Presenting Infamy: History and commemoration at the World War II Valor in the Pacific National Monument, Pearl Harbor, Hawaii

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At 7.55am on 7 December 1941 over 200 Japanese aircraft and submarines approached United States of America’s (USA) Pearl Harbor Naval Station on the Hawaiian island of Oahu. The battleship USS Arizona (Arizona) was moored there with 1177 crew on board. At 8.10am she was hit by a bomb that exploded the ship’s munitions stores. The explosion instantly killed the majority of the crew and caused internal structures to collapse, trapping those below decks. Within 15 minutes the Arizona sank to approximately 12.20m beneath the waterline, where it remains today. This coordinated attack was designed to reduce America’s naval defences. The loss of life and assets on American soil spurred the USA to officially engage in World War II (WWII) despite previous public protest. 21 years later a memorial and interpretive visitor centre were opened above the wreck and on the facing shore respectively. Originally called the “USS Arizona Memorial”, it was recently renamed the “WWII Valor in the Pacific National Monument” (VPNPM). It is the top rated non-commercial tourist attraction in Hawaii and is a heritage site under Richter’s definition as it

2 Ibid., “Historical Record,” p. 30, 34.
3 Ibid.
is both a constructed monument and shrine. This essay will demonstrate how the VPNM uses the wreck, the memorial, a program and displays consisting of archival material, artefacts and survivor accounts to present the factual history of the attack with emphasis on the bombing and personal narratives, with the balancing inclusion of the Japanese perspective. Furthermore, it will be shown the VPNM’s prime function as a unique memorial, its permitted activities, facilities and program with varied interpretative mediums allows it to provide an accurate, authoritative and respectful history whilst catering to the needs of international tourism. Evidence will be drawn from a visit on 4 January 2008 including photographs taken, brochures collected and participation in the 75 minute program (explained later), as well as descriptions from the VPNM website of the current tourist experience at the new centre opened in 2010.

The first evidence for VPNM’s use of its history is the purposeful construction of the memorial above the wreck (Figure 1). It was built at the scene of the attack which means the remains are unmediated and therefore authentic. This creates a direct visual and temporal link to the past, providing legitimacy to the centre’s interpretation. Ferguson and Turnbull have proposed the memorial’s concave curve represents the Arizona’s hull. However, architect Alfred Preis designed its sweeping roofline to represent the initial loss of life followed by the eventual victory of the USA. Therefore the 56m long memorial symbolically presents the history of the attack as a dark day that led to triumph. The structure does not reflect sadness, but peaceful contemplation of humanity and mortality through the stylised “Tree of Life” windows (Figure 2). This is reinforced by the gleaming smooth and white surface of the walls juxtaposed against the rusting and jagged metal of

14 Ferguson and Turnbull, Oh, Say, Can You See?, p. 146.
16 “USS Arizona Memorial,” brochure obtained during visit, complied and issued by the National Park Service, no date (Figures 3a-d).
17 Kelly, “Enshrining History,” p. 50.
the wreck that emerge alongside (Figures 4a-b). These remind visitors why the memorial exists. The wreck is described as a cemetery because over 1000 bodies remain entombed due to the difficulty of exhuming them and their decomposition preventing identification.\textsuperscript{18} As such, the “hallowed ground” of the memorial was designed to float above the wreck maintaining a respectful distance, designating it a sacred space (Figure 5).\textsuperscript{19} This is reiterated by the boat ride visitors take to the memorial as they travel from the public sphere.\textsuperscript{20} The impression for this author was one of a shining headstone over a mass grave, open to the sky where the planes approached and the sea where the crew lie (Figure 6). The Arizona is forever preserved, isolated from life on the land just as its crew remain separated from their families. This demonstrates one of the abilities of memorials proposed by Linenthal, to lock an event in time and visitors see them in an authentic relationship with the incident.\textsuperscript{21}

In 1980, the National Park Service (NPS) took over managing the VPNM from the U.S. Navy.\textsuperscript{22} Under the Navy the interpretive content emphasised preparedness to defeat America’s enemies and the might of its military.\textsuperscript{23} Following feedback from visitors who saw this as out-dated, NPS changed the presentation of history to focus on the victims, the facts of the attack and to display both sides without excessively focusing on blame.\textsuperscript{24} To do this they instigated a structured program and redesigned the documentary shown.\textsuperscript{25} The majority of visitors will undertake this free program which consists of a 25 minute documentary, 20 minute return boat ride to the memorial, approximately 15 minutes there, marshalling time and then an independent tour of the exhibits (Figures 7-8).\textsuperscript{26} Programs are conducted in groups of 150 and run throughout the day on a “first-come first-served” basis.\textsuperscript{27} Lennon and Foley consider it a highly managed tourism experience and this is obvious on site.\textsuperscript{28} The program serves two functions. It provides a logistical control for NPS to manage the daily average of 4500 guests, and is also educational, satisfying their aim of

\begin{itemize}
\item \textsuperscript{18} Martinez, “Historical Record,” p. 35.
\item \textsuperscript{19} Personal visit; Linenthal, \textit{Sacred Ground}, p. 5.
\item \textsuperscript{20} Personal visit; Kelly, “Enshrining History,” p. 50.
\item \textsuperscript{21} Linenthal, \textit{Sacred Ground}, p. 5.
\item \textsuperscript{22} Lennon and Foley, \textit{Dark Tourism}, p. 105.
\item \textsuperscript{23} Kelly, “Enshrining History,” p. 51.
\item \textsuperscript{24} Yagcuhi, “War memories across the Pacific,” p. 350.
\item \textsuperscript{26} Personal visit; “World War II Valor in the Pacific National Monument,” National Park Service.
\item \textsuperscript{27} \textit{Ibid}.
\item \textsuperscript{28} Lennon and Foley, \textit{Dark Tourism}, p. 105.
\end{itemize}
preserving and teaching history that is accurate and not politicised or mythologised. The film and exhibits “Road to War” and “Attack” provide visitors with factual history and emotionally and mentally prepares them for their time above the wreck. At the conclusion of the program visitors have been exposed to the before, during and after of this significant event in the “Pacific Battle” portion of WWII (1941-1945). NPS sourced the accurate content for the film and exhibits from primary sources including archival photographs and documents, witness accounts, archaeological evidence and artefacts. The film is a compilation of contemporary news footage and photographs which gives it authority and authenticity as it shows the events as they actually unfolded, as opposed to the dramatised re-enactments filmed by the Navy. Furthermore, it briefly explains the political precursors to the attack including trade embargoes to position it within the greater context of WWII and American/Japanese relations, whereas the Navy only discussed the day limiting the knowledge available to the audience. Finally NPS included American and Japanese oral histories. This clear identification of interlinked histories demonstrates their shift from nationalistic and militaristic propaganda to the personalisation of victims and emphasis on humanity, rather than nationality. The final reverberating image is of the calm azure waters of Pearl Harbor reminding the audience the reality of war is just a short boat ride away, and they should consider remembering those lost in its senselessness.

Whilst NPS were and are dedicated to including personal accounts, they were conscious of inaccuracy and bias. They compared all accounts to archaeological evidence collected through underwater surveys before their insertion in the program to ensure authenticity. These explorations also supplied some artefacts featured in the exhibits furthering the truth presented and giving visitors’ tangible links to the ship, planes and crew. There were torpedos, ammunition, the Arizona’s anchor and bell in 2008, and new displays incorporate personal memorabilia to further the human narrative essential to the site’s memorial

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29 Ibid., p. 104; Zinsser, “At Pearl Harbor there are new ways to remember,” p. 79.
30 Zinsser, “At Pearl Harbor there are new ways to remember,” p. 79; Personal visit.
32 Personal visit; Lennon and Foley, Dark Tourism, p. 105.
33 Zinsser, “At Pearl Harbor there are new ways to remember,” p. 78.
35 Personal visit; Kelly, “Enshrining History,” p. 52.
function (Figures 9-11).\textsuperscript{37} The historical presentation also includes enlarged archival photographs. Similar to those in the film, they form backgrounds to the written information panels and depict the smoking remains of the Arizona and Navy personnel watching (Figures 12-13).\textsuperscript{38} Their inclusion adds authenticity to the surrounding interpretation and their dramatic quality evokes strong reactions. Portraits of American victims also illustrate their stories. This can be seen in printed material as well as on site where they are often depicted as children, symbolically linking the innocence of youth to the young age of enlisting soldiers and the stereotypical serenity of Hawaii (Figures 14-16). Lisle argues that commemorative battlefields can emphasise heroism in war over destruction, but there is no evidence of attempts to sanitise the events at VPNM.\textsuperscript{39} Images of the exploding ship, continued references to it as a graveyard and the descriptions of the bombing reinforce the physical brutality of war and are shown alongside pictorial biographies of the victims.\textsuperscript{40} This is a conscious decision of NPS as they are related events and must be presented together for a complete historical account. American survivors are not memorialised in photographs but participate in the educative function of the centre as honoured “witness-volunteers” (Figure 17).\textsuperscript{41} They present history in the first-person by answering questions and relaying their experiences.\textsuperscript{42} This further reduces the Navy’s military focus as technical descriptions of ordinance and strategy are replaced with emotional accounts of the events and atmosphere of the day on a personal level.

The VPNM is classified by Baldwin and Sharpley as an example of “dark tourism” or “thanatourism” as it is a travel destination related to war and death.\textsuperscript{43} As this form of tourism accounts for a large segment of the industry and tourists bring economic benefits, it is necessary for the operators of dark tourist sites to consider the needs of international visitors when constructing, evaluating and altering their program and exhibits.\textsuperscript{44} The Navy and NPS have both demonstrated this in the establishment of the memorial as a site for

\textsuperscript{37} Personal visit; “World War II Valor in the Pacific National Monument,” National Park Service.
\textsuperscript{38} Personal visit.
\textsuperscript{40} Personal visit.
\textsuperscript{41} Yagcuhi, “War memories across the Pacific,” p. 355.
\textsuperscript{42} Personal visit.
\textsuperscript{44} Ibid., p. 188; Lisle, “Consuming Danger,” p. 94.
pilgrimage and tourism, its promotion as a unique example of an American battlefield memorial and allowances for interaction. Firstly, the memorial is a purposefully made landmark with a distinctive aesthetic visitors can enjoy as a sight, and then associate with the historical event represented by the geographically proximal wreck.\textsuperscript{45} It also houses the “shrine room” which lists the names of the American military personnel who died on the Arizona (Figure 18).\textsuperscript{46} This list was carefully compiled from military documents and memorialises the dead for all visitors, but also acts as a focus for survivors, families of the deceased and their descendents to pay their respects as pilgrims to the gravesite.\textsuperscript{47} Also, NPS allows visitors to lay wreaths and distribute individual flowers on the water; this satisfies the touristic impulse to leave a sign of their presence, in a way appropriate to a cemetery.\textsuperscript{48} Finally the site is promoted as both a memorial and a unique entity. Whilst crossing the harbour visitors are requested to keep conversations to a quiet minimum out of respect.\textsuperscript{49} There are also several references throughout the visit to the fact the attack was and remains America’s largest naval disaster.\textsuperscript{50} Lisle argues this labels the site “extraordinary” for tourists and increases their interest in attending.\textsuperscript{51} By including this in the site’s narrative the NPS provides historical information as well as satisfies tourists’ desires to see something significant and different.

The centre also demonstrates the balance between historical accuracy and the needs of tourism in the program and exhibit inclusions, which create a respectful, immersive and educative experience for multiple ages, interests and nationalities. NPS have recognised the VPNM receives visitors with personal connections to the events such as veterans and families, as well as those without including the general public and school groups.\textsuperscript{52} They must balance the factual information provided with consideration of the knowledge of groups, their ages, attention spans, learning styles and sensitivity to grief and residual anger.\textsuperscript{53} The program provides an organisational framework to prevent visitors being overwhelmed by the amount of content, alleviates potential boredom with a steady

\textsuperscript{45} Baldwin and Sharpley, “Battlefield Tourism,” p. 204.
\textsuperscript{46} Personal visit.
\textsuperscript{47} Baldwin and Sharpley, “Battlefield Tourism,” pp. 190-191.
\textsuperscript{48} Lisle, “Consuming Danger,” p. 105.
\textsuperscript{49} Personal visit.
\textsuperscript{50} Personal visit; “USS Arizona Memorial,” brochure.
\textsuperscript{51} Lisle, “Consuming Danger,” p. 95.
\textsuperscript{52} Linenthal, “Committing History in Public,” p. 989.
progression through its sections and gives them confidence they have seen the pertinent history. The variety of interpretive media used also ensures content will be received and internalised by the centre’s diverse guests. Historical information is conveyed using visual, written, oral and tangible methods creating an immersive experience to capture interest, foster thought and engage without sacrificing accuracy or treating the subject matter disrespectfully.\textsuperscript{54} The photographs, documentaries, audio-visual consoles, text, audio-tour, survivor accounts and artefacts all contribute to the accurate historical account presented. This multi-media approach reduces the monotony that accompanies a purely textual or lecture based narrative, caters to different learning styles and ensures that if interpretation is not read, the events are seen and heard so all visitors gain some level of understanding, particularly those without living memory of the war.\textsuperscript{55} Furthermore, statistics and military terminology are included for accuracy, enthusiasts and professionals, but is limited to avoid alienating those without this knowledge.\textsuperscript{56} A recent addition is a children’s activity booklet: “Junior Ranger Scavenger Hunt”. It encourages children to enjoy and understand the history of the Arizona by searching the exhibits for answers.\textsuperscript{57} Questions are taken from the content seen by all age groups, but require simplified answers such as identifying where the bell was found (Figure 19).

NPS’s aforementioned mission to deliver accurate knowledge to all is also evident in provisions for international tourists, inclusion of Japanese stories and steps to reduce tension between members of the “war-generation” and Japanese visitors.\textsuperscript{58} In 2008 audio-tours were available in seven languages; brochures are now provided in 30 which demonstrates NPS’s ongoing commitment to distributing knowledge (Figure 20).\textsuperscript{59} Yagcuhi reasonably suggests the exhibits were updated to include more content so tourists taking the popular day and half-day tours of Honolulu that include the centre but not the memorial still have access to the history of the site.\textsuperscript{60} The Japanese military are identified as the

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\textsuperscript{54} Personal visit.
\textsuperscript{55} Zinsser, “At Pearl Harbor there are new ways to remember,” p. 78.
\textsuperscript{56} Personal visit.
\textsuperscript{58} White, “Public History and Globalization,” p. 12.
\textsuperscript{59} “Audio Tour” brochure obtained during visit, complied and issued by Arizona Memorial Museum Association, no date (Figure 20); “World War II Valor in the Pacific National Monument,” National Park Service.
\textsuperscript{60} Yagcuhi, “War memories across the Pacific,” p. 349.
\end{flushleft}
perpetrators of the attack as this is an agreed and evidentially supported fact, but their survivor accounts and casualty statistics are included to demonstrate there were two sides to the event.\textsuperscript{61} The Japanese military, government and population are not denigrated as the NPS remain neutral in their descriptions of history.\textsuperscript{62} However, the increasing trend of international visitors has resulted in occurrences of tension between some older Americans and Japanese tourists, who account for over one-third of the site’s annual attendance since the 1990s as the attack is not discussed in Japanese curricula and their traditions require honouring of the dead.\textsuperscript{63} Whilst the NPS cannot ignore Japan’s involvement, and openly acknowledge American errors in concentrating their naval assets creating a strategic target, they attempt to reduce negative classifications of the enemy other.\textsuperscript{64} Further to the Japanese accounts and artefacts mentioned previously, witness-volunteers are often seen interacting with Japanese veterans and tourists to demonstrate they bear no animosity, and promote the tolerance and peace the modern VPNM symbolises.\textsuperscript{65}

Finally NPS counteract the potential for consumerism to overshadow the commemorative and historical nature of the site, whilst allowing for the tourist habit of purchasing mementoes by restricting commercial enterprise.\textsuperscript{66} A non-profit bookstore sells small souvenirs, books and videos about naval history and Pearl Harbor (Figure 21).\textsuperscript{67} However, all material is screened prior to inclusion in the inventory to ensure it is historically accurate and non-biased in a continuation of the site’s educative function and neutral stance.\textsuperscript{68} Furthermore, the documentary is not for sale or available for external use as it is directly related to the content and context of the memorial and was developed specifically to orient visitors before their visit.\textsuperscript{69} NPS has rejected all requests from visitors for large concession stands and gift-shops.\textsuperscript{70} These actions prevent the VPNM becoming a profit driven tourist attraction and maintains the historical integrity of the site and the professionalism of the NPS as public historians.

\textsuperscript{61} Personal visit; “USS Arizona Memorial,” brochure.
\textsuperscript{62} Personal visit; Yagcuhi, “War memories across the Pacific,” p. 347.
\textsuperscript{63} White, “Public History and Globalization,” pp. 10-12; Zinsser, “At Pearl Harbor there are new ways to remember,” p. 78.
\textsuperscript{64} “USS Arizona Memorial,” brochure.
\textsuperscript{65} Yagcuhi, “War memories across the Pacific,” p. 355.
\textsuperscript{66} Lisle, “Consuming Danger,” p. 99.
\textsuperscript{67} Personal visit; “World War II Valor in the Pacific National Monument,” National Park Service.
\textsuperscript{68} Kelly, “Enshrining History,” p. 53.
\textsuperscript{69} \textit{Ibid}.
\textsuperscript{70} \textit{Ibid}. 
This essay has demonstrated how the VPNM presents the history of the Arizona wreck and how it tailors its didactic approach to the changing needs of international tourists of all ages, knowledge levels and motivations. The use of physical, verbal and visual content has created an educational experience that explains the event from both sides whilst being mindful the site is a graveyard for over 1000 crew considered “buried at sea” by the Navy. However, it is not perfect; there are negative and positive elements evident upon visiting. The VPNM only lists the names of deceased Americans and does not fully explain the political and social causes of the attack. There is minimal reference to other significant events in WWII and American/Japanese relations such as the destruction of Hiroshima by an American atomic bomb. However, the VPNM is not advertised as a comprehensive account of either topic. This would be outside the scope of a single museum exhibit and the complexities difficult to explain to all levels of the public. Furthermore, its in-situ location suggests itself to a specific geographic and temporal focus. From this author’s experience, the VPNM effectively commemorates the Arizona’s victims and describes and illustrates the history of the attack on Pearl Harbor by using primary sources. NPS do not limit interpretations of the site through judgement or selective exclusion of Japanese subject matter, but aim to and succeed in delivering historically accurate information for individual contemplation. However, it is restrictive to class this battlefield heritage site as exclusively thanatouristic as this conceals the possibility visitors attend primarily because of interest in social or naval history, not the mystery and allure of death and mortality. Overall the VPNM is a successful heritage site because it ensures the longevity of the location’s history for current and later generations.

Bibliography

“Audio Tour.” Brochure obtained during visit, complied and issued by the Arizona Memorial Museum Association. No date.

71 Martinez, “Historical Record,” p. 35.
74 Personal visit.


“USS Arizona Memorial.” Brochure obtained during visit, complied and issued by the National Park Service. No date.


Appendix 1: Figures

Figure 1

The memorial as seen from the transfer boat dock. In the left foreground there is a section of the Arizona that protrudes above the waterline. Personal image, taken 4 January 2008.

Figure 2

“Tree of Life” design on memorial. Personal image, taken 4 January 2008.
Contrary to popular belief, the USS Arizona is no longer in commission. As a special tribute to the ship and its lost crew, the United States Flag Raisers from the flagpole, which is attached to the seaward mainmast of the sunken battleship. The USS Arizona Memorial commemorates all of those whose lives were lost on Oahu, December 7, 1941.

VISITOR CENTER

The visitor center and the USS Arizona Memorial are located on the U.S. Naval Base at Pearl Harbor. In 1979 an agreement was established between the U.S. Navy and the Director of the Interior for the National Park Service to assume control of the Memorial. The visitor center is the central orientation point for the tour of the Memorial. It is located on the seaward shoreline of Pearl Harbor just off State Highway 90 (Kamehameha Highway) about a 45-minute drive west of Oahu. The visitor center complex was completed in 1980, using a combination of government funds and private contributions raised by the Pearl Harbor Association, Branch 46. Parking for more than 260 vehicle spaces is provided.

The interpretive program, for which visitors are given free tickets at the visitor center, consists of a brief talk by a National Park Service ranger, followed by a 25-minute documentary film on the Pearl Harbor attack, immediately after the film, visitors board a Navy shuttle boat to the Memorial. All visitors disembark on the Memorial and return with their shuttle boat.

Visitors are free to explore the museum and browse through the bookstores operated by the Arizona Memorial Museum Association. Other facilities in the center include a small snack area, central courtyard, restrooms, and administrative areas. The 16-foot by 50-foot (4.9 by 15.2 m) oval mural of the USS Arizona in the visitor center lobby is by John Charles Ruth. The lawn behind the visitor center provides an excellent view of Ford Island and Battleship Row.

TRANSPORTATION TO THE MEMORIAL

For those without cars, several alternatives by bus are available. Honolulu public transit buses stop regularly near the visitor center and can be boarded in Waikiki. The #20 and #42 buses are the most direct lines. A commercial transportation company in Oahu runs round-trip bus trips to the visitor center and various commercial tour bus operators include the USS Arizona Memorial on their sightseeing itineraries.

The USS Arizona is the final resting place for many of the 1,177 men who lost their lives on December 7, 1941. The 46-foot-long (14 m) Memorial structure spanning the midportion of the sunken battleship consists of three main sections: the entry and assembly room, a central area designed for ceremonies and general observation, and the shrine room, where the remains of those killed on the Arizona are enshrined on the nuclear wall.

The USS Arizona Memorial grew out of a wartime desire to establish some sort of memorial at Pearl Harbor to honor those who died in the attack. Suggestions for such a memorial began in 1943, but it wasn’t until the Pacific War Memorial Commission was established in 1949 that the first real steps were taken to bring it about.

Initial recognition came in 1952 when Adm. Arthur Radford, Commander-in-Chief, Pacific (CINCPAC), proposed that a flagpole be erected over the sunken battleship. On the 15th anniversary of the attack, a commemorative plaque was placed at the base of the flagpole.

President Dwight D. Eisenhower, who helped achieve Allied victory in Europe during World War II, approved the creation of the Memorial in 1956. Its construction was completed in 1962 with public funds appropriated by Congress and private donations. The Memorial was dedicated in 1962.

According to its architect, Alfred Perls, the design of the Memorial, “where the structure says, in the center but stands apart, is invisible at the edge and is visible at a distance... It is a memorial that will give everyone a feeling of personality, a sense of history, and a sense of the past.” The Memorial is the first in the United States to be dedicated to military personnel and the first to be located at the site of a war crime.

Figure 3a

Figure 3b
The attack on Pearl Harbor was the culmination of a decade of deteriorating relations between Japan and the United States over the status of China and the instability of Southeast Asia. The showdown began in 1931 when Japanese army troops, in violation of international law, occupied the Manchurian town of Mukden. The United States, Britain, France, and the Netherlands, among others, condemned Japan for its aggression, but Japan ignored the protests. By 1937, Japan had occupied large portions of China, and the United States, along with other nations, continued to negotiate with Japan, hoping to avoid war.

Over the next three years, war broke out in Europe, and Japan joined Nazi Germany in the Axis Alliance. The United States applied both diplomatic and economic pressure to induce Japan to halt the war against China. The United States embargoed all Japan’s oil supplies, causing a serious economic crisis and forcing Japan to negotiate with the United States over the war in the Pacific. Japan continued to negotiate, but Japan had already decided to attack the United States.

The attack on Pearl Harbor was an integral part of the Japanese grand strategy of southern expansion. The objective was to isolate the United States from its allies in the Pacific, to weaken the United States’ economy, and to force the United States to negotiate a peace treaty.

On December 7, 1941, Japanese pilots attackedPearl Harbor, the U.S. Navy’s No. 1 naval base and home of the U.S. Fleet. The attack was carried out by 183 bombers, 28 dive bombers, and 40 torpedo bombers, which attacked the base in two waves.

The attack on Pearl Harbor was a turning point in the war. The United States entered the war, and Japan was forced to fight on two fronts. The attack on Pearl Harbor marked the beginning of the United States’ entry into World War II.
Figures 4a and b


Figure 5

Entrance to exhibits which describes the memorial as “hallowed ground.” Personal image, taken 4 January 2008.

Figure 6

The architecture of the memorial reveals the sky and the sea. Personal image, taken 4 January 2008.
Figure 7

Please line up at the theater 5-minutes prior to the starting time of your program.
* Entire 75-minute program consists of the film and boat to the Memorial.
* Please be sure to visit our museum, bookstore, and waterfront exhibits.
* Audio tour available.

Front of entry ticket to program. The number 9 indicates I was in the ninth group to undertake the program that day.

Figure 8a

Map of the centre as it was in 2008 showing exhibits as “Museum”. Source: “USS Arizona Memorial” brochure.

Figure 8b

Map of the Pearl Harbor side of the current VPNM showing exhibits as separate galleries. Source: http://www.nps.gov/valr/planyourvisit/index.htm.


Archival photograph used in exhibit depicting Navy personnel watching smoke.  
Figure 13

Personal image, taken 4 January 2008.  
Figure 14

Back of ticket showing pictorial narrative of Rudolph M. Martinez who died on the USS Utah at Pearl Harbor.

Rudolph M. Martinez
San Diego, California

Electrician’s Mate Third Class
United States Navy

USS Utah

First Mexican-American serviceman killed in WWII...

Rudy Martinez was a young sailor that had joined the Navy just a few years before the outbreak of the war. Raised in San Diego, he left his family to serve his country. Electrician’s Mate Martinez went down with his ship within a few minutes after being struck by two torpedoes. His last letter home was a simple request for a picture of his mother. Rudy Martinez, to this day, still serves his ship. He is one of many sailors entombed within the USS Utah. A bereaved family took comfort in the meaning of a medal that signified his sacrifice.

...received the Purple Heart
Archival photographs of American crew in the “Audio Tour” brochure obtained during visit.


“Witness-volunteers” discuss their experiences with visitors and hand out a printed biography. Personal image, taken 4

The “shrine room” in the memorial lists the names of the crew entombed below. A wreath has been laid by a visitor during the

Figure 19

Top left: Cover page of “Junior Ranger Scavenger Hunt” booklet; Top right: Sample question on page 3; Bottom: Set of instructions with importance of enjoying and understanding history noted. Source: http://www.nps.gov/valr/forkids/index.htm.
Figure 20a

Front and inside of “Audio Tour” brochure with seven available languages indicated by flags.
Figure 21

Front and back of souvenir magnet purchased on site with general information about the memorial on the back.