Cultivating Inclusion in U.S. Museums: Insights from The Incluseum

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Abstract

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In the U.S., museums have long struggled with elitism and exclusion. Recently, however, the notion of *inclusion* has become a central and defining aspect of contemporary U.S. museological practice and thought. In 2018-2019 alone, a number of institutional and grassroots initiatives made strides towards centering inclusion in the U.S. museum field. For example, institutionally, the American Alliance of Museums (AAM) announced a 3-year grant initiative aimed to "provide the framework, training, and resources for museum leaders to build inclusive cultures within their institutions that more accurately reflect the communities they serve" (American Alliance of Museums, Jan. 15, 2019). At the same time, individual and grassroots efforts are many and varied. For example, museum leader, and public intellectual, Nina Simon announced her new initiative called *of/by/for/all* that will act as an "accelerator for change within the broader movement for diversity, equity, and inclusion in community-based organizations" (*of/by/for/*all, n.d.). While significant, these and other efforts remain disparate and, among them, present few explicit connections.

Two interlinked objectives motivated this dissertation. The first was conceptual, and the second empirical. On the conceptual-level, I first discussed various dimensions of inclusion in museums in order to probe the question:

- **How can systemic change centered on inclusion be brought about**?

I focused my discussion on the significance of inclusion to the museum field, its history, and who has been involved in conversations about it. In particular, I highlighted how authors such as Taylor (2017) and Taylor and Kegan (2017) put forth a whole system approach to inclusion in museums. Next, building on this approach, I developed a framework entitled *Four Interacting Levels of System Change for Cultivating Inclusion*. This framework is made of actionable strategies synthesized from contemporary sources on inclusion in U.S. museums discussed in the literature. To move the field forward, this framework can be adopted and adapted in practice.

Next, on the empirical-level, I conducted a single, instrumental case study of *The Incluseum,* a project that I co-founded in 2012. Since then, it has become the longest run multivocal platform dedicated to ongoing, *collaborative inquiry* about inclusion in museums. My guiding research question was:

- **What insights does the content of *The Incluseum* provide into the state of practice pertaining to inclusion in U.S. museums?**

Four main themes emerged through an inductive thematic analysis of *Incluseum* blog entries: Relationships, Social Justice, Representation and Access, and Institutional Change. Each is comprised of sub-themes. These themes are deeply interconnected and best understood as being part of one-another, as constituting a whole, or relational matrix. In other words, inclusion is best understood as existing at the center of this relational matrix; it is about the local interplay of these four themes. Looking to the *Four Interacting Levels of System Change for Cultivating Inclusion* Framework and the

findings of this study side-by-side, we see a high degree of overlap, but must be cautious of their different orientation. More specifically, both present a whole-systems view of museums, albeit from different angles. The Framework takes an instrumental and solution-oriented approach to systems change, while the study's findings are descriptive of a landscape and emphasize a relational approach to change with no clear prescribed method. The study's findings point to a paradigmatic change from 'power-over' to 'power-with', which speaks to an ontological approach to inclusion; one that is predicated on a different way of thinking – a relational way of thinking. As such, care-centered values emerge as key to inclusion-related work.

Importantly, the instrumental approach presented in the framework and the relational approach deriving from this study might not be mutually exclusive, but need to be contextually negotiated in practice. Future research can inquire about this local and practice-based orientation to complement the more common benchmarking studies that national groups like the AAM undertake.

While this dissertation and its conclusions certainly have no pretense to close the book on the question of inclusion in U.S. museums, they have attempted to draw attention to and hold high an on-going process of collaborative inquiry involving many. This inquiry, both through the literature and through the blogposts analyzed, represents a rich diversity of museum practitioners and scholars, all continuing to learn through reflection and action. The dissertation provides perspectives from many voices, both conceptual and empirically. Its findings expand and strengthen the museological knowledge base with both *conceptual* and *practical significance* (Tracy, 2013). And, in line with Tracy's definition of a "significant contribution", it has served to "bring some clarity, make visible what is hidden or inappropriately ignored, and generate a sense of insight and deepened understanding" (ibid, p. 240).

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Statement of Gratitude I

My heart is full of gratitude to all those who have supported me both directly and indirectly throughout my PhD journey. Their support has taught me a lot about generosity, care, and my embeddedness in the relational matrix of life. First, I thank my committee chair and advisor, David Hendry for his trust and guidance over the last decade of work together. Dave's wisdom, expertise, gentleness, and heart-centered leadership are the greatest gifts a PhD student could ask for…thank you, Dave. I am also deeply grateful to my two other committee members, Jessica Luke and Elena Gonzales for their steadfast support over the last year (and what a year!), as well as their thoughtful expertise and timely engagement with my work…thank you, Jessica and Elena. I also extend gratitude to LeiLani Nishime for supporting my dissertation process as a GSR, and supporting my work in the Critical Race and Public Scholarship certificate program as my advisor…thank you, LeiLani.

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With love and humility,

Rose

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The project this dissertation is based on – *The Incluseum* – is a collaborative and community-based endeavor. As such, there are many to acknowledge and thank…*The Incluseum* and this dissertation would not be possible without them. First I extend the deepest of gratitude to my friends, sisters, co-conspirators, and *Incluseum* co-directors Aletheia Wittman and Porchia Moore. Ladies, it has been such a joy to dream up and carry out this work together. Your dedication, leadership, creativity, and fire have been inspirational and crucial to the life of our project. Thank you!

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I also express gratitude to all *Incluseum* contributors including our interns, project-specific advisors, and blogpost contributors. You are a community of over 200 individuals who have given life to this project through sharing your experiences, perspectives, and experitse with us and with the world. I honor you and the many ways in which you are working to make the museum field more inclusive and equitable.

Finally, I express gratitude to the many other grassroots and activist projects that emerged in the U.S. museum field since 2012. These projects have formed a network that has helped build momentum for change. Thank you to all of you involved in these projects…your contributions to this collective is creating ripple effects across space and time.

With heartfelt gratitude,

Rose

Chapter 1: Introduction

1.1 Context of Inquiry and Problem

After long struggling with elitism and exclusion, the notion of *inclusion*, currently understood by the American Alliance of Museums as "the intentional, ongoing effort to ensure that diverse individuals fully participate in all aspects of organizational work, including decision-making processes" (2018, p. 8) has become a central and defining aspect of contemporary U.S. museological practice and thought. Indeed, over recent years, many initiatives, big and small, have emerged and contributed to making inclusion a central focus in the profession. While significant, this contemporary trend is not unique to museums, nor to the U.S.; it represents a broader, societal and international movement impacting many institutions, private and public, e.g., in the domains of libraries, operas, information systems, education, business and management, to name just a few (See, for example, Jones and Murphy, 2019; Cuyler, 2021; Trauth, Yoshi, & Yarger, 2018; Polat, 2011; Booth, 2013; Ferdman & Deane, 2014).

In the U.S. museum context, the year 2018-2019 alone saw a number of substantial initiatives towards centering inclusion in the field take place. For example:

- In May 2018, museum leader Nina Simon announced her new initiative called *OF/BY/FOR/ALL* that will act as an "accelerator for change within the broader movement for diversity, equity, and inclusion in community-based organizations" (*of/by/for/*all, n.d.). This project will focus on developing training programs and tools, along with a peer-network of hundreds of diverse civic and cultural organizations "striving together to build a more inclusive world" (ibid.). The overarching framework and

central proposition of this project is simple: through being reflective *of* the community and being co-created *by* the community, museums can more successfully be inclusive, or in other words, *for* the community.[1] To date, 1,200 individuals from 45 countries have participated in the free organizational self-assessment to ascertain their organization's strength and weaknesses when it comes to being of/by/for their communities. Moreover, within the first year of launching, the *of/by/for/all* team selected 38 organizations from all over the world to take part in the Change Network.

- In October 2018, the project *Museums as Site for Social Action* (*MASS Action*) hosted its second and final convening in its 3-year program, bringing together teams from 64 participating U.S. organizations interested in actionable practices for greater equity and inclusion in museums.
- And in early 2019, the American Alliance of Museums (AAM), the U.S.' professional and accrediting institution, announced a 3-year grant initiative aimed to "provide the framework, training, and resources for museum leaders to build inclusive cultures within their institutions that more accurately reflect the communities they serve" (American Alliance of Museums, Jan. 15, 2019). This $4 million initiative, entitled *Facing Change: Advancing Museum Board Diversity and Inclusion* is the largest grant that the Alliance has received in its 113-year history. Three foundations back it: The Andrew Mellon Foundation, the Walton Foundation, and The Ford Foundation.

[1]Simon refers to "community" as a geographic entity in which museums are situated. This larger community is made of different, smaller communities linked through culture and/or shared interests (see blog entry 43, 12/16/2012).

While highly significant, these three recent initiatives have grown out of a gradual – nevertheless profound – turn toward inclusion in the field that has been taking place over the last decade. This turn reflects the concerted advocacy and activism of many museum practitioners and leaders, and builds on other significant related efforts that have preceded it.[2] Coming from different angles and involving multiple and often interconnected players, the numerous initiatives represent different, yet overlapping approaches and strategies endeavoring to address the problem of *better cultivating inclusion in U.S. museums*. This is the context for *The Incluseum*, the platform that I co-founded[3] in 2012. *The Incluseum* has been both a participant in and observer of the 'work-in-progress' that is making the field of museums more inclusive.

While the AAM currently approaches inclusion within a Diversity, Equity, Access, and Inclusion (DEAI) framing, *The Incluseum* embodied an open definitional space pertaining to inclusion. As such, *The Incluseum* has foregrounded ground-up collaborative inquiry and meaning making about inclusion that began before the AAM's adoption of DEAI. The study presented herein thus provides insights that encompass, yet go beyond the DEAI framing. These insights can complement and enrich AAM's current approach.

1.2 Purpose and Organization of the Dissertation

Through this dissertation, I set out to constructively bring some order to the assorted forms and sources of strategies for better understanding and fostering the active cultivation of inclusion in U.S. museums. For this, in Part I of the dissertation I carry out a conceptual investigation in order to probe the question:

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[2] See, e.g., the Community Museum Movement in the 1960's and 1970's (e.g., Burns, 2013), and AAM's Excellence and Equity (1991).

[3] www.incluseum.com

- **How can sustainable and systemic change centered on inclusion be brought about**?

I discuss and problematize various dimensions of inclusion in museums – how it is of such significance to the museum field; where we have come from; and who has been involved in these conversations. In particular, whole system approaches to inclusion in museums have been put forth in recent U.S. museological literature. For instance, Taylor (2017) and Taylor and Kegan (2017) outline a guide for museum management and practice called the "*Four Levels of System Change*". From this perspective, inclusion is understood as a process necessitating change on four distinct levels of the museum: the *individual*, *group*, *organizational*, and *societal*. Next, drawing from other recent literature, I enrich and expand upon this outline to construct a conceptual framework in order to organize contemporary discourse and initiatives centering inclusion in the U.S. museum sector that I call *Four Interacting Levels of System Change for Cultivating Inclusion*. This construction, as a working model, proposes an aspired-to state of practice regarding the cultivation of inclusion in U.S. museums.

Then, in Part II I conduct an empirical investigation through an instrumental case study of *The Incluseum* focusing on the following question:

- **What insights into the state of practice pertaining to inclusion in U.S. museums does *The Incluseum's* content provide?**

For nearly 10 years, the U.S. museum field has been explicitly centering inclusion as a value and practice of great importance. A research study on how the cultivation of inclusion is understood, perceived, experienced, and practiced in U.S. museums is a timely endeavor, especially given the profusion of inclusion-related initiatives that mark the end of the first decade of the 21st century (see section 1.1). Importantly, taking stock can help inform decision makers and practitioners in the field as they continue their

inclusion-related work in the new decade ahead, ensuring that this work delivers the transformative impact hoped for.

1.3 Why Focus on Inclusion in U.S. Museums?

1.3.1 From Demographic Research in the U.S. Museum Field…

Recent years have seen a number of research endeavors that have confirmed what many had observed and experienced for a long time: that museums are overall elitist and exclusive. Focusing on demographic-based research alone, this exclusionary trend is visible in two primary aspects of museum life: its visitorship and its workforce.[4] In 2008, for example, the National Endowment for the Arts reported that Non-Hispanic whites were over-represented among adult art museum visitors (78.9% of visitors, while just 68.7% of the U.S. population) while Hispanics and African Americans were significantly underrepresented (Iyengar, Bradshaw, and Nichols, 2009).

Regarding museum professionals, the Mellon Foundation found in its 2015 survey of art museum staff demographics that women make up 60% of art museum staff and non-Hispanic whites constitute 72% of the art museum task force (The Andrew W. Mellon Foundation, 2015). Moreover, the study found that "there is significant variation in demographic diversity across different types of museum employment. Non-Hispanic white staff continue to dominate the job categories most closely associated with the intellectual and educational mission of museums, including those of curators, conservators, educators, and leadership" (Ibid, p. 3). Looking at museum boards on a national level, the AAM 2017 Museum Board Leadership study reports that almost half

[4] While I bound my discussion here to the example of demographic research pertaining to the racial make-up of museum visitors and staff, there is evidence that exclusion is experienced by other groups as well, for example, members of the LGBTQ community (see Buckner, 2016; Heimlich & Koke, 2008).

of museum boards (46%) are white, that is, contain no people of color. In the other half, 5.2% of museum board members were African American, and only 3.4% are Hispanic or Latinx (AAM, 2017).

Of course, staff and visitor demographic data only tell a partial story since they do not describe people's experience once they have entered the museum. Qualitative research and evaluation conducted on, for example, how visitors of culturally-specifc ethnic groups experience museums can help bring depth to these numbers. Garibay's (2011) research, for instance, found that people who identify as Latinx did not feel welcome in informal science learning spaces, such as science centres and museums because they did not see themselves – their language and culture – represented. Hood (2004) uncovered similar findings in her research on how African-Americans experience art and history museums. Relatedly, Dawson found that members of minority ethnic groups saw science museums as "marked by privilege and exclusion such that they felt unwelcome and found little relevance to themselves or their communities" (2015). Moreover, Burgard and Boucher (2016) have found that contributions of people of color are often excluded from museum narratives and that student's understanding and interpretations are often different based on their racial identity. Finally, other scholars have articulated museums as "public white spaces" (Moore, 2015) and have used the metaphor of "flies in the buttermilk" to illustrate the lack of racial diversity among museum professionals (Bunch, 2000; 2019).

This now-undeniable difficulty that museums face with making their resources – broadly defined as their collections, programs, and employment opportunities – available to demographics beyond Non-Hispanic Whites is not only unjust (Paquet Kinsley, 2016), but is often discussed as deeply concerning for the sustainability and long-term relevance of these institutions. Indeed, it is projected that Non-Hispanic Whites, the group that has historically constituted the core audience for museum

resources will become a minority of the population within the next few decades (Farrell and Medvedeva, 2010).

1.3.2 …To a Resounding Call to Action – and to a Need for Further Research

As a result, this projection, along with the aforementioned research into museums has served as a much needed wake-up call to the field. While spurred by racial demographics, this wake-up call opens the door to a bigger picture of how current trends and shifts call into question inclusion and relevance in the 21st century. As Laura Lott, current President and CEO of AAM explains, it is now apparent that the nation's demographic shifts, such as an aging population, a pluralism of gender identities, and income disparities "are not reflected in today's museums: who visits and who supports museums, whose works and stories are told in museums, and who serves on museum boards and staffs" (Lott, 2019, p. 33). She further states:

> Diversifying museums, in all aspects of their structures and programming, is both a moral imperative and a business necessity for survival. (…) It is urgent that museum leaders–chief executives and board members–focus their attention on how to strategically and effectively bring diversity and inclusion to the culture of their museums (ibid).

It is this dual motivation of doing the right thing and ensuring sustainability, along with the strategic focus of enlisting leadership for systemic change that is animating AAM's important *Facing Change: Advancing Museum Board Diversity and Inclusion* initiative, previously highlighted.

In the same vein, it is also the overarching dual motivation to this dissertation: a research project aiming to contribute to the museum field's knowledge base regarding the active cultivation of inclusion in U.S. museums. Because, as Lott insists, "[a] 2,500-year history of elitism still haunts museums' practices, collections, funding models, and boardrooms. We still have a long way to go" (p. 34).

In the following chapters, I present the foundation and processes of my project's conceptual and empirical work. Part I of the dissertation presents a conceptual investigation probing the question:

- **How can sustainable and systemic change centered on inclusion be brought about**?

In chapter 2, I situate my project within the literature, specifically that of the New Museology, Social Inclusion theory, and inclusion in U.S. museums. Here, I discuss Taylor's (2017) and Taylor and Kegan's (2017) "*Four Levels of System Change*" for inclusion in museums. In chapter 3, I then build upon this framework using pertinent literature presented in my review. Through this process, I develop a framework that I call *Four Interacting Levels of System Change for Cultivating Inclusion*. This construction proposes an aspired-to state of practice regarding the cultivation of inclusion in U.S. museums.

In chapter 4, I turn to Part II of the dissertation, the empirical portion of my project. Here, I discuss my philosophical and methodological assumptions and propose to carry out a single, instrumental case study of *The Incluseum* to answer my research question:

- **What insights into the state of practice pertaining to inclusion in U.S. museums does *The Incluseum's* content provide?**

Then, following a thorough description of *The Incluseum* as a bounded case, I detail my research design, objectives and methods for data collection and analysis. Next, in chapter 5, I present my analysis and findings. These are discussed in chapter 6, including reflections regarding implications of the study for the museum field, as well as for *The Incluseum*. I also reflect on the limitations of the study. Finally, chapter 7 concludes the dissertation.

Part I. Conceptual Investigation

Part I is focused on the first objective of my dissertation, that is, to conduct a conceptual investigation of inclusion in museums that centers the following question:

- **How can systemic change centered on inclusion be brought about?**

I focus my discussion on the significance of inclusion to the museum field, its history, and who has been involved in conversations about it. In chapter 2, I conduct a literature review that presents the conceptual and theoretical roots of inclusion in museums, and that highlights the different the initiatives and voices that have shaped contemporary conversations on the topic. To close the chapter, I review three whole systems approaches to inclusion discussesd in the U.S. museum field. In chapter 3, I set out to constructively bring some order to the assorted forms and sources of strategies for better understanding and fostering the active cultivation of inclusion in U.S. museums discussed in the literature. I do so by building on one of the whole systems approach presented in chapter 2, namely, Taylor (2017) and Taylor and Kegan (2017) "*Four Levels of System Change*" approach. Through an iterative process, I construct a conceptual framework that I call the *Four Interacting Levels of System Change for Cultivating Inclusion*. As previously stated, this framework is made of actionable strategies synthesized from contemporary sources on inclusion in U.S. museums discussed in my literature. To move the field forward, this framework can be adopted and adapted in practice.

Chapter 2. Literature Review

In this literature review, I trace the conceptual and theoretical roots of inclusion in museums, beginning with the paradigmatic turn engendered by the New Museology, then followed by the emergence of Social Inclusion theory in the U.K. Next, I return to the U.S. context and discuss the different initiatives that have marked the field's growing focus on inclusion, particularly since 2012. This review sheds light on the contextual background to contemporary discussions of inclusion in museums, and highlights the initiatives and voices that have shaped contemporary conversations on the topic.

2.1 New Museology: Paradigmatic Background to Inclusion in Museums

2.1.1 Theoretical Background

Since museums' early days between the birth of the Enlightenment and the end of the Colonial period, a time span of roughly 150 years (from approximately 1650-1800), museums have engaged in collection, curation, and exhibition. The collections that formed the center of these institutions often reflected, and still do, the whims of individual private collectors and efforts to amass material wealth during the Colonial period. Given this historical legacy, most museums are rooted in the notion that the world can be known and categorized to tell a definitive narrative (Patterson, Wittman, Philips, Guillotte, Quinn, and Russell, 2017). Academics, curators in particular, have supported this epistemology. As curators sought to best transmit the rational and definitive narrative, they rigorously applied themselves to developing 'proper' methods for organizing and displaying collections.

The emergence of the New Museology as a theoretical and practice-oriented framework for museums came about as a response to this dominant museological paradigm.[5] It began with the publication of Peter Vergo's seminal work, an edited collection entitled *The New Museology*, in 1989. Vergo aimed to break with what he called the "old museology," a field of theory and practice focused too heavily, in his opinion, on "museum *methods*, and too little about the purposes of museums" (Vergo, 1989, p. 3). According to Vergo, this disproportionate focus on 'how to' matters and best practices (i.e., museum methods) had, over time, left the assumptions and motivations underlying these methods unexamined and thus undertheorized.

This collection, which was the first of its kind in the field, built on and amplified ideas and debates regarding the political nature of representation that were circulating across various academic disciplines at the time. For museums, this meant that their main activities of collecting and displaying artifacts to represent and speak on behalf of others came under scrutiny and were problematized; these knowledge-producing activities could no longer be carried out under the guise of neutrality (Mason, 2006).[6] In his introduction to the collection, Vergo (1989) reminded the readers that: "whether we like it or not, every acquisition (and indeed disposal), every juxtaposition or arrangement of an object or work of art, together with other objects or works of art, within the context of a temporary exhibition or museum display means placing a certain construction upon history" (p. 2-3). This construction, he clarifies, is shaped by subjective cultural values as to aesthetical, intellectual, etc. preferences (ibid, p. 2). In other words, the knowledge-producing activities of collecting and displaying artifacts have political, ideological, and aesthetic dimensions, emanating from both the institution and its legacies and the

[5] This paradigm constitutes the Western museum field's historical legacy, remnants of which are still alive today.

[6] Of course, the veil of neutrality wasn't once and for all pierced; debates about museum neutrality are ongoing.

individuals that make up a particular institution. The non-neutral nature of these knowledge-producing activities thus demands that museum professionals do more critical reflection on these activities' contexts and processes (Macdonald, 2006).

Vergo's edited collection also extended the central motivation that had led to the opening of ecomuseums[7] and other forms of community-based, or culturally-specific museums during the 70's and early 80's, namely, that museums should, as the title of Stephen Weil's (1999) article put it, go "from being about something to being for somebody." It's not that museums were for nobody prior to Vergo's and Weil's writing, but that museums were seen to cater to a small, privileged group that did not reflect 'the public' museums purported to serve. In other words, museums were called on to become more *visitor-centered*, places of enjoyment, leisure, and participation in addition to being places of study and knowledge. This focus on visitor-centeredness has animated the museum field since, but often without much critical reflection.

Hooper-Greenhill's (1992) *Museums and the Shaping of Knowledge* and Tony Bennett's (1995) *The Birth of the Museum* are early theoretical contributions to the New Museology that extended its call for greater criticality of museum activities. Both authors applied Foucault's thinking on the relationship between the organization of knowledge and (disciplinary) power to the study of museums. For example, Hooper-Greenhill interrogated the regimes of acceptability under which museums have operated over time using Foucault's concept of the *episteme*. Her goal was to encourage a deeper examination of the assumptions that undergird current museological practice and to construct a critical history of the museum field.

In 1997, anthropologist James Clifford made another notable theoretical contribution to the New Museology. Specifically, through reflecting on his experience as

[7] Ecomuseums emerged in France in the early 70's as a form of community-based museum focused on the preservation and celebration of local cultural heritage and reliant on the participation of local communities for all aspects of its activities.

a participant in a meeting between Tlingit elders, staff from the Portland Art Museum, and anthropologists, Clifford wrote of museums as *Contact Zones*.[8] *Contact Zones*, he argued, recast museums as dynamic places where people of different communities and cultural backgrounds come into contentious and collaborative relations. From this perspective, a museum is never fixed as a tightly bounded institution that imparts knowledge to its passive visitors; a view that contrasts from Hooper-Greenhill's and Bennett's theorizing in which visitors appear less active. For Clifford, museums are places that are in flux and respond to "particular histories of dominance, hierarchy, resistance, and mobilization" (1997, p. 213). Clifford's perspective of museums as contact zones was particularly salient in the 90's after the Native American Protection and Repatriation Act (NAGPRA) was enacted into law and required that museums collaborate with Native American tribes to facilitate the repatriation of cultural items and human remains.

Since the early work described above, the New Museology has seen a return to 'old' museological concerns for methods, albeit with a renewed set of conceptual tools developed through, what Macdonald (2006) characterizes as the 'first wave' of New Museological work. This return to methods is crucial if those invested in the New Museology wish to see the changes they have advocated for take place.

In sum, the New Museology has sought to address the role of museums in society, calling on them to become more reflexive, that is, more critical of the assumptions and motivations that underlie their practices and to focus more on people rather than on 'how tos' and best practices lest they become "living fossils" (Vergo, 1989, p. 4). This critical turn in museums led to a number of publications that have become key in the field of museology and to the proliferation of educational and community-oriented

[8] Clifford (1997) notes borrowing the concept of contact zones from Mary Louise Pratt (1991).

programming. The New Museology's calls on museums to become more reflexive and visitor-centered, has most recently led to museums engaging in social action and advocacy efforts.

2.1.2 Example of the New Museology in Practice: Mining the Museum

Mining the Museum was an exhibition by New York-based artist Fred Wilson that was on view at the Maryland Historical Society from April 1992 to February 1993. While I had always thought the exhibition had been commissioned by the historical society, I recently discovered that The Contemporary (now Contemporary Museum) in Baltimore had commissioned Wilson to develop a site-specific art exhibition at an institution of his choice. As Wilson explains, he chose to work with the Maryland Historical Society because he felt uncomfortable there (Wilson, Marincola, and Schwarzer, 2011). He treated his subjective experience of discomfort with curiosity, asking himself: "Where am I in this space, what is this space about, and why am I having this reaction to it?" (Karp and Wilson, 1993). The resulting exhibition was comprised of evocative displays along with sound and video montages. Wilson employed traditional museological practices to restage museum artifacts and create suggestive juxtaposition that shed light on the assumptions that tend to undergird museum practices of collection and display.

For example, in Metalwork (Image 2), Wilson juxtaposed crude iron slave shackles alongside fine silver craftsmanship dating of the same period, thereby bringing together artifacts that tend to be kept apart in traditional museological practice. But, in Wilson's words: "they [the artifacts] had a lot to do with one another; the production of the one was made possible by the subjugation enforced by the other" (ibid, 183). In creating these juxtapositions, he thus highlighted how conventional display techniques tend to shine light on some historical realities and not others, favoring a celebratory historical narrative.

Image 2. Metalwork by Fred Wilson
The exhibition labels read: (L) Silver Service; Pitchers, steins, and goblets; Baltimore repoussé style, c. 1830-1880. (R) Iron Slave Shackles; c. 1793-1872. Credit: The Maryland Historical Society.

While the type of site specific, institutional critique genre under which Wilson's work can be categorized had antecedents, the impact of Mining the Museum was unprecedented in the museum field. As Museum Specialist Randi Korn recalls, "museum professionals who visited said it was a landmark exhibit; it made them feel humble and lost; they were dazed by the heartfelt questions it raised about history, truth, values, ownership, and interpretive perspective" (quoted in Yellis, 2009, p. 353). There are two main reasons for this impact. First, by appropriating traditional museum practices and artifacts as his materials, Wilson's exhibition *qua* art piece had an eerie allure of familiarity to museum professionals and visitors that, upon a closer inspection, revealed unexpected insights and dissonances through seemingly innocuous juxtapositions and tilts. For instance, Wilson slightly tilted ceiling spotlights to shift paintings' *mise en scène's* focus from, for example, the plantation owners to the enslaved people depicted in the background. Second, unlike his institutional critique predecessors who had primarily worked within art museums and galleries, Wilson chose a history museum for his intervention. As such, his work reached a new group of museum professionals who might not have felt concerned by those who critiqued art museums' role in the cultural reception and valuation of art.

As mentioned above, Wilson's ability to employ the 'tricks of the trade' was a major aspect of the exhibition's impact. More importantly, he did not aim to employ museological practices in the abstract, but was invested in learning how the local practices of the Historical Society were understood and performed. As such, he describes his process as ethnographic in that he spent a considerable amount of time talking with every museum employee from the janitors to the director, and observing how work at the Society was carried out on a daily basis (Wilson, Marincola, and Schwarzer, 2011). Moreover, he describes immersing himself in the museum's collection and archive to get a sense of the museum's history and collection scope. Mining the Museum was thus a site-specific response to Wilson's experiences and observations at the Maryland Historical Society in which "'mining' had both the connotation of digging in, as in a goldmine, and 'making mine'" (Karp and Wilson, 1993, p. 182).[9]

In other words, by taking the local museum methods and artifacts and restaging them Wilson highlighted how the museum's activities were in fact performed and guided by underlying assumptions, values, and prejudices about how a museum ought to conduct and present itself and who a museum is for, thus echoing Vergo's New Museology. The sum of Wilson's tactics can thus be seen as flipping the traditional museum script whereby the oppressed subjects that are usually absent, silenced, or found in the backdrop have become main actors. In addition to the aforementioned examples, this flipping of the script is also visible in a room where Wilson arranged six mounts – three white mounts that supported the busts of Napoleon, Henry Clay, and Andrew Jackson that he had found in the Society's collection and three black mounts that remained empty and were labeled Harriet Tubman, Benjamin Banneker, and Frederick Douglass, three important African-Americans from Maryland who were not

[9] Wilson aptly referred to himself in this process as both ethnographer and informant (Wilson, Marincola, and Schwarzer, 2011).

present in the Society's collection. Here, the glaring absence of these individuals is the central focus of the display, suggesting that absences and silences are not neutral curatorial moves, but the result of placing a value-laden frame on the construction of historical collections and narratives.

Wilson's performance of the museum was so 'believable' that some visitors and reviewers thought he was a regular curator. For him though, his role was that of an artist and the museum was his "palette" (Karp and Wilson, 1993). Wilson's role as an artist gave him a lot of freedom to push boundaries and stretch conventional museological techniques than might have been impossible for someone positioned within as, for example, a curator. In other words, to imagine applying these principles to myself as a curator, I might face hurdles that come from within my professional community; my curatorial choices would be called into question and I would most likely be told that I am exerting too strong of an interpretive frame on the collection; that I am biased, and thus shaping too heavily the visitors' experience. I might even be accused of acting too much like an artist. But this was exactly Wilson's point: that everything about a museum – the building, the interior design, the exhibition themes, what objects are selected, how they are arranged, and how they are interpreted – is never neutral and thus shapes visitors' experience. The twist, moreover, is that this performance or, rather, set of performances that come to constitute 'museums', become invisible when they align with normative expectations of what it means to be a museum.

A few years back, when reflecting on Mining the Museum and Wilson's position as an artist working from the outside in, I remember one of my museum colleagues laughingly say: "yeah, Fred Wilson drops a bomb on the whole museum field, then exits the scene!" I recall this statement capturing amusement and mild frustration at the fact that Wilson could come in and shake things up, leaving practitioners to pick up the pieces for decades after him, and that these same practitioners did not have a similar

ability to agitate. For Robert (2014), however, museum practitioners can perform their work within the field of opportunity Wilson opened up, integrating the reflexivity Wilson suggested was lacking and which is core to the New Museology. Others saw Wilson's and the Maryland Historical Society's successful collaboration as a demonstration of the potential that can be unlocked when museums choose to share authority and open up interpretation and decision-making processes with those situated outside of the profession (Wilson, Marincola, and Schwarzer, 2011).

Some of the aforementioned frustration, however, also came from the sense of institutional detachment from Wilson's role as artist. In other words, his commitment to institutional change looks different, and might even seem minimal in comparison to everyday practitioners since he's allowed to 'exit the scene.' Illustrating this difference in institutional positionality, Wilson stated in an interview that he was unaware of the impact Mining the Museum had on the field, because "history museums are not where I usually go" (Wilson, Marincola, and Schwarzer, 2011, p. 231).

Moreover, the involvement of the institution in this collaboration as well as the long-term impact it had on the Society's activities are nebulous. What types of programing and events did the Society host in conjunction with Mining the Museum? Has the exhibition shaped any of the Society's practices in the following decades?

Overall, Mining the Museum reflects New Museological concerns with reflexivity through Wilson's use of museum practices and collections to formulate his critique. This art-based intervention had a significant impact on the museum field, leading many professionals to reconsider their own practice.

2.2 Social Inclusion Theory: Originating from a U.K.-Based Approach

Following the development of the New Museology, the field saw the profusion of initiatives centered on values such as community, democracy, and participation. These

initiatives extended and amplified themes brought about by the New Museology, exploring their implication for theory and practice. Within this emergent landscape of public-oriented efforts, the value of inclusion surfaced in the United Kingdom museum field in the context of Social Inclusion theory. I will now describe this theory and its context, as it is arguably a forbearer of the current turn to inclusion in the U.S. museum field.

2.2.1 Theory and Theoretical Context

The concept of inclusion gained currency in the U.K. during the 1990's when, through a series of policy moves, museums became linked to the state's *social inclusion* policy agenda (DCMS, 1999; 2000a; 2000b; 2005). Through these policy efforts, museums were mandated to address the various barriers that had been identified to prevent people from traditionally underrepresented groups such as ethnic "minorities" and people with cognitive disabilities from accessing museum resources. Moreover, museums were called on to tackle social exclusion occurring on a broader, societal level by linking their services to the four main social exclusion indicators the U.K. government identified as critical, namely, poor health, high crime, low educational attainment and unemployment (Sandell, 2003; Tlili, 2012). In the words of Chris Smith, the U.K. Secretary of State in 2000:

> Combating social exclusion is one of the Government's highest priorities, and I believe that museums, galleries and archives have a significant role to play in helping us to do this. They are often the focal point for cultural activity in the community, interpreting its history and heritage. This gives people a sense of their own identity, and that of their community. But the evidence is that museums, galleries and archives can do more than this, and act as agents of social change in the community, improving the quality of people's lives through their outreach activities (DCMS, 2000a, p. 3).

From this perspective, museums were expected to align themselves with the state's policy agenda and transcend their traditional roles of collecting, preserving, and educating to take on a more socially purposeful role, that of acting as agents of social inclusion (Sandell, 1998; Tlili, Gewirtz & Cribb, 2007). In other words, museums were expected to harness their resources and services to help alleviate factors that contribute to social exclusion in their communities, thus delivering positive social outcomes that extend beyond the confines of their four walls.

During the late 1990's and early 2000's, notable research projects undertaken by the University of Leicester helped provide insight into museums' links with social exclusion. Sandell (1998; 2002), for example, cited the ways in which museums often promote and affirm dominant values and beliefs as factors contributing to an institutionalized form of social exclusion, a theme that will be echoed in the U.S. museum field's inclusion discourses. He articulated this form of exclusion as particularly problematic as it not only reflects an individual or group's pre-existing exclusion from the political, economic, and social realms of society, but also perpetuates it. As a result, Sandell described museums as exacerbating an individual or group's "position of exclusion by broadcasting an exclusive image reinforcing the prejudices and discriminatory practices of museum users and the wider society" (Sandell, 1998, p. 408). Subsequent research projects, explored what constitutes barriers to access across U.K.-based museums, and what approaches address and remedy these barriers (Dodd and Sandell, 2001; Group for Large Local Authority Museums, 2000; Sandell, 2003).

While these insights were primarily U.K.-based, a number of key publications followed that helped contribute an international perspective to museums' role in society. For example, the edited volume "Museums, Society, and Inequality" (Sandell, 2002) brought together international case studies and theoretical insights into social inclusion in museums. This early work was influential to many museum studies students and

scholars in the U.S., as it presented different approaches to thinking about and working on inclusion in museums.

It is to the U.S. museum field that I turn to next. The adoption of inclusion in the U.S. presents several discontinuities and new directions from the U.K context. Aspects that remain the same across contexts, however, are the importance of museums making their resources available to wider segments of the population and having a positive impact on society. The discussion below will clarify this and bring to the fore the context of inclusion in the U.S. museum field.

2.3 Inclusion in the U.S. Museum Field

Although the New Museology provided a paradigmatic background to inclusion in U.S. museums, the field's focus on inclusion has intensified over the last decade. It is marked by a diversity of actors and initiatives that have aimed to "inform, educate, and actively pursue the best practices in inclusion" (Shellman, 2019, p. 126). Momentum gained in 2014 when AAM released its first inclusion-related document, a *Diversity and Inclusion Policy Statement*. This policy statement built on the Alliance's previous efforts centered on the realities of museums in a pluralistic, multi-cultural society, namely, the publication *Excellence and Equity* (1991) and the toolkit *Mastering Civic Engagement* (2002). The 2014 *Diversity and Inclusion Policy Statement,* however, was the first to explicitly focus on the language of inclusion.

The literature pertaining to the U.S. museum's field exploration of inclusion and its development is scant and is primarily of a professional nature. What there is can be organized into three levels, from broad to specific. The first level constitutes field-wide attempts to frame inclusion conceptually along with field-wide, grassroots calls to action; what is inclusion and what does it mean; how can museums be inclusive? What does

inclusion entail for the field and museum practice? The second level is focused on investigating what inclusion means on an institutional level; how does inclusion factor into and change the organizational culture of museums? Finally, the third level is concerned with specific aspects of practice; what does a focus on inclusion mean for interpretation and education, for example? Below, I will delve into the first two levels.

2.3.1 Field-Wide Level: Conceptual Framing and Big Picture Calls to Action

a) AAM's 2014 Diversity and Inclusion Policy Statement

i. Background and Development

Beginning in 2014, the AAM engaged in a couple concerted efforts to develop a definition of inclusion for the field. These efforts had two main objectives: 1) to make the organizational culture of AAM more inclusive, and 2) to set the tone for the museum field through the formulation of standards and best practices that center inclusion.

In 2014, AAM recognized that its membership was not carrying out diversity and inclusion goals as comprehensively as it would have liked. AAM also recognized it needed to make internal changes as well. In response, the AAM's board formed a taskforce centered on diversity and inclusion and appointed William Harris who, at the time, was Vice Chair of the AAM Board of Directors to lead the initiative, and Auntaneshia Staveloz, who was AAM's State and Community Partnerships Manager, to staff it. They quickly decided that it was necessary to prioritize the formulation of a policy statement that would clarify what diversity and inclusion meant conceptually and

in practice for the Alliance and the field (Harris and Staveloz, 2014).[10] In the words of Staveloz: "We want to ensure that this policy becomes interwoven in all of AAM's programs, products, and services so that it really does become the operational way of thinking" (Ibid).

This policy aimed to create change on two levels. The first was internal to the operations of the Alliance. For instance, when the policy was released in 2014, it was incorporated within AAM's Operational Plan, where it affected hiring, promotion, and other facets of the organization. It also shifted the focus of the Alliance's online Information Center to include more resources on diversity and inclusion for its members. The second level of impact was focused externally towards the Alliance's membership. Namely, AAM set an intention to make revisions to its museum accreditation standards to center diversity and inclusion. This level of impact is still developing. In 2019, the Alliance launched the *Facing Change* initiative and established a task force to develop recommendations to embed diversity, equity, accessibility, and inclusion more significantly into its excellence programs, including accreditation (AAM, 2019).

In the AAM's 2014 policy statement, the task force defined inclusion as follows:[11]

> The act of including; a strategy to leverage diversity. Diversity always exists in social systems. Inclusion, on the other hand, must be created. In order to leverage diversity, an environment must be created where people feel supported, listened to, and able to do their personal best.

In contrast to the U.K., where the museum field was linked to inclusion-specific governmental mandates, the U.S. museum field was required to craft its understanding of inclusion outside of a comprehensive national framework. As such, AAM turned to the

[10] Part of the process involved in developing this policy statement entailed researching other organizations' diversity and inclusion policies and assessing how other organizations beyond nonprofits and museums carry forward their diversity and inclusion programming and policies (Harris and Staveloz, 2014).

[11] Official documents that AAM released pertaining to this policy do not indicate who was part of the task for and what was the process they engaged in.

business world to formulate its stance on inclusion. Indeed, by 2014, it had become increasingly common for big businesses, such as Nike and Coca-Cola to develop diversity and inclusion statements.

In its statement, the Alliance framed diversity as an institutional asset to be leveraged through inclusion, that is, through the creation of an environment where people can feel supported to achieve their personal best (Harris and Staveloz, 2014). This approach to formulating diversity as an asset to be leveraged is known as the *business case* for diversity and inclusion; that leveraging and shifting the internal demographic make up of an organization, in other words, its diversity, can lead to outputs that will better represent and appeal to a broader base (Hyter and Turnock, 2006). In the business world, this case for diversity and inclusion is particularly compelling since it seems to promise increased profits to an organization's bottom line.

ii. Criticism

The position of the policy as a business case created tension in the field. To many, it seemed that framing the goal of diversity and inclusion as a business case confused its intentions. Indeed, instead of being about better fulfilling museums' public responsibilities and aspirations, the business case seemed to reduce inclusion as being about contributing to an institution's financial bottom-line. Reflecting this tension, Porchia Moore, a museum practitioner and scholar, explained her reservations about AAM's decision to frame diversity as an asset, stating: "the truth is that I do not like the term 'diversity' because I find it to be a racially coded term which exacts all sorts of confusing sentimentalities and hidden agendas" (Moore, 2014). Moore's perspective is in line with critical race scholars who, like Susan VanDeventer Iverson (2007), warned that without criticality about power, diversity and inclusion discourses run the risk of

reducing people of color to commodities that organizations can strategically utilize to "acquire or maintain a competitive edge in the market" (p. 600). Nancy Leong (2013) coined this problematic practice *racial capitalism*, or "the process of deriving social and economic value from the racial identity of another person" (p. 2152).

These critical voices extend beyond the museum field and are part of a larger chorus that has encouraged greater critical reflection in how the term inclusion is used. Many have noted that the positive valence ascribed to inclusion tends to obscure how dynamics of power and oppression structure social group differences, or diversity, hampering the ability to question how these structures operate within an organization and society at large (Ahmed, 2012; Gotsis and Kortezi, 2014; Grimes, 2002; Henderson and Herring, 2012). How did AAM take this into consideration? How would it ensure that its approach to diversity and inclusion reached beyond a surface-level position and would instead be rooted in a critical, yet generative understanding of the way in which inclusion is tethered to social justice (Deem and Ozga, 1997; Paquet-Kinsley, 2016)? These questions, among others, reverberated in the U.S. museum field in the years following AAM's release of its policy statement.

b) AAM's 2018 Diversity, Equity, Accessibility, and Inclusion Report

Reflecting the ongoing, field-wide momentum to center inclusion as a key value for the sector, AAM continued its efforts to refine its understanding of inclusion and bring this value to the core of its operations. Beginning in 2015, the Alliance engaged in dialogue with thought leaders, practitioners, and activists organizing for greater inclusion in museums in view of formulating diversity and inclusion as crucially important areas of focus for the field. Specifically, the strategic plan for 2016-2020 stated that it would focus on "diversity, equity, accessibility and inclusion in all aspects of

museum structure and programming," identifying this topic as one that the Alliance's membership "strongly believes to be vital to the future viability, relevance and sustainability of museums" (American Alliance of Museums, n.d.).

In 2018, the AAM gathered a working group to explore inclusion within the greater context of Diversity, Equity, and Accessibility (DEAI). The working group was made up of 20 museum professionals, representing a variety of disciplines, organizational sizes and types, and perspectives. Together, the group produced a report entitled *Facing Change: Insights from AAM's DEAI Working Group*. This report addressed some of the criticism discussed above pertaining to AAM's 2014 *Diversity and Inclusion Policy Statement*. In this report, inclusion is no longer framed as a mere business case, but understood in relation to equity, an approach more rooted in social justice that recognizes that genuine inclusion requires that past exclusions be acknowledged and fairly and justly remediated (American Alliance of Museums, 2018).

The report opens with a statement from AAM's now former Director of Inclusion, Nicole Ivy, who places inclusion within the context of historical inequalities that have shaped the field, echoing the above discussion of the New Museology and the need to contend with systemic exclusion in museums. Furthermore, she called out the problematic labor practices that have made it difficult for people of low income and racially-minoritized groups to have access to museum employment opportunities. Situating inclusion in such a way brings it within a reflexive frame, addressing the critics and limitations of inclusion framed only as a business case.

The potential reflexive nature of inclusion is further emphasized in Ivy's opening words to the *Facing Change* report. She says:

> The work [of inclusion] doesn't begin 'out there,' in some space external to museum staff, directors, and boards. Nor does it hinge solely on outreach to underserved populations. Effective inclusion work begins inside the structures of our museums and within each of us (ibid, p. 2).

Her focus on the structural/institutional and individual changes that inclusion work calls for echoes the perspective that Chris Taylor (2016), former founding Director of Inclusion and Community Engagement at the Minnesota Historical Society, presented on the AAM's *Center for the Future of Museums* (CFM) blog. He explains that:

> Museums typically "Do Diversity" through programming aimed at audiences from diverse communities. Many of these programs—though engaging—are created in Euro-centric organizations by staff who seldom represent the target community. *Systemic inclusion* [emphasis mine]calls for museums to look internally at their processes, procedures, policies and the cultural competence of staff. (CFM Blog).

Both of these statements emphasize the reflexive nature of inclusion work and the need for it to be systemic; that inclusion requires that the internal structures of museums, their processes, procedures, and policies be examined and transformed.

Moreover, the reflexivity they both speak of encompasses the self, or individual staff members' competence for the work. This final point is important as it stresses the fact that genuine inclusion requires more than new internal processes, procedures, and policies; it implicates the self and requires a willingness to see reflexively the non-innocent and non-neutral realities of our embodied subjectivities.

The AAM *Facing Change* working group developed five insights that structure the report and contextualize inclusion work:

> 1. Every museum professional must do personal work to face their unconscious bias;
> 2. Debate on definitions must not hinder progress;
> 3. Inclusion is central to the effectiveness and sustainability of museums;
> 4. Systemic change is vital to long-term, genuine progress;
> 5. Empowered, inclusive leadership is essential at all levels of an organization (AAM, 2018, p. 4).

These five insights constitute a greater context inclusion is placed within, making clear that the pursuit of inclusion is fundamental to museums' sustainability. Again, self-reflexivity (i.e., examining unconscious bias) is emphasized as a central practice. Moreover, systemic change is underlined as vital. Finally, supportive leadership is also

stressed as being at the core of inclusion work, an insight that AAM is now building upon with its *Facing Change: Advancing Museum Board Diversity and Inclusion* initiative. Taken together, these insights highlight how AAM is shaping an understanding of inclusion for the field in a way that focuses on individual and institutional/structural work to shift museums' work culture and practices. This internal work is prioritized as key to generating inclusive relationships with audiences and creating inclusive programs.

Within this greater context, AAM further describes the distinction between inclusion and diversity as follows:

> The intentional, ongoing effort to ensure that diverse individuals fully participate in all aspects of organizational work, including decision-making processes. It also refers to the ways that diverse participants are valued as respected members of an organization and/or community. While a truly "inclusive" group is necessarily diverse, a "diverse" group may or may not be "inclusive" (ibid., p. 8)

Inclusion, from this perspective factors into a museum's managerial strategy (i.e., museum as workplace) rather than only being a guide for the development of products and services. Specifically, this definition focuses on the intentional and ongoing nature of creating inclusion and inward focus on it as a feature of the organization.

In comparison to AAM's 2014 formulation of inclusion, this definition no longer describes inclusion as "a strategy to leverage diversity." This indicates an evolution from primarily framing diversity and inclusion as a business case, and thus a move away from the problematic connotation of racial capitalism evoked by that framing. Moreover, it is important to note that the 2018 formulation of inclusion represents a polyvocal process. The AAM was upfront about who participated in the process of developing these definitions and what the process entailed. This matters because it demonstrates greater transparency and accountability to the field.

Overall, this report makes clear that inclusion is as much about relevance and long-term sustainability (i.e., business case) as it is about the moral imperative of social justice. AAM's definition of inclusion will carry a lot of weight in the field. It guides the

Alliance's initiatives, such as its current *Facing Change* project and revision of accreditation guidelines. The way in which AAM puts inclusion into practice, however, does not fully represent and encapsulate the richness of how inclusion has been discussed in the field, which I now discuss.

c) Beyond AAM: Voices from the Field

While AAM was working towards defining inclusion and related concepts between 2014-2018, widespread dialogue and action was also occurring in the field about what genuine inclusion entails. This dialogue was characterized by museum professionals leveraging social media such as blog platforms and Twitter to connect, share ideas, and organize in a grassroots fashion to learn together and have their voices heard (Coleman and Moore, 2019). Examples of such digitally mediated dialogue and social organizing around inclusion issues includes *#MuseumsRespondToFerguson* (*#MRTF*) and *#MuseumWorkersSpeak* (*#MWS*). While not fully digitally mediated, another noteworthy collaborative and impactful action that took place during this timeframe was *Museum As Sites for Social Action* (*MASS Action*). I now discuss all three of these initiatives and highlight their contributions to the ongoing meaning-making and dialogue on inclusion in museums.

i. Museums Respond to Ferguson *(#MRTF)*

#MRTF emerged in December 2014 as a response to the numerous recent acts of unprosecuted police violence against people of color, and the overall lack of

responsiveness from the museum sector (Jennings, 2015).[12] Initiated by museum practitioner and consultant Gretchen Jennings, a group of museum and arts bloggers coordinated digitally on drafting a joint statement urging U.S. museums that purport to care about inclusion to respond to events like the ones taking place in Ferguson, MO. During this time of escalating outcry about police brutality and unnecessary use of force targeting Black people, many asked: Are we at a turning point for discussions about race in the U.S.? And by extension, a turning point in our museums that desire to be inclusive, function as a forum, and be relevant to local communities? Each blogger then released the statement on their respective platforms.[13]

This statement spurred an ongoing professional dialogue in the U.S. museum field that led to several online and offline actions that continue to have ripple effects to this day. Most immediately following the publication of the statement in December 2014, a group of museum practitioners and scholars led by Adrienne Russell and Aleia Brown hosted monthly TweetChats using the hashtag *#MuseumsRespondToFerguson*.[14] These chats offered museum professionals from all over the country a chance to join the conversation on race/racism and its intersections (i.e. other systems of oppression such as gender, class, and sexual preferences) in museums, responding to current events in our communities, and continuous issues of inclusion in cultural spaces (Fletcher, 2016; Jennings, 2015). Two characteristics of these chats are that many of the discussions centered on the "continued lack of progress in diversifying boards, professional staff, and volunteer corps in museums" (Jennings, 2015) and that they relied on a diverse group of museum professionals, particularly younger individuals.

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[12]Specifically, the spark that brought about *#MRTF* was the acquittal of policeman Darren Wilson in the shooting of unarmed, Black young man of 18 years old, Michael Brown in late November 2014.

[13] See: https://incluseum.com/2014/12/22/joint-statement-from-museum-bloggers-colleagues-on-ferguson-related-events/

[14] See: https://twitter.com/hashtag/museumsrespondtoferguson?lang=en; and https://incluseum.com/2015/12/17/we-who-believe-in-freedom-cannot-rest/

Later, another action that arose from *#MRTF* was the formation of the group *Museums and Race: Transformation and Justice*. This ongoing movement aims to challenge and re-imagine institutional policies and systems that perpetuate oppressions in museums. This formation grew out of a conversation about museums' response to Ferguson that *The Museum Group* (TMG) hosted during the AAM meeting in Atlanta in April 2015. *Museums and Race* organized a large gathering of museum practitioners and thinkers in Chicago in 2016 and has hosted events in conjunction with the annual AAM conference every year since.[15]

Overall, the *#MRTF* statement and its ensuing activities helped create a tighter knit community of practitioners and scholars, helping them "understand that they are not alone in their pursuit towards more inclusive spaces," especially in a context where "several museums [that] gave official directives to personnel not to discuss Ferguson or any of the other related incidents" (Fletcher, 2016). Today, these practitioners and scholars who center equity, accessibility, diversity, and inclusion in their work continue to work together. Examples of collaboration include special topic publications,[16] conference workshops and presentations, *The Incluseum* blogposts, and large-scale collaborative projects such as *Museum as Site for Social Action* (*MASS Action*), which I come back to below.[17]

#MRTF brought forth two aspects of what authentic inclusion entails. The first centers on the need for greater understanding of how racism has operated – and continues to operate – in museum spaces and in museums' relationships with their local communities. As Gretchen Jennings (2015) states, "Ferguson in its broader sense has given the field an opportunity, and a kind of permission, to raise the specific issues of race, racism, and white privilege in the context of museums in a way that has not

[15] See: https://museumsandrace.org/
[16] See, for example, https://www.tandfonline.com/toc/rjme20/42/2
[17] See: https://www.museumaction.org/

happened before" (p. 101). The second element of inclusion that *#MRTF* illuminated is the responsibility of museums to respond to issues that are affecting the country and the local communities in which those museums are situated and which they purport to serve. Museums do not exist in a vacuum, they are not neutral spaces; inclusion is about relationships.

ii. Museum Workers Speak *(#MWS)*

Another activist movement that brought insight into what genuine inclusion entails is *#MWS*, "an action-oriented platform for social change at the intersection of labor, access, and inclusion" (museum workers speak, n.d.) that gathered emerging museum professionals, graduate students, and museum staff members. *#MWS* arose in 2015 with a "rogue session" at AAM's 2015 conference in Atlanta. This gathering highlighted a couple important facets of shifting towards more inclusion in museums. The first was how internal museum practices including hiring, leadership, and work environment present barriers to entry and advancement rooted in race and class. One of *#MWS*'s focal points was the common museum practice of unpaid internships, which are often required for entry into the field. Given their unpaid status, these internships privilege those who can afford unremunerated labor, thus directly undermining the diversity among museum staff (Walker, 2019, p. 30). The second facet was the intersectional nature of labor practices in museums. In the words of *#MWS* founders Alyssa Greenberg and Nina Pelaez (2015):

> A discussion about museum labor practices is inevitably a discussion about racism, sexism, misogyny, elitism, and various other social inequalities. We found that by speaking openly about labor, we opened the door to frank conversations about race and privilege that might not otherwise have gotten off the ground.

Image 2: *#MWS* flyer distributed at the 2015 AAM Conference in Atlanta announcing a "rogue session" held at a local art gallery to discuss employment issues in museums. Design by Jillian Reese.

#MWS was truly a grassroots movement facilitated "by a diverse team of emerging museum professionals [who are] uniquely aware of the challenges presented by working in this field" (ibid.). The group hosted a tweetchat every month for a year and organized regional groups for face-to-face gatherings in 6 U.S. cities. Moreover, members of *#MWS* participated in several conferences between 2015-2016 and put pressure on AAM to center internal labor practices in its inclusion-related efforts, which was reflected in its 2018 *Facing Change* report discussed above. Through this activism, internal inequities related to labor practices were brought to the forefront of dialogues on inclusion in the field.

iii. Museum As Site for Social Action (*MASS Action)*

Image 3: *MASS Action* Logo.

Inspired by the calls to action of *#MRTF* and *#MWS*, *MASS Action* was a 3-year collaborative project that launched in 2015, centering on the question: How do you transform museums from the inside out and align them with more equitable and inclusive practices? The project emerged when Elisabeth Calihan, Head of Multi-Generational Learning at the Minneapolis Institute of Art (MIA) and co-founder and project manager for *MASS Action* reached out to and invited 5 museum professionals and scholars "who were asking questions and challenging the field" (Calihan, 2018) to act as advisors.[18] Together, they created a roadmap, "a plan for collaborative action that would be a call for greater equity and social justice in museums" (ibid). Specifically, this roadmap outlined a 3-year plan that would entail the co-creation of a toolkit (year 1) followed by its dissemination (year 2) and application (year 3).

The co-creation of the toolkit in year 1 represents a remarkable collaborative and multi-vocal process through which 55 museum "change-makers and thought-leaders" (ibid) were identified and brought together. This group gathered in person in Minneapolis in the fall of 2016 for an action-oriented conversation around topics of equity in museums, relevant programming, and community engagement. Participants

[18] This group was made of Adrienne Russell, Aletheia Wittman, Chris Taylor, Porchia Moore, and Rose Paquet Kinsley.

worked collaboratively to identify the most pressing issues in the field (MASS Action, n.d.). As Calihan recounts:

> For three days, we discussed the issues of institutional transformation, creating an inclusive culture, widening interpretation, sharing authority, decolonizing collections and the museum. We formed small working groups around these topics and began outlining our vision for a "toolkit".

The resulting toolkit includes 8 co-authored essays that focus on the topics mentioned in the above quote. These represent a guide to the emerging lexicon around equity and inclusion, some strategies to address inequity, along with 7 accompanying worksheets to foster the development of more inclusive museums practices and a few other "tools" such as key terms and a DEAI staff engagement survey from the Minnesota Historical Society.

In year 2, a larger convening was held to include staff teams from 30 museums that intended to use the toolkit and were committed to embedding strategies of inclusion into their institutions. The convening featured case studies, peer-to-peer learning opportunities, and other discussions of how to put theory into practice. This momentum was carried forward in year 3 where staff teams from 64 participating museums gathered to build upon the commitments to equity and social change agreed upon at the 2017 Convening (year 2), creating more inclusive practices in their own institutions and the field at large.

In sum, through the co-creation of the toolkit and a series of public convenings, the intentions of *MASS Action* were to gather and share strategies and frameworks needed to align museums with more equitable and inclusive practices as well as build a network of practitioners and thinkers committed to this work. In the words of Calihan (2018):

> *MASS Action* is not a project anymore. It is a network of people, individuals committed to seeing the museum field change, connecting in solidarity, recognizing there is strength in numbers. That, like fractals, if we all individually commit to do our part on a small scale, we will start to see change on a large scale. That with enough voices, we can make change.

In this section, I have reviewed literature pertaining to the field-wide conceptual framing of inclusion and big picture calls to action in the U.S. museum field. This literature weaves together AAM's efforts towards operationalizing inclusion along with activist voices and collaborative knowledge creation initiatives in the field. To expand on these big picture conceptual explorations of what inclusion is and entails, I now discuss how inclusion is being thought of on an institutional level.

2.3.2 Institutional Level: Organizational Change for Inclusion

In this section, I review three contemporary approaches to inclusion that consider the museum as a whole system. These approaches bring insight to what inclusion means on an institutional level: How does inclusion factor into and change the organizational culture of museums? Specifically, the approaches I review below are Nina Simon's previously highlighted project *of/by/for/all* (see section 1.1), Cecilia Garibay and Laura Huerta Migus's *Framework for Sustainable and Authentic Institutional Change* and Chris Taylor's *Four Levels of System Change* holistic framework.

a) Of/by/for/all Approach

An emergent organizational approach for dealing with inclusion is Nina Simon's simple, yet radical framework *of/by/for/all*. This global initiative presents an overarching vision for building community-inclusive civic and cultural organizations such as museums, but also libraries, parks, theatres, and cultural centers. The vision is one in which all people have access to and influence in cultural and creative spaces. Specifically, Simon envisions museums that are reflective *of* their communities, co-created *by* their communities and thus welcoming *for* their communities, i.e. inclusive.

Launched at the *MuseumNext Conference* in London in June 2018, *of/by/for/all* asks two important questions: 1) What are we willing to change about our institution to welcome new people? And 2) What are we willing to change about how we work to make people feel they belong? Simon explains that these two central questions are contrasted to the common way inclusion is approached – how can we get more of "them" in "here"? – a question which, in her experience, leads to "judgmental and lazy responses" like "those people don't appreciate culture" (Simon, 2018a). In other words, the two central questions at the heart of the *of/by/for/all* initiative are about organizational change for fostering greater inclusion.

This initiative sprang from Simon's work as Director of the Museum of Art and History (MAH) in Santa Cruz, California. Simon explains that when she began her directorship, the MAH had an annual budget of $700,000, employed 7 staff members, and hosted 17,000 visitors per year. After a 7 yearlong process that centered the values and practices of collaboration and co-creation, in 2018 the museum had an annual budget of $3,000,000, employed 32 staff members, and hosted 140,000 visitors annually (ibid.). *Of/by/for/all* thus represents a distillation of lessons learned from the MAH's transformation into a thriving museum and cultural and community hub.

Of/by/for/all's foundational premise is rather simple. In Simon's words: "if you want to be *for* everyone in your community, I believe the most effective way to do that is to be representative *of* them and co-created *by* them." She represents this premise mathematically as "of + by → for." In fact, she explains that the visitor growth experienced at the MAH is linked to changes on the '*by*' side of this equation whereby the museum began partnering with many organizations, up to 2000 annually as of 2018 (ibid.). For the MAH, this means that 90% of programing is done through partnership. These partnerships can be in the context of an event, a specific exhibition, or an all year-round basis. This centering of collaboration and co-creation with partners is key to

growing visitorship in museums, because, as Simon observed: "when we're created *by* our community [through inviting partners into the museum space], we don't just engage the people who are partnering with us, we engage their family and friends and communities as well" (ibid.).

The *of/by/for/all* framework can be applied both on a project level (e.g., an exhibition or event) and on an institutional level. However, it seems that applying this framework on a project level has institutional ramifications. For example, Simon cites the example of the MAH's *Día de los Muertos* celebration that went from being a one-off, once-a-year event, to a signature, touchstone event that anchors a year-long process of different kinds of relationships and participation between the museum and the Latinx community. Key to this shift was: 1) establishing a strong, trusted relationship with a community organization; 2) hiring a staff member that had the assets, in this case language and cultural skills, to facilitate this partnership; and then 3) centering the partner's voice and letting them take the lead. So, in order to apply the *of/by/for/all* framework to this specific event as an example, the museum had to make institutional shifts, such as change their hiring practices to attract the qualified candidate for the position. Moreover, another institutional ramification of applying the framework to this context is that it has strengthened cross-organizational ties for the long-run, exemplified by the fact that MAH staff members now sit on the board of their key partner's organization.

A further area of emphasis for the MAH was to diversify its own staff and board to have the necessary assets to be *of/by/for/all*. As Simon insists: "representation matters. We've found that just working with partners that are representative of our community is not enough if we want to form the kind of trusted relationships that are going to lead to the long-term" (ibid.). The MAH made a significant commitment to this, which is visible on both the staff and board level. Staff demographic representation went

from being 90% to 50% white and the board from 100% to 75% white as of 2018. As Simon explains, these results involve shifting many different internal policy elements, but that every museum can do a lot to change how they recruit, hire, build a pipeline to shape a more diverse staff and board that has the assets to work with the community (ibid.).

Overall, Simon's goal with *of/by/for/all* is to spark a global movement of organizations like the MAH who want to be '*for*' their communities. As she states: "We're going big with this because I believe that the impact we're having locally in Santa Cruz County should not be limited within our county lines. I believe that this work *is* local, but that there are opportunities for all of us to do it locally within our own contexts" (ibid.).

She calls the *of/by/for/all* a "coalition of the willing," a group of arts practitioners who voluntarily decide they want to do this. However, echoing the awareness brought about by *#MRTF* and *#MWS*, she cites a situation where she argues that working through this framework is imperative: when an institution is working with marginalized and oppressed communities. In her words: "when you work with communities who have been chronically disempowered, chronically oppressed, if you don't work *of* and *by* them, you are contributing to their oppression. I firmly believe this" (ibid.).

The overarching model for *of/by/for/all* as a global project is that of a "distributed Change Network of organizations committing to the framework" (Simon, 2018b). Through this Change Network, the *of/by/for/all* team will offer online programs for change, support a global community of practice, and keep expanding the program based on community input (ibid.). As of 2019, 38 organizations from all over the world are participating in the initiative and Simon has been disseminating the model globally at a host of conferences and professional gatherings. It is expected that this project will keep growing in the years to come.

I now shift to two other holistic approaches for inclusion in museums, that of the *Framework for Sustainable and Authentic Institutional Change*, followed by the *Four Levels of System Change* framework.

b) Framework for Sustainable and Authentic Institutional Change

In a White Paper published for the Association of Science-Technology Centers in 2014, Cecilia Garibay and Laura Huerta Migus propose *The Inclusive Museum Framework: A Framework for Sustainable and Authentic Institutional Change*. They posit that "in order for museums to make authentic and sustainable change to support inclusion, they must engage in three learning processes: organizational change, strategic diversity management, and cultural competence" (Garibay & Huerta Migus, 2014, p. 9). Their framework is presented visually as a Venn diagram:

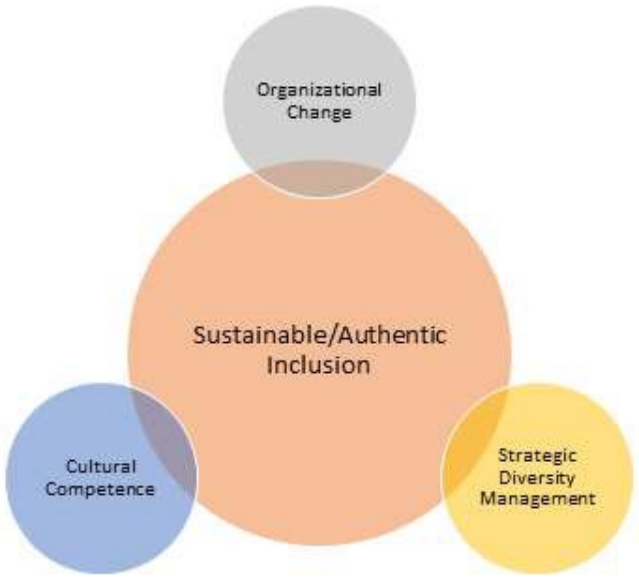


Figure 1: Garibay & Huerta Migus (2014). A Framework for Sustainable and Authentic Institutional Change

For this, the authors review literature in the three areas. First, Organizational Change Theory and Systems approach literature to envisage museums as 'Learning

organizations' (e.g., Senge, 1990 and 1994, influenced by the work of Argyris and Schon, 1996, 1978). From this point of view, fostering a learning organization implies "the need for organizations to be flexible and adaptive, to adopt a learning attitude open to new ideas, and to promote inquiry and self reflection" (ibid, p. 18). The authors then stress the place of 'transformational leadership' for organizational change who can (a) recognize a need for change, (b) create a vision, and (c) institutionalize that change.

Second, Garibay and Huerta Migus highlight the need for Strategic Diversity Management (SDM):

> Successful SDM practice results in individuals (especially leadership) and organizations effectively making decisions by taking into account the opportunities and challenges of a diverse environment. Individuals and organizations can build capacity for SDM practice through attention to four areas: managing diverse talent; optimizing internal and external mixtures impacting the business; managing representation; and managing relationships appropriately. (ibid., p. 20)

Third, the authors insist upon the concept of Cultural Competence development, i.e., "a set of skills, knowledge, and behaviors that enable individuals and organizations to work successfully across cultural differences;" (ibid, p. 23) They suggest Bennett's (1993) Developmental Model of Intercultural Sensitivity as a guide, with its "six developmental stages individuals and organizations must progress to reach a relativistic understanding of culture" (ibid). These stages proceed from (1) Denial of difference, to (2) Defense against difference, (3) Minimization of difference, (4) Acceptance of difference, (5) Adaptation to difference to finally (6) Integration of difference.

c) Four Levels of System Change Framework

Over the last few years, Chris Taylor, former founding Director of Inclusion and Community Engagement at the Minnesota Historical Society and current Chief Inclusion

Officer for the State of Minnesota has been key in developing a deeper understanding of inclusion on a holistic, institutional level. He argues that creating a more inclusive organizational culture should become the focus of inclusion work in the museum field.

Echoing other voices (see Paquet-Kinsley and Wittman, 2016), Taylor described creating an inclusive organizational culture as "turning the lens inward" to get "our own house in order" (Taylor, 2017b, p. 25). This internal turn focuses on the necessary work that must happen within museums, their organizational culture and practices, in view of impacting external outputs and creating sustainable inclusion. As discussed previously, this internal and structural stance is similar to that recently adopted by the AAM in its 2018 *Facing Change* report and 2019 initiative (see section 2.3.1.b). From this posture, "inclusion and access then are not limited to entrance to a museum, or even what kind of exhibits one chooses to feature; it must be considered on a holistic, structural, institutional level, from the interns to the board" (Walker, 2019, p. 30).

Chris Taylor and Mischa Kegan (2017) describe museums' organizational culture as "the learned and shared values, beliefs, and behaviors of a community of interacting people" (p. 34). This includes tacit behaviors that are not questioned, but just taken for granted as normal. To them, many of these tacit norms reflect those of white, straight, able-bodied people, as most museums were founded and homogenously staffed by people occupying these identities. Over time, these norms have become reified into the organizational culture such that tradition and perceived best practices – "the way we do things here" or "the way we have always done things" – are experienced as barriers to creating more inclusive organizations (p. 39-40).

In his writing, Taylor (2017a; 2017b; 2019) draws on organizational development theory (as do Garibay and Migus Huerta, presented in the last section) to describe how an organization can create sustainable internal changes that address the aforementioned barriers. Organizational development theory, he explains, entails looking at

organizations as open systems in which the various parts are all interrelated and affect each other. From their systems perspective, workplace inclusion scholars Bernardo M. Ferdman and Barbara Dean describe inclusion as "a *practice* – an interacting set of structures, values, norms, group and organizational climates, and individual and collective behaviors, all connected with inclusion experiences in a mutually reinforcing and dynamic system" (2014, p. 16).

To create this dynamic system in which inclusion is an effective practice, Taylor theorizes that focused efforts need to be directed on four institutional levels: individual, group/team, organizational, and marketplace/societal (2017a, 157).[19] In this framework, each level is a part of the next – the individual is a part of the group/team, which is part of the organizational, which is part of the marketplace/societal. To illustrate this interaction, Taylor (ibid) uses the following example:

> Change in one of the elements of the system affects the whole system. For example, understanding and mitigating hiring bias within an organization leads to a more equitable hiring process, leading to more diversity on staff, leading to more diverse perspectives in program planning, leading to programs more highly valued by marginalized communities, and ultimately, leading to an increase in attendance and engagement from members of these communities.

This example, albeit simplified and idealistic, demonstrates the interlinked and interactive nature of elements within the museum system. It should be noted that, while the example depicts a linear chain of events, actual change entails a messier process in which input is multiple and synchronously occurring on different levels.

The four-tiered approach to system change that Taylor discusses is a useful framework to theorize how to cultivate inclusion in museums and develop a general action-oriented outline for institutional change. Specific strategies and activities can be crafted at each level, which Taylor (ibid.) and Taylor and Kegan (2017, p. 49) briefly describe and exemplify in their writing. However, because the authors present this

[19] Taylor adapts this framework from Kaplan and Donovan, 2013.

framework in a narrative format, I argue the main points become somewhat lost in the writing. Therefore, to highlight more strongly the ideas that undergird this approach, I have summarized and organized their descriptions and examples for each level in the table below (Table 1).

Level of Change	Description	Strategies
Individual	Personal work. Staff members increase inclusive behaviors by developing cognitive, affective, and behavioral skills. Mental models are changed from the white, straight, able- bodied dominant mental model.	Staff members read articles and attend events and programs in diverse communities to create new knowledge, shape new attitudes and develop new behaviors related to inclusion in museums. Organize Unconscious Bias training
Group/Team	Patterns of experience and treatment of various identity groups within an organization, with a focus on insider/outsider group configurations and dynamics. Concerned with both individual identity groups and group dynamics within teams.	Understand how group norms reflect dominant societal norms, and understand how to challenge those norms, even when that creates discomfort. Create environments that are accepting of these group differences Create psychological safety for group members: acknowledge others with respect and treat them how they would like to be treated, deal with conflict and differences in a productive way, show ability and willingness to learn about others in the group, have and give voice, and encourage authentic behavior and equal representation for other group members. Departments and work groups develop strategies and work plans that include diversity and inclusion in their goals and outcomes. Develop skills in critical listening, communication, and conflict resolution.

Organizational	Concerned with the identity of the organization, as well as the mission, vision and values. Organizational policies and procedures that either construct barriers, or ideally, remove them. Involves systems, policies and practices that are embedded into cultural norms (e.g., how work is organized and done; how employees are recruited, selected, evaluated, and promoted; how, by whom and on what basis decisions are made, implemented, and evaluated; and how the organization engages with the surrounding community and other stakeholders).	Organize institutional program for learning and development, which emphasizes intercultural competence. Develop policies related to respectful workplace behaviors. Examine existing policies related to hiring to remove bias in the hiring process. Identify unconscious bias and other barriers to creating a diverse workforce. Consider areas that can be more inclusive, such as: vendor procurement, leadership development, professional development, and communication. Facilitate the development of a shared vision for organizational inclusion that foster commitment and support of staff.
Marketplace/Societal	That which is visible to the external constituents. The organization's sense of being an integral part of its surrounding community	Build relationships with diverse audiences in order to better understand how the institution can increase the perceived value of the work of the organization. Utilize advisory groups and partnerships. Maintain open lines of communication with marginalized groups that have not perceived museum as a resource in the past with the goal of building trust. Build relationships on shared power and authority that are mutually beneficial, providing opportunities for museums and communities to collectively address pressing social issues.

Table 1: *Four Levels of System Change* for Inclusion in Museums. Summarized and Organized from Taylor (2017a) and Taylor and Kegan (2017).

This systems approach to considering inclusion in museums is helpful in that it clarifies that multi-pronged methods are necessary to institute change. Change on one

level will impact another. Visualizing these levels as dynamic, interactive pieces can help design strategic change interventions in which all four levels are being leveraged. As Taylor and Kegan (2017) state:

> Change in one area of the system or one subsystem is not effective. For large-scale, organizational change to happen, change must occur across the entire system, and it must directly involve the entire organization in the inclusion initiative in some significant way. Involving the entire organization clearly sends the message that inclusion is an expectation of everyone within the museum; it is not the responsibility of one person or one department, but must become part of the formula for how the museum conducts day-to-day business (p. 176).

In his writing, Taylor (2017a) focuses at length on the individual level of change, since changes on the other levels hinge on successful shifts on this one. Central to change on the individual level is providing learning opportunities for museum staff to develop and nurture: 1) intellectual knowledge capabilities; 2) affective or emotional capacities; as well as 3) practical skillsets to be inclusive within daily work activities (Taylor, 2017a, p. 155). Taken together, these three areas of focus constitute the foundation of what is known as (inter)cultural competency skills. According to Taylor, intercultural competency skills include self-awareness, cross-cultural communication, and conflict management (2017b, p. 27). This core skillset, he explains, is necessary to create inclusive organizations. In his words:

> For an organization to implement a successful inclusion initiative, staff must learn new competencies. If staff are not given the education necessary to develop new competencies, they will continue to practice in the same manner, whether that is interacting with staff or creating products and services for external audiences. Challenging the status quo by increasing the intercultural competence of staff and creating inclusive work environments will lead new cultures that shape the strategies, mission, values and purpose of museums. It is important to assess and to train and then to assess again (Taylor and Kegan, p. 177).

In sum, the *Four Levels of System Change* facilitates greater understanding for how museums' internal organizational culture can shift to create more inclusion in view of producing more inclusive outputs. It takes into considerations different barriers and areas where friction to greater inclusion can occur, such as unconscious biases existing

on an individual level to norms around best practices present on an organizational level and reified in practice. The general view Taylor proposes of museums as systems made of four related and interacting levels helps clarify that a multi-pronged approach to facilitating inclusion development is necessary. To be successful, this approach will need to tackle the aforementioned barriers and areas of friction.

In this section, I reviewed three contemporary approaches to inclusion that look at the museum as a whole system. These approaches bring light to the question of what inclusion means on an institutional level: How does inclusion factor into and change the organizational culture of museums? First, *of/by/for/all*'s holistic approach asks how can museums become more representatives *of* their community and co-created *by* their community in order to be *for* all, i.e. inclusive. Next, Cecilia Garibay and Laura Huerta Migus's *Framework for Sustainable and Authentic Institutional Change* posits that lasting organizational change must be couched in three processes: organizational change, strategic diversity management, and cultural competence. Then, Chris Taylor's *Four Levels of System Change* framework presents a holistic way of emphasizing the institutional levels at which change needs to be directed for developing successful inclusion strategies. What these three approaches emphasize is the importance of considering inclusion a goal that impacts different facets of museums as whole systems. In other words, these approaches push the field beyond a siloed and simplistic notion of inclusion to seeing inclusion as necessitating an overarching, thoughtful and simultaneously multi-dimensional strategy at multiple levels of the institution *qua* system.

Indeed, the three approaches advance complementary essential principles and multi-perspectival, dynamic inward-out / outward-in objectives. I propose that delving further into the sorts of effective multi-level strategies is necessary for a successful

change process to dynamically foster system-wide cultivation of inclusion within a given museum.

Hence, in the following chapter, I follow this whole-system thread and bring together the literature and initiatives discussed above to construct an expanded version of Taylor's *Four Levels of System Change* for inclusion in museums.

2.4 Conclusions to the Chapter

Set within the greater context of the New Museology and Social Inclusion Theory, the turn to inclusion in the U.S. museum aims to tackle systemic exclusion and a legacy of elitism. As discussed in the above literature review, this gradual turn represents the effort and activism of many museum practitioners and scholars and demonstrates a concern with creating systemic change, rather than surface level, short-lived solutions.

Through field-wide attempts to frame inclusion conceptually along with field-wide, grassroots calls to action, we learned that inclusion should be more than a mere business case; it should include a focus on how various intersecting systems of oppression have operated, and continue to operate within museum spaces. Echoing the New Museology, the idea of (self-)reflexivity emerged as significant. Indeed, instead of just pointing out the non-neutral nature of museum work, recent literature on inclusion in the U.S. museum field goes a step further, emphasizing that each individual implicated in museums has personal work to do to grow self-awareness around, for example, unconscious biases; this is a non-negotiable locus of change for inclusion. Moreover, while the New Museology encouraged moving away from museum 'how-tos', or museum methods, the turn to inclusion in the U.S. museum field demonstrates a return to these, claiming that genuine inclusion will only occur through turning the lens

inward and reflexively reviewing and shifting the organizational culture of museums made up of policies, procedures, and practices.

Considering inclusion on an institutional level, the literature presented a couple holistic frameworks. Most notably, Taylor (2017) and Taylor and Kegan (2017)'s *Four Levels of System Change* for inclusion in museums theorized museums as whole systems made of four interacting levels. In this framework, inclusion is conceived as a dynamic practice necessitating that change co-occur on these four levels; in fact, inclusion will not be sustainable if focused only on one. From this perspective, inclusion requires an overarching, thoughtful and multi-dimensional strategy at multiple levels of the institution *qua* system. In the next chapter, I iterate on Taylor's framework, explaining my motivations and process for doing so.

3. Framework Construction for the Cultivation of Inclusion

3.1 Four Levels of System Change Expanded

Although my purpose is not to immerse my inquiry in organizational theory, the holistic structure suggested by Taylor (2017a) and Taylor and Kegan (2017) is nevertheless helpful as a guide. As briefly mentioned in the previous chapter (see section 2.3.2 b), in creating Table 1, I endeavored to summarize and organize the salient ideas that undergird the framework, which Taylor (2017a) and Taylor and Kegan (2017) had briefly described in text form. In this section, I will now build upon it, using it as a skeleton structure to organize the diversity of sources presented in my literature review pertaining to inclusion in U.S. museums. I aim to strengthen the framework's potential communicative impact and ability to be appropriated in practice and, in doing so, propose an aspired-to state of practice for cultivating such inclusion. Unpacking this further, my motivation in building upon and expanding the content of Table 1 is fourfold: 1) Organizing the literature and initiatives in to the framework enriches it and fleshes it out, contributing greater depth and texture; 2) the framework's validity as a useful tool is increased by the fact that the diverse literature can be organized according to its structure; 3) the literature and initiatives' impact is increased by their organization into a theoretical structure; their core ideas becoming explicitly interwoven into a greater whole; and 4) a more robust framework provides a richer springboard for a given museum seeking to cultivate inclusion *locally*.

Indeed, this overall process of framework construction amplifies the importance of contextualizing a given museum as a whole system locally. It is crucial that, locally, the museum be developing greater understanding of how an overall institutional strategy for

inclusion must take into consideration the necessity to facilitate change at different levels, with each level as a part of the next (the individual being a part of the group/team, which is part of the organizational, which is part of the marketplace/societal).

Below, I explain my process for iterating upon and expanding Taylor's model. This iteration process consisted of two phases. The first centered on organizing multiple sources presented in my review according to the Levels of Change. More specifically, I focused on compiling and categorizing the assorted strategies for inclusion, as well as key questions extending these strategies discussed in the literature. Next, I considered the output of the first phase of iteration and synthesized the information presented therein to create a more user-friendly format that can serve as a springboard and analytical framework for my empirical study.

3.1.1 First Iteration: Drawing on the Literature to Enrich the Four-Level Framework

a) Framework Construction Process

To enrich Taylor's *Four Levels of System Change* framework, I followed a two-stage process. First, I went through the different sources from the literature centered on inclusion in U.S. museums discussed previously in my review. These included:

- AAM's 2018 *Facing Change Report* (AAM, 2018) (see section 2.3.1.b);
- AAM's current President and CEO Laura Lott's chapter in *Diversity, Equity, Accessibility, and Inclusion in Museums* (2019) (cited in section 2.3.1.b);
- *MASS Action*'s co-created Toolkit, and more specifically the chapters' key points and questions presented in the chapter worksheets (I will refer to these as 'MA WS' followed by the WS number 1-8) (see section 2.3.1.c.iii);

- The key claims of grassroots activist movements *#MRTF* and *#MWS* (see sections 2.3.1.c.i and ii);
- Perspectives from Nina Simon's *of/by/for/all* launch address at the *MuseumNext Conference* in June 2018 (see section 2.3.2.a).

Each source directly or indirectly presents different forms of strategies for inclusion, sometimes suggesting key questions that pertain to and extend these strategies. I extracted and collated them (along with their specific references) by relevant Level as categories (i.e., Individual, Group/Team, Organizational, or Societal) and organized them thematically.

Next, I formatted all of this into separate tables, one per Level of the framework's structure. For example, strategies and key questions that spoke to the Organizational Level of Change were assembled in the table for that category. Then, I associated strategies with any appropriate existing key questions that extend those strategies' central ideas. In a couple of instances, key questions had overlapping pertinence to strategies in both the Organizational and Marketplace/Societal levels, in which cases they are repeated in both of these tables. Finally, I formulated key questions to link with the strategies where none had been suggested in the literature, or vice-versa, to coherently complete the tables. The key questions and strategies I developed appear in italics. The fruit of this process is presented in Tables 2 through 5 in the following section.

b) Expanded Framework: Four Interacting Levels of System Change for Cultivating Inclusion

Level of Change: INDIVIDUAL	
Characteristics	
• Concerns personal work (Taylor, 2017; AAM, 2018) • In order to become more inclusive, staff members understand they need to "walk the walk" and work on changing themselves as well as the rest of the organization. (MA, WS.4) • Staff members become cognizant of their individual actions and behaviors and develop inclusive work practices (Taylor and Kegan, 2017) • Staff members increase inclusive behaviors by developing cognitive, affective, and behavioral skills (Taylor, 2017) • Mental models diverge from the white, straight, able- bodied dominant mental model (Taylor and Kegan, 2017)	
Strategies[1]	**Key Questions**
<u>Grow Self-Awareness</u> Become aware of your positionality – how your intersecting identities confer privilege. (#MRTF; #MWS) Self-awareness is crucial to inclusive leadership, and involves reflecting on your core values, identity, emotions, motives, and goals. Though it may sound overly simplistic, taking a leadership style assessment can help you understand your strengths, weaknesses, and potential blindspots. You may also want to assess your conflict/conflict resolution style through a similar tool, as well. (MA, WS.4; AAM, 2018, p. 7)	*Am I aware of my positionality–my subjectivity, position, and agency?* *Do I understand how my positionality impacts my experience in and of the world?* *Have I spent time reflecting on my core values, identities, emotions, motives, and goals?*
<u>Learn to Recognize Unconscious Bias</u> Participate in unconscious bias training. (Taylor, 2017)	*Can I recognize my unconscious biases?* *Have I ever participated in unconscious bias training?*

[1] Throughout this table, the "you" refers to a museum professional. The prompts are intended to elicit self-refelction.

Take implicit bias association tests. (AAM, 2018, p. 7) Assess Your In-Group: As a reflective exercise to help understand your own biases, conduct an audit of the people you are most closely surrounded by (i.e., your closest working relationships). (MA, WS.4)	*What is the make-up of my in-group? Is this group homogenous? In what ways? Is it diverse? In what ways?*
<u>Cultivate Cultural Competency and Cultural Intelligence</u> Attend formal training programs on recognizing bias, cultural competency, cross-cultural communication; as well as informal training opportunities. (Taylor and Kegan, 2017) Find a mentor or role-model at a similar professional level, but with a different perspective or background, for discussion of difficult topics in an honest and transparent relationship. (Ibid.) Put yourself into situations that will challenge your beliefs and norms, or situations (community events, etc.) where you may be the minority group, and learn through listening. (MA, WS.4; AAM, 2018, p. 7) Read articles and attend events and programs in diverse communities to create new knowledge, shape new attitudes and develop new behaviors related to inclusion in museums. (Taylor, 2017)	*Have I invested in developing cultural competency and intelligence?* *Do I have someone I can turn to for accountability and dialogue?* *Do I expose myself to other beliefs, norms, and situations than those I'm used to?* *Do I engage in learning opportunities that expand my worldview?*

Level of Change: GROUP/TEAM	
Characteristics	
• Concerned with patterns of experience and treatment of various identity groups within an organization. (Taylor, 2017) • Includes insider/outsider group configurations and dynamics. (Taylor, 2017) • Concerned with individual identity groups (e.g., age, ethnicity, gender, sexual orientation, education level, or class), affinities, and group dynamics within teams [or work groups]. (Taylor and Kegan, 2017) • The challenge here is to see individuals, while also recognizing, valuing, and understanding their group identities without essentializing individuals based on group their group identities? (Taylor, 2017)	
Strategies	**Key Questions**
<u>Create Safe Environments</u> Create environments that are accepting of group differences. (Taylor and Kegan, 2017)	*How is my department or work group accepting and respectful of group differences?*
Use clear ground rules for respectful behavior. (Taylor and Kegan, 2017)	*Has my work group or department formulated ground rules for respectful behavior?*
Create psychological safety for group members, acknowledging others with respect and treating them how they would like to be treated, dealing with conflict and differences in a productive way, showing an ability and willingness to learn about others in the group, having and giving voice, and encouraging authentic behavior and equal representation for other group members. (Taylor and Kegan, 2017)	*In the department or work how are conflicts and differences dealt with in a productive way?* *Does everyone feel safe sharing their perspectives and participating fully as themselves?*
Support for inclusive groups requires both the commitment to engage with others that are different from you and the capacity to do so in a manner that is respectful and equitable. (Taylor and Kegan, 2017)	*In my department or work group, are we able to work across differences in a respectful and equitable manner?* *What sort of support are we provided for improving inclusiveness of group dynamics?*
Eliminate the imbalance of power between various groups within the	*How are we working towards eliminating the imbalance of power*

museum. (Taylor and Kegan, 2017)	*between various groups at the museum?*
<u>Invest in Learning Opportunities</u> Develop team learning, such as skills in critical listening, communication (dialogue and discussion), and conflict resolution. (Taylor and Kegan, 2017)	*How are we fostering team-learning skills in critical listening, communication, and conflict resolution?*
Offer anti-oppression staff training(s). (#MRTF; #MWS) Start a staff anti-oppression reading group. (#MRTF; #MWS)	*How are we offering ways for staff to hone their anti-oppression skills?*
Understand how group norms reflect dominant societal norms, and understand how to challenge those norms, even when that creates discomfort. (Taylor, 2017)	How are you modeling or working to create an environment where staff (your colleagues, students, etc.) feel comfortable to question, critique, and challenge when necessary? Are you able to challenge inequality and oppression, particularly when these are enacted in subtle, unseen ways? (MA, WS.8)
<u>Develop Commitments to Inclusion</u> Departments and work groups develop strategies and work plans that include diversity and inclusion in their goals and outcomes. (Taylor, 2017)	*Has my department or work group formulated strategies and work plans that include diversity and inclusion in their goals and outcomes?*

Table 3 Group/Team Level of System Change Expanded

Level of Change: ORGANIZATIONAL[21]	
Characteristics	
• Concerned with the identity of the organization, as well as the mission, vision and values (Taylor and Kegan, 2017) • Is focused on organizational policies, procedures, and practices that either construct barriers to inclusion, or ideally, remove them (Taylor, 2017) • Involves systems, policies and practices that are embedded into cultural norms (e.g., how work is organized and done; how employees are recruited, selected, evaluated, and promoted; how, by whom and on what basis decisions are made, implemented, and evaluated; and how the organization engages with the surrounding community and other stakeholders) (Taylor and Kegan, 2017) • Empowered, inclusive leadership is essential at all levels of an organization (AAM, 2018) • In order to truly transform the museum space, it is important to first recognize how and why it has come to be and for whom (MA, WS.1)	
Strategies	**Key Questions**
<u>Understand your Museum's Background</u> Understand that the historical culture of an organization continues to have an impact, and that the legacy of the elitism of museums has become a systemic bias that impedes work towards developing a more inclusive culture. (MA, WS.3)	What is known of the institution's history, who founded it and how? Who was displaced for its creation? Who has been its traditional audience? (MA, WS.1) What is known of the museum's origin story? What are the institutional legacies in relationship to colonialism, to segregation? Who decides what story is told and what voices are prioritized? (MA, WS.2; #MRTF)
<u>Develop a Comprehensive Diversity and Inclusion Policy</u> Make a commitment. Leadership must design a comprehensive Diversity and Inclusion policy. (Lott, AAM, 2019)	What in our museum's culture supports an inclusion initiative? What values and/or principles exist or could be developed or instituted to ground the work and support authentic engagement? What is keeping your museum from moving towards greater inclusion? What barriers, challenges, patterns of resistance exist in the museum that will

[21] In this table, the "we" refers to a group of museum professionals considering the museum they work at.

	impact your implementation of effective inclusion initiatives and practices? (MA, WS.3) Is DEAI work embedded in our mission and/or strategic plan? Do we have a budget allocated to this work? Who is charged with DEAI efforts, and where does it live within the museum's "power structure"? (AAM 2018; MA WS. 2)
Articulate values to ground inclusion efforts. (MA. WS. 3)	*What values support our inclusion efforts?*
Regularly review policies and programs to ensure that the espoused values of your inclusion efforts and your museum's behavior are in alignment. (MA, WS.4)	*How are policies and programs aligned with inclusion values and objectives?*
Develop a shared glossary and understanding of language around equity/inclusion efforts. (MA, WS.1)	Does our institution have a glossary of language around equity/inclusion efforts? Have you had a conversation on the terminology and developed a shared understanding of what it means, both to individuals and the institution? (MA, WS.1)
Develop policies related to respectful workplace behaviors. (Taylor, 2017)	*What are our policies related to respectful workplaces behaviors?*
Be clear about how this policy impacts the whole organization: • *Each department is impacted by the comprehensive policy and is responsible for reviewing and adapting its practices through the lens of inclusion.* • Each department articulates how it will increase partnerships in view of greater inclusion (cf. Nina Simon, 2018) • Communication plans are established to respond to events that affect the community (MA, WS.2) • Vendor procurement is seen as an opportunity to increase inclusion (Taylor, 2017)	How do collections, exhibitions, and research reflect, involve, and connect with marginalized communities? (AAM, 2018, p. 10) Who does the museum partner with? (AAM, 2018, p. 10) When events happen that affect our defined community (city, group of people, etc.), what is our policy regarding making public statements in support and solidarity? (MA, WS.2) Does the museum partner with vendors who are members of underrepresented groups? (AAM, 2018, p. 10)
Clarify at every level of the organization how you are working to be more *of* your community and *by* your community. (cf. Nina Simon, 2018)	*At every level of the organization, how are we working to be more <u>of</u> our community and <u>by</u> our community?*

<u>Create a Shared Vision</u> *Facilitate the development of a shared vision for organizational inclusion that foster commitment and support of staff.* Understand that inclusion entails being *of* your community and *by* your community (Nina Simon, 2018)	What is the case for inclusion within your institution? Can leaders and staff articulate the goal and vision? (MA, WS.1) *What are our strategies to be of and by our community for successful inclusion?*
<u>Develop Accountability Mechanisms</u> All staff are encouraged and expected to be working towards greater cultural competency (professional development programs emphasize intercultural competence); expectations are made explicit through job descriptions; and staff are held accountable through performance evaluation measures. (MA, WS.3; Taylor, 2017) Highlight successes and reward team members for outstanding inclusion efforts (AAM, 2018, p. 11) Develop the following accountability frameworks: • Affinity Networks or Employee Resource Groups • A Diversity Council • A Diversity and Inclusion Department • Formal internal communication about DEAI (MA, WS.3) Museums with the resources to do so can hire people in leadership positions to drive DEAI work. (AAM, 2018, p. 10)	How often does staff attend cultural competence training? Do all supervisors have the resources to dismantle their own biases? (MA, WS.4) *How does the museum celebrate our inclusion success and efforts?* *Has our museum set up accountability frameworks?* *Has our museum hired people in leadership positions to drive DEAI work?*
<u>Encourage Empowered, Inclusive Leadership</u> Simply embedding inclusion into the institutional vision is not enough. Leaders must model the desired behaviors for the rest of the staff. (MA, WS.4) Museum leaders must work to understand the issues, reflect on their knowledge and blind spots, and identify resources to help. Unconscious	*How are we investing in developing leaders at every level of the organization who have inclusive skills and can model inclusive behaviors?* (See above)

bias training and basic cultural competence training can be helpful. (Lott, AAM, 2019) As museums evolve to be more inclusive organizations, leadership styles must be less hierarchical. Opinions that challenge the norm are respectfully listened to. Welcoming input from the board of trustees, the director, and the staff (even the less senior, less well-paid, or temporary staff) must become the new normal. (MA, WS.4; AAM, 2018) Understand that inclusion is the business of all those involved in the museum's operations from the board of trustees to the director and the staff. (AAM, 2018) *Invest in cultivating inclusive leadership*.	Is there a structure in place for staff input in decision-making? How often are frontline staff consulted by leaders when making decisions? How many layers exist between you and junior/*senior* level staff? (MA, WS.4) *[or vice-versa if you are in a leadership position.]* Does the organization have a diverse talent development and/or cultivation system/structure, for your current staff, as well as internships/fellowships? (AAM 2018; #MWS; MASS Action) How are leaders developed in your institution? Is there a culture of mentorship, an internal pipeline, and/or are there development opportunities? (MA, WS.4)
<u>Give Attention to Hiring and Pipeline to Employment</u> Examine existing policies related to hiring to remove bias in the hiring process. (Taylor, 2017) Identify unconscious bias and other barriers to creating a diverse workforce. (Taylor, 2017) Targeted recruiting efforts – toward historically black colleges and universities (HBCUs) and underrepresented student organizations at predominantly white institutions (PWIs), for example – can raise awareness of museums as a career option for those who might not have considered it. (AAM, 2018, p. 10)	*Are we reviewing policies in view of removing bias in the hiring process?* *Are we identifying bias and barriers to creating a divers workforce?* *Where do we conduct our recruiting efforts? How can we match our recruiting efforts with the assets we are seeking to cultivate?*
<u>Consider Assessment and Evaluation</u>	

Develop approaches for documenting and measuring growth in this work. (MA, WS.2) Assess your museum's current situation. There are several strategic questions museum leaders must ask themselves to begin to understand the urgency of prioritizing DEAI strategies, including: • Is my museum inclusive of the broadest possible public? Do we reflect our community in all aspects of our structure and programming? • Who comprises the board and staff of my museum? Whose voice is missing? • Who are likely to be future visitors, members, and funders of my museum? (Lott, AAM, 2019; cf. Nina Simon, 2018)	*Have we developed mechanisms for documenting and measuring progress of our inclusion efforts?* *Have we conducted an assessment of our current situation regarding inclusion? Do we know who we serve and who in our community is reflected in all aspects of our structure and programing? Is our community reflected on our board and staff?*
<u>Develop Inclusive Collection Practices</u> Develop a collections policy that encourages the acquisition of objects that not only fill gaps in current holdings, but also reveal underrepresented or suppressed narratives. (MA, WS.7) *Understand the context in which objects were collected and who founded the collection.* *Grow your collections to represent the stories of minoritized communities.* *Invite participation from communities you serve or would like to serve and engage in co-creative knowledge production.* *Listen to community members who first held ownership of an object and involve their perspective in the display and interpretation.* *Budget for community participation.* *Develop relationships with local groups represented in your collections.*	What was the context in which our objects were collected? Do curators or interpretation staff know where our collections come from and how they got to your museum? Who founded our collections, and where did their wealth come from? If our museum has primarily collected with/from white communities, how can our collections grow to represent the stories of communities of color? What work must we do to prepare for shifting the dominant narrative your collections tell? (MA, WS.7) Whose stories do our collections tell? Whose stories do they not tell? What are the stories we want to collect around? What are the dynamic, compelling narratives of our time? Which stories lost over time do we want to lift up? Do we invite participation and knowledge creation from the communities we serve? Do we listen to community members who first held ownership of an object or whose story it is telling, and involve their perspective in the display and interpretation of these objects? Do we budget for their time in this process? (MA, WS.7; Nina Simon, 2018) Which communities are represented in our collections but not in our relationships with local groups? How often and to what degree do we

	engage with dominant audiences versus marginalized ones? If members of a marginalized community say "no" to an action you plan to take, will we listen? (MA, WS.7)
<u>Review Interpretation Practices</u> The research informing my museum's interpretation is expansive, inclusive, and multi-vocal. (MA, WS.5) Encourage the sharing of counter narratives, or multiple readings of an object. (MA, WS.8) Conduct a critical review and culturally responsive evaluation of your institution's interpretation program (from labels to guided tours). Your critical review might include some of these strategies: counting the number of artworks by people of color in an art museum; spending a half-day navigating a site's grounds in a wheelchair; mapping where audio stops about women or minority populations exist within the grounds of a historic site or museum. (MA, WS.5)	How is our museum working to decenter the "authoritative" curatorial voice and allowing others to collaborate on determining how to best express ideas? How are educators working collaboratively within the institution to ensure that the information presented is accessible, relevant, and culturally responsive? (MA, WS.8) *Do we encourage the sharing of counter narratives, or multiple readings of an object?* *Have we conducted a critical review and culturally responsive evaluation of the whole of our interpretive program?*

Table 4 Organizational Level of System Change Expanded

Level of Change: MARKETPLACE/SOCIETAL	
Characteristics	
• All that is visible to the external constituents (Taylor, 2017) • The organization's sense of being an integral part of its surrounding community (Taylor and Kegan, 2017)	
Strategies	**Key Questions**
<u>Build Relationships with Diverse Audiences</u> Acknowledge your responsibility to the wider community. (MA, WS.3; cf. Nina Simon, 2018) Include marginalized groups that have not perceived your museum as a resource in the past with the goal of building trust. (Taylor, 2017; cf. Nina Simon, 2018) Create relationships based on shared power and authority and that are mutually beneficial and build trust. (Taylor and Kegan, 2017; MA, WS.3; cf. Nina Simon, 2018) Identify opportunities for the museum and communities to collectively address pressing social issues. (Taylor and Kegan, 2017; MA, WS.3; cf. Nina Simon, 2018)	 *Do we acknowledge our responsibility to the wider community? How?* *Are we developing relationships and building trust with marginalized communities that have not seen the museum as a resource in the past?* *Are the relationships we're building based on shared power and authority? Are they mutually beneficial and centered on trust? How?* *Do we work with communities to collectively address pressing social issues? How?*
<u>Utilize Advisory Groups and Partnerships</u> Approach conversation with an aim to co-construct knowledge and be inclusive of participants' ideas, perspectives, and experiences. (MA, WS.8; cf. Nina Simon, 2018) Create opportunities for advisory groups and partnerships to inform all museum activities including collections, interpretation and exhibitions. • Communities, who previously held ownership of an object, or whose story it is telling, are invited to participate in decisions on	 *Do we acknowledge our responsibility to the wider community? How?* *Are we developing relationships and building trust with marginalized communities that have not seen the museum as a resource in the past?*

how the object is used, displayed, conserved, and interpreted. (MA, WS.7; cf. Nina Simon, 2018)	
<u>Respond to Community Events</u> Build systems to respond faster to community events such as making public statements in support and solidarity. (#MRTF)	*Are the relationships we're building based on shared power and authority? Are they mutually beneficial and centered on trust? How? Do we work with communities to collectively address pressing social issues? How?*
<u>Consider the Museum's Location and Space</u> Understand that the museum's location within the urban/rural environment along with the exterior and interior architecture impacts inclusion. (MA, WS.1)	*How are we co-constructing and co-creating with our partners and advisors?*
<u>Review Interpretation Practices</u> Stand in a gallery and ask yourself: whose voice is not represented here, whose story is not being told? (MA, WS.8) Create places in the museum where visitor, community, and non-expert voices are represented. (MA, WS.7)	How is our museum working to decenter the "authoritative" curatorial voice and allowing others to collaborate on determining how to best express ideas and to ensure that the information presented is accessible, relevant, and culturally responsive? (MA, WS.8; cf. Nina Simon, 2018) When developing labels and other interpretive content, consider the narrative we are constructing. From whose perspective is the story being told? Whose story might be missing? (MA, WS.5; cf. Nina Simon, 2018) Have we considered how various identities – sex, gender, race, ability, religion, class, sexual orientation, Indigeneity, etc. – informs the stories we tell and how they are received by visitors? (MA, WS.5) When representing a particular culture or experience, is the interpretation grounded in first-hand accounts? Are there places within our interpretive content that offer personal narratives or counter-storytelling? (MA, WS.5) Does our museum provide discursive spaces – places where audiences can discuss and debate the ideas presented in exhibitions and collections? Do exhibitions allow for audience voices and

	narratives? Who decides which voices are prioritized? (MA, WS.1)

Table 5 Marketplace/Societal Level of System Change Expanded

c) Reflections

Organizing the various sources of my literature review pertaining to inclusion in U.S. museums and their content according to Taylor's *Four Levels of System Change* allows for explicit theoretical connections to be made across them, demonstrating the unifying threads that run through each. These threads interweave ecologically through the four-level system with the aim of cultivating greater inclusion in any given museum.

The expanded framework presented above in Tables 2-5 is comprehensive and thorough, constructed through a scholarly process of drawing together, summarizing, and referencing different sources. It represents an aspired-to state of practice for U.S. museums with regard to the cultivation of inclusion according to current thinking in the museum field. Moving on with my project, a more user-friendly version of this framework would be helpful. This leads me to the next phase of iteration focused on synthesizing and reformatting the information brought together through the first iterative process.

3.1.2 Second Iteration: Four Interacting Levels of System Change for Cultivating Inclusion

a) Synthesizing and Reformatting Process

The second phase of my iteration process continues to build upon Taylor's *Four Levels of Change* model and the literature. It consisted of considering and refining the output of the first phase. Here, I focused on synthesizing and reformulating information – the strategies and key questions – presented in each of the four tables that represent the interacting levels. My goal was to reformat the content to minimize redundancy and

thus create greater clarity and potential ease of use as a conceptual and analytical tool. The output of the second iterative phase is visualized in Tables 6 through 9 below. I chose to organize each strategy and associated key questions into a unique text-box format that follows a consistent presentation across strategies and levels. After providing a brief overview of each level (reformulated from the "characteristics" in the tables above), I describe what each strategy signifies; next, I explain why the strategy matters to the goal of cultivating inclusion in museums (i.e., in any given museum); and finally, I include the strategy's associated key questions to move the reader towards (self) reflection and action. My vision for these strategies is that they can be compellingly presented online in the future. Original sources would be cited in introducing these. My goal was thus to create a uniform, card-like format to reduce visual complexity and increase the impact of the content.

b) Synthesized Framework: Four Interacting Levels of System Change for Cultivating Inclusion

Level of Change: INDIVIDUAL		
As individuals implicated in organizations, we all have a role to play in shifting the internal culture of our museums to be more inclusive. Our first priority is to change ourselves so that we can more effectively contribute to systemic change. The Individual Level of Change is concerned with personal work – work we do to become more cognizant of our identities and positionality, along with our individual actions and behaviors. The goal is to increase self-awareness and cultural competency, and minimize unconscious biases. Through this work, we grow cognitive, affective, and behavioral skills that support inclusion and shift our mental models from the dominant white, straight, able- bodied dominant one.		
Grow Self-Awareness Become aware of your positionality – how your intersecting identities confer privilege both inside and outside of your museum. Reflect on your core values, identities, emotions, motives, and goals. Understand your strengths, weaknesses, potential blind spots, and your conflict/conflict resolution style. **Why it Matters:** The identities we occupy as well as how we show up in the world through, for example, our values and motives impacts our experience in and of the world and our ability to act as an agent of inclusion. **Key Questions:** • *Am I aware of my positionality?* • *Do I understand how my positionality impacts my experience in and of the world?* • *Have I spent time reflecting on my core values, identities, emotions, motives, and goals?* • *Do I have a holistic, self-aware sense of myself?*	**Learn to Recognize Unconscious Bias** Participate in unconscious bias training. Take an implicit bias test. Assess Your In-Group(s) (i.e., your immediate sphere(s) of influence): what are the demographic characteristics of those closest to you inside and outside of work. **Why it Matters:** Unconscious biases affect our perceptions and decisions about who belongs in certain roles (e.g., leadership) and how we reach out to audiences. They tend to reflect cultural stereotypes and are particularly problematic when they form patterns of unintentional discrimination against certain people. They influence how we set salaries, craft job descriptions, promote employees, and design in/exterior spaces. **Key Questions:** • *How do my unconscious bias shape my lens?* • *Have I ever participated in unconscious bias training?* • *What is the make-up of my in-group(s)? Is it mostly homogenous?*	**Cultivate Cultural Competency & Intelligence** Attend cultural competency and cross-cultural communication training. Put yourself in situations that challenge your beliefs and norms, or events where you may be the minority group, and learn through listening. Read articles that help create new knowledge and shape new attitudes and behaviors. **Why it Matters:** Our cultural intelligence, defined as "the capability to function effectively across national, ethnic, and organizational cultures," shapes our comfort level and ability to work with diverse stakeholders, especially those historically excluded from museums. **Key Questions:** • *Have I invested in developing cultural competency and intelligence?* • *Do I expose myself to beliefs, norms, and situations I'm unused to and are outside of my comfort zone?* • *Do I engage in leaning opportunities that expand my worldview?*

Table 6: Individual Level for Cultivating Inclusion

Level of Change: GROUP		
In addition to being constituted of individuals, museums are also made up of groups: for example, in the form of departments and work groups, but also individual identity groups (e.g., age, ethnicity, gender, sexual orientation, education level, or class, etc.), affiliation groups (e.g., work type, roles, etc.) and informal affinity groups. The Group Level of Change is concerned with the intra- and inter-group relational dynamics with a focus on the patterns of experience including treatment of various, especially minoritized and historically oppressed identity groups within an organization.		
Create Safe Environments Create environments that are accepting and respectful of group differences. Use clear ground rules for respectful behavior. Eliminate imbalances of power between various groups within the museum. **Why it Matters:** Creating safe environments allows people to feel secure showing up and participating fully as themselves. **Key Questions:** • *How is my department/work group accepting and respectful of group differences?* • *Has my work group/department formulated ground rules for respectful behavior?* • *How are we working towards eliminating imbalances of power between various groups at the museum?* • *How are conflicts and differences dealt with in a productive way?* • *Does everyone feel safe sharing their perspectives and participating fully as themselves?*	**Invest in Learning Opportunities** Develop team learning, such as skills in critical listening, communication (dialogue and discussion), and conflict resolution. Offer anti-oppression staff training(s) and reading groups. **Why it Matters:** Investing in learning opportunities gives groups chances to grow and facilitates more effective intra- and inter-group dynamics. **Key Questions:** • *Are we fostering team-learning skills in critical listening, communication, and conflict resolution?* • *Are we offering ways for staff to hone their anti-oppression skills?*	**Develop Commitments to Inclusion** Departments and work groups develop strategies and work plans that include diversity and inclusion in their goals and outcomes. **Why it Matters:** Each department/work group can be more inclusive, but how this is manifested is unique to each. Setting commitments attuned to the unique context of the department/group assures a more authentic and effective approach. **Key Questions:** • *Has my department/work group formulated strategies and work plans that include diversity and inclusion in their goals and outcomes?*

Table 7: Group Level for Cultivating Inclusion

Table 7: Group Level for Cultivating Inclusion

Level of Change: ORGANIZATIONAL
Like individuals, organizations have identities made of their historical context and their mission, vision and values. The Organizational Level of Change is concerned with this identity as well as with the organizational policies, procedures, and practices. These need to be examined to ensure that they align with and enable cultivating a strong, inclusive organizational culture. This Level is also concerned with ensuring that inclusive leadership is cultivated at all levels of an organization.

Understand your Museum's Background

Understand your institution's history and origin story.

Review who the audience of your institution has been.

Know your institutional legacies in relationship to colonialism and segregation.

Ask how stories are told and what voices are prioritized.

Why it Matters:
The historical culture of an organization continues to have an impact in the present, and the legacy of elitism in museums is a systemic bias that impedes work towards developing a more inclusive culture.

Key Questions:

- *Who founded my institution and how? Who was displaced for its creation?*
- *Who has been the traditional audience of my institution?*
- *How are stories told and what voices are prioritized?*

Create a Shared Vision

Facilitate the development of a shared vision for organizational inclusion that fosters commitment and support of staff.

Understand that inclusion entails being *of* your community and *by* your community

Why it Matters:
A shared vision helps everyone know what they are working towards and co-creating. It's a compass orienting practice.

Key Questions:

- *What is the case for inclusion in my institution? Can leaders and staff articulate the goals and vision?*
- *What is our understanding about the need to be of and by our community for genuine and successful inclusion? What is our vision to meet this need?*

Develop a Comprehensive D&I Policy

Develop a shared glossary and understanding of language around equity/inclusion efforts.

Articulate values to ground inclusion efforts.

Regularly review policies and programs to ensure that the espoused values of your inclusion efforts and your museum's behavior are in alignment.

Be clear how your policy impacts the whole organization from leadership to vendor procurement and responding to events in the community.

Each department articulates how it will increase partnerships in view of greater inclusion.

Why it Matters:
Effective inclusion takes the whole museum doing its part. Each individual and department is impacted and is responsible for reviewing and adapting its practices through the lens of inclusion.

Key Questions:

- *What is keeping my museum from moving towards greater inclusion? What barriers, challenges, patterns of resistance exist?*
- *What values support our inclusion efforts? Are these values aligned with our policies and programs?*
- *How is each department formulating and enacting inclusion goals and increasing partnerships?*

Encourage Empowered, Inclusive Leadership

Leaders model inclusive behaviors for the rest of the staff.

Leaders work to understand the issues, reflect on their knowledge and blind spots, and identify resources to help.

Opinions that challenge the norm are respectfully listened to and welcoming input from the board of trustees to the director and the staff, even the less senior, less well-paid, or temporary staff is the new normal.

Why it Matters:
Leadership sets the tone for the rest of the organization. Leadership that reflects the values and practices of inclusion increases the likelihood of these being enacted throughout the museum.

Key Questions:

- *How are we investing in developing leaders at every level of the organization who have inclusive skills and can model inclusive behaviors?*
- *Is there a structure in place for staff input in decision-making? How often do leaders consult frontline staff when making decisions?*
- *Does everyone feel empowered to be a leader for inclusion?*
- *How are leaders developed in my institution? Is there a culture of mentorship, an internal pipeline, and development opportunities?*

Give Attention to Hiring & Pipeline to Employment

Examine unconscious bias and existing policies related to hiring in order to remove bias in the hiring process and create a diverse workforce.

Clarify the assets that will move your museum towards its inclusion vision and efforts and emphasize these in job descriptions and listings.

Organize targeted recruiting efforts, provide paid internship opportunities, and encourage application from traditionally underrepresented and marginalized groups.

Why it Matters:
Attention to fostering equity in hiring practices and the pipeline to museum employment is key to creating a diverse workforce. It also ensures that the assets needed to fulfill the inclusion vision and efforts are identified and promoted.

Key Questions:

- *How do we promote our employment and internship opportunities?*
- *Have we identified desirable employee assets that move us towards our inclusion efforts and vision? Are we hiring for these?*
- *Have we examined the hiring process to remove biases at every step along the way?*

Develop Accountability Mechanisms

Encourage all staff to work towards greater cultural competency. This expectation is made explicit through job descriptions; and staff is held accountable through performance evaluation measures.

Develop an accountability framework such as an employee resource group or an inclusion council/work group.

Hire someone to drive the DEAI efforts.

Why it Matters:
Accountability mechanisms ensure that there are systems in place for enacting and supporting the museum's shared vision and comprehensive inclusion policy.

Key Questions:

- *Is everyone working towards greater cultural competency? Are we being given resources to do so?*
- *Have we set up accountability frameworks to guide and deepen our inclusion work?*
- *Can we hire someone to help shepherd our inclusion efforts?*
- *Are we actively working towards our inclusion vision?*

Consider Assessment & Evaluation	Develop Inclusive Collection Practices	Review Interpretation Practices
Assess your museum's current situation: who do you serve; who comprises your board and staff; what policies are in place to support inclusion; what practices support or not your inclusion vision and effort. Develop approaches for documenting and measuring growth in inclusion work. **Why it Matters:** Ongoing assessment of where the museum is in terms of inclusion and reflecting its local community in all aspects of structure and programming is needed to be responsive and orient efforts. **Key Questions:** • *How are we inclusive of the broadest possible public? Do we reflect our community in all aspects of our structure and programming?* • *Are we documenting and measuring growth in this work?* • *Can we tell our inclusion journey – from where we began to where we are now and aspire to be?*	Understand the context in which objects were collected and who founded the collections. Grow your collections to represent the stories of minoritized and marginalized communities. Develop relationships with local groups represented in your collections. Invite participation from communities you serve or would like to serve and engage in co-creative knowledge production. Budget for community participation. **Why it Matters:** Inclusive collection practices help grow the collections to include a wider range of lived experiences and perspectives. This is key to telling richer and more nuanced stories that represent greater diversity. **Key Questions:** • *What was the context in which our museum's objects were collected?* • *Whose stories do our collections tell and do not tell?* • *Do we invite participation and knowledge co-creation from the communities we (would like to) serve?*	Engage in expansive, inclusive, and multi-vocal research to inform your museum's interpretation. Encourage the sharing of counter narratives, or multiple readings of an object. Conduct a critical review and culturally responsive evaluation of your institution's interpretation program (from labels to guided tours). Make adjustments for greater inclusion. **Why it Matters:** Interpretation practices unable or disable the creation of inclusive, public facing outputs. It is important that these practices be aligned with the inclusion vision the museum is working towards; what is publicly visible communicates what the museum is about – its values and priorities. **Key Questions:** • *How are we working to decenter the "authoritative" curatorial voice and allowing others to collaborate on determining how to best express ideas?* • *Do we encourage the sharing of counter narratives, or multiple readings of an object?* • *Have we conducted a critical review and culturally responsive evaluation of the whole of our interpretive program?*

Table 8: Organizational Level for Cultivating Inclusion

Level of Change: SOCIETAL
The Societal Level of Change is concerned with what is visible to the external constituents and includes what has traditionally been thought of as outreach, or the intentional efforts of building relationships with and inviting in various constituents. It also embodies the organization's sense of being an integral part of its surrounding community.

Build Relationships with Diverse Audiences

Acknowledge your responsibility to the wider community.

Include marginalized groups that have not perceived your museum as a resource in the past with the goal of building trust.

Create relationships based on shared power and authority that are mutually beneficial and build trust.

Identify opportunities for the museum and communities to collectively address pressing social issues.

Why it Matters:
Building relationships with a wide diversity of audiences is key to relevance and inclusion; it is how the museum becomes activated. Relationship building should happen at all levels of the organization.

Key Questions:

- *How are we developing relationships and building trust with a diversity of audiences including marginalized ones? Is this happening at all levels of the organization?*
- *How are these relationships based on shared power and authority? Are they mutually beneficial?*

Utilize Advisory Groups & Partnerships

Create opportunities to bring people together to co-construct knowledge and be receptive to participants' ideas, perspectives, and experiences.

Allow for advisory groups and partnerships to inform all museum activities including collections, interpretation and exhibitions.

Why it Matters:
Advisory groups and partnerships are mechanisms that formalize and leverage a museum's relationships with a diversity of audiences. These allow for input and co-creation to occur at every level.

Key Questions:

- *How are we creating opportunities to co-construct and co-create with multiple partners and advisors in all aspects of programing?*
- *How do we compensate people for their time?*

Respond to Community Events

Build systems to respond (faster) to community events such as making public statements in support and solidarity and making your resources (e.g., facilities) available for the greater good.

Why it Matters:
A museum is not an island. It is anchored in a dynamic place occupied by many communities that experience joys and hardships. Connecting to the realities of these communities is key to relevance and inclusion.

Key Questions:

- *When events happen in the community, do we see it as our role to respond and connect?*
- *How can we build systems to respond faster to community events?*

Consider the Museum's Location & Space	**Review Interpretation Practices**
Understand that how your museum is sited within the urban/rural environment impacts inclusion. Consider and address physical and symbolic barriers to access. **Why it Matters:** The museum's location within the urban/rural environment along with the exterior and interior architecture impacts inclusion – how people access and feel welcomed into your space. **Key Questions:** • *Where is the museum situated in your city? Is it proximate to pedestrian spaces? Does it offer access to mass transit?* • *Are the museum's entrances welcoming and accessible? What message might its architectural style communicate to passersby?*	Stand in a gallery and ask yourself: whose voice is not represented here; whose story is not being told? Create places in the museum where visitor, community, and non-expert voices are represented. **Why it Matters:** Interpretation practices unable or disable the creation of inclusive, public facing outputs. It is important that these practices be aligned with the inclusion vision the museum is working towards; what is publicly visible communicates what the museum is about – its values and priorities. **Key Questions:** • *Do exhibitions allow for audience voices and narratives? Who decides which voices are prioritized?* • *When representing a particular culture or experience, is the interpretation grounded in first-hand accounts? Are there places within the interpretive content that offer personal narratives or counter-storytelling?* • *Have we considered how various identities — sex, gender, race, ability, religion, class, sexual orientation, Indigeneity, etc. — inform ` the stories we tell and how they are received by visitors?*

Table 9: Societal Level for Cultivating Inclusion

c) Reflections

The *Four Interacting Levels of System Change for Cultivating Inclusion* in museums is the product of a process that entailed expanding upon, enriching, and iterating on Taylor's (2017) framework, *Four Levels of System Change*. The final versio presented in Tables 6-9 is a distilled and synthesized output of having expanded Taylor' framework with literature pertaining to inclusion in U.S. museums discussed in my review. It is concise, to the point, and considers museums as whole systems (i.e., is holistic). Each strategy organized under its appropriate Level of Change provides a path for reflection and action. Strategies from different Levels of Change can thus be combined to form a successful multi-pronged approach for supporting the necessary change to cultivate inclusion in museums *qua* systems.

3.2 Conclusions to the Chapter

Overall, Taylor's (2017a) and Taylor and Kegan's (2017) framework (organized and summarized in Table 1) provided a useful conceptual skeleton to build upon. So doing, I connected numerous voices and literature sources presented in my literature review pertaining to inclusion in U.S. museums. Indeed, I argue that this conceptual framework construction has seized a timely opportunity to compile and add to the different strategies and key questions raised throughout the field over the course of ongoing and multiple conversations and initiatives into a coherent, comprehensive whole. I thus expanded upon and enriched Taylor's framework, and then distilled this elaborated version into a more user-friendly, concise and accessible format, the *Four Interacting Levels of System Change for Cultivating Inclusion*.

Taken as a whole, the *Four Interacting Levels of System Change for Cultivating Inclusion* framework can be considered as the aspired state of practice for inclusion in museums. Now, bridging the framework with practitioners' perspectives and lived experiences of inclusion in practice is an important next step: an endeavor that can further expand the voices that are currently part of the dialogue related to inclusion in museums. Moreover, bridging the framework with practice can help clarify where the field is at, which areas are strong and which need to be further developed. My goal is to increase the framework's potential to give a holistic perspective to the U.S.museum sector's call to prioritize the cultivation of inclusion as an important and central value and set of practices for the field.

Part II. Empirical Investigation

The empirical investigation conducted for this study was guided by the following research question:

- **What insights does the content of *The Incluseum* provide into the state of practice pertaining to inclusion in U.S. museums?**

In chapter 4, I discuss my philosophical and methodological assumptions. Then, following a thorough description of *The Incluseum* as a bounded case, I detail my research design, objectives and methods for data collection and analysis. Next, in chapter 5, I present my analysis and findings. These are discussed in chapter 6, including reflections regarding implications of the study for the museum field, as well as for *The Incluseum*. I also reflect on the limitations of the study. Finally, chapter 7 concludes the dissertation.

Chapter 4: Methodology and Research Design

> All qualitative researchers are philosophers in that 'universal sense in which all human beings…are guided by abstract principles' (Bateson, 1972, p. 320). These principles combine beliefs about *ontology* (What kind of being is the human being? What is the nature of reality), *epistemology* (What is the relationship between the inquirer and the known?), and *methodology* (How do we know the world or gain knowledge of it?). These beliefs shape how the qualitative researcher sees the world and acts in it. The researcher is 'bound within a net of epistemological and ontological premises which – regardless of ultimate truth or falsity – become partially self-validating' (Bateson, 1972, p. 314 in Denzin and Lincoln, 2018).

4.1 Philosophical and Methodological Positioning

In this section, I position myself, my philosophical assumptions, and my methodological choices. Articulating these aspects is important because, as Creswell (2013) states: "a close tie does exist between the philosophy that one brings to the

research act and how one proceeds to use a framework to shroud his or her inquiry" (p. 15). In other words, one's philosophical assumptions, or "net of epistemological and ontological premises" come to form one's paradigm, or the interpretive framework that will be utilized for the inquiry and guide the choice of research strategies as one moves into the empirical world (Denzin and Lincoln, 2018, p. 21). In what follows, I thus provide transparency to the 'I' conducting this inquiry and to the paradigm, or interpretive framework from which my inquiry flows.

4.1.1 Positioning Myself as a Researcher: Self-Reflexivity

Tracy (2013) identifies *self-reflexivity* as key to an inquirer's sincerity, and thus a pillar to obtaining quality in qualitative research. She describes self-reflexivity as "an honest and authentic awareness of one's identity and research approach," (p. 233) which is shared with participants, readers, and other stakeholders to ensure and assure that the inquirer has considered her role and impact in her work. As Lincoln, Lynham, and Guba (2018) further specify, "reflexivity forces us to come to terms not only with our choice of research problem and with those with whom we engage in the research process, but with ourselves and the multiple identities that represent the fluid self in the research setting" (p. 143).

Reflecting on my own multiple identities, I know that my perspective as a researcher is intricately informed by my experiences as an embodied subject and my life's journey. Some of these identities include being a foreign-born, bilingual, white-bodied, cis-gendered, female, able-bodied, U.S. citizen with dual American and Belgian nationalities who has traveled extensively and lived in diverse environments, from remote enclaves to booming urban locations in the U.S. In sum, my personal identities

constitute my embodied subjectivity and cannot be disassociated from my work and the roles I have taken on with *The Incluseum* and this dissertation project.

Moreover, it is important to acknowledge that the research context for my empirical study, *The Incluseum*, is a project that I co-founded and have tended to since 2012. As such, I have a strong personal connection to my research context and am deeply invested in it. All stakeholders and participants in this study know me via my work with *The Incluseum*. Additionally, I have formed varying degrees of friendships with many of these stakeholders.

Reflexivity is important in qualitative research, for as Merriam (2009, p. 15) notes, "the researcher is the primary instrument for data collection and analysis." Moreover, as she further specifies "the human instrument has shortcomings and biases that might have an impact on the study" (Ibid.). Merriam insists that rather than trying to eliminate these biases or 'subjectivities,' it is important to "identify them and monitor them as to how they may be shaping the collection and interpretation of data" (Ibid.). Furthermore, she quotes Peshkin (1988) to make the case that one's subjectivities "can be seen as virtuous, for it is the basis of researchers making a distinctive contribution, one that results from the unique configuration of their personal qualities joined to the data they have collected" (Ibid.).

Being transparent about my embodied subjectivities thus clarifies certain biases that I carry and that shape my approach to everything I do. These are further clarified in the following section in which I discuss the paradigmatic lens I utilize in the context of my work, both with *The Incluseum* and this dissertation project.

4.1.2 Interpretive Framework: Social Constructivism – Ontological, Epistemological, Axiological, and Methodological Assumptions

Denzin and Lincoln (2018) identify five major interpretive paradigms that structure qualitative research: positivist and postpositivist, critical, feminist, constructivist-interpretivist, and participatory-postmodern-poststructural (p. 19). For the purposes of this project, I favored a *constructivist* interpretive framework, adopting the view that reality and knowledge are not "out there" waiting to be discovered, but are rather "constructed and reproduced through communication, interaction, and practice" (Tracy, 2013, p. 40).

Social constructivism is rooted in an *ontology* that views the nature of what is in the world as a multiplicity of co-constructed realities (Lincoln, Lynham, and Guba 2018; Creswell, 2013; Crotty, 1998). Describing social constructivism, Crotty (1998) states that "all knowledge, and therefore all meaningful reality as such, is contingent upon human practices, being constructed in and out of interaction between human beings and their world, and developed and transmitted within an essentially social context" (p. 42). This description acknowledges a world outside of human beings, but places the onus on human beings who (co-) construct meaning out of this world. For Gergen (1999), the co-construction of meaning is coordinated through language, "agreements, negotiations, affirmations" (p. 48). Thus, a social constructivist perspective situates the researcher in this process of co-construction when conducting their work; the researcher is not believed to be a neutral and unbiased observer (as I stated in the last section regarding my positionality), but rather an individual who constructs themselves? socially, constructs objects in and through research, and co-constructs meaning with research participants (Creswell, 2013; Alvesson and Skoldberg, 2009; Ellingson, 2009). This assumes an inter-subjective *epistemology* in which knowledge is co-constructed between

the researcher and the participants each influenced by her/his individual experience (Denzin and Lincoln, 2018) and an *axiological* perspective whereby "individual values are honored, and are negotiated among individuals" (Creswell, 2013).

On a *methodological* level, social constructivists tend to favor a naturalistic set of procedures that focus on collecting data in the natural, local contexts of the research participants in view of understanding their co-constructed realities (Denzin and Lincoln, 2018). Moreover, these procedures prioritize gaining insight "from multiple points of view, from multiple participants, and from [the researcher]" (Tracy, p. 41), and since meaning is thought to be forged in discussions and interactions, it is encouraged to include an open-ended approach to questioning.

Within this interpretive framework, the overall posture of the researcher is that of a "passionate participant" who acts as a "facilitator of multivoice reconstruction" (Lincoln, Lynham, and Guba 2018). This corresponds particularly well to the role that I have adopted during the course of this project. Moreover, this posture is aligned with how I have carried myself as a facilitator for *The Incluseum*, which I describe in more detail below.

Finally, criteria for evaluating research within a constructivist paradigm include trustworthiness, credibility, transferability, and confirmability (Denzin and Lincoln, 2018). This is in contrast to the post/positivist focus on internal and external validity, reliability, generalizability, and objectivity (Ibid.) and more in line with Tracy's (2013) "big tent" criteria for excellence in qualitative research (p. 230), which include a worthy topic, rich rigor, sincerity, credibility, resonance, significant contribution, ethical, and meaningful coherence.

4.1.3 Type of Qualitative Inquiry: Instrumental Case Study Approach

In line with the philosophical underpinnings thus described, I employed a case study approach as my type of qualitative inquiry. More specifically, I utilized *The Incluseum* as an instrumental case, or rich and pertinent research context, through which to study, or inquire about the following key question:

- **What insights into the state of practice pertaining to inclusion in U.S. museums does *The Incluseum's* content provide?**

a) About Instrumental Case Study Approach

Case study methodology is regarded as an approach to research that allows for "richness and depth of understanding that can be gained through involvement in the case by drawing on diverse perspectives and diverse forms of data collection" (i.e., methods) (Hamilton, 2018). There is, however, "no single understanding of 'case study' or of 'case' (…) and the ways in which each are defined and employed vary considerably across disciplines and fields of study. (…) Moreover, generally the research techniques that can be employed in service of the study of cases know no intellectual boundaries and include what are widely regarded as both qualitative and quantitative methods" (Schwandt and Gates, 2018, p. 341). As such, a case can be anything from a person to an event, organization, decision, or action and can be situated at the micro, meso and, macro level (Ibid.; Hamilton, 2018). It can involve one person or multiple actors. The key is to identify and define a case that can be "bounded or described within certain parameters, such as a specific place and time" (Creswell, 2013).

Among the many definitions of case study, I use the clear and concise one provided by Creswell (2013) to inform my project. He defines case study as follows: "case

study research involves the study of a case within a real-life, contemporary context or setting" (Creswell, 2013, p. 97).

In his discussion of case study methodology, Creswell (2013) draws on Stake's foundational work (1995) to explain that the intent of a case study can be either *intrinsic* or *instrumental*. On the one hand, an *intrinsic* case is one that is unique and has "unusual interest in and of itself and needs to be described and detailed" (p. 98). On the other hand, an *instrumental* case helps understand a specific issue, problem, or concern; in other words, the case is instrumental in understanding something beyond the case itself (Stake, 1995). The *Encyclopedia of Case Study Research* (Grandy, 2010, p. 473) further clarifies and defines this as follows:

> An instrumental case study is the study of a case (e.g., person, specific group, occupation, department, organization) to provide insight into a particular issue, redraw generalizations, or build theory. In instrumental case research the case facilitates understanding of something else.

Regardless of the intent, a single case or multiple cases can be selected. For my purposes, I conducted a *single instrumental case study* through which *The Incluseum* is used as a vehicle for better understanding the issue of how the cultivation of inclusion is perceived and experienced by U.S. museum practitioners, along with the state of practice pertaining to inclusion in U.S. museums. As a case, *The Incluseum* is bounded in "space", albeit in a non-physical sense as a web-based organization, and in "time" from its founding in 2012 to the moment of the empirical study, i.e. March 2020. In what follows, I provide thick description (Geertz, 1973) of *The Incluseum* and I "[draw] upon multiple perceptions (…)as triangulation" to increase the trustworthiness of my instrumental case study findings (Grandy, 2010, p. 474).

Within the various approaches to and perspectives on case study methodology, it is, however, clear that case study is not a methodology that lends itself to generalizations, for example in a statistical sense; it is not variable-based research (Grandy, 2010). This

point has brought some criticism to this methodology. However, generalizability is not the purpose of this approach. As Stake (1995) explains, “case study research is not sampling research. We do not study a case primarily to understand other cases. Our first obligation is to understand this one case,” (p. xi, 4) its relevance and insights (for example into the local and particular) and to be able to identify salient patterns and themes (Grandy, 2010). Furthermore, when the case study is of an instrumental nature, the researcher “focuses less on the complexity of the case itself,” but rather on “specifics related to the research question”; in this way, the researcher “will use the instrumental case to explore in depth a particular phenomenon (…) so that the reader can see the transferability of the case findings” (Grandy, 2010, p.474).

Case study, as an orientation to research is thus not without nuance. Indeed, as Schwandt and Gates (2018) discuss, case study methodology in qualitative research can be organized along two paths. The first is interpretive and aligns with “interpretive philosophical suppositions about understanding social life and lived experience” (p. 344) that views knowledge as historically situated and entangled in power relations and reality as socially constructed. The second path is critical realist, which favors an objectivist ontology of natural and social realities. As such, research from this more post-positivistic orientation of case study will attempt to generalize “causal explanation beyond the case at hand while attending carefully to the limits of such generalizations” (ibid., p. 345). In line with my discussion of my philosophical assumptions and my choice of interpretative framework in this section and the previous one my approach to case study methodology has followed the interpretive path.

Finally, Schwandt and Gates (2018) make a strong argument for what they call the “most enduring value of case-based knowledge”:

> [A]cross the social and behavioural sciences and the applied fields that make use of their work, scholars and practitioners continue to encounter strong belief in the power of a universal rationality in service of objectivist, theoretical (i.e.,

> generalizable) knowledge as the only real form of knowledge worth taking seriously. The only corrective to such a view is respect for the wisdom of everyday reason as practiced in contextualized settings (Schram, 2006; Toulmin, 2001). For that we need context-sensitive research that unearths situated meanings in complex social settings and thereby contributes to the body of knowledge indispensable to our capacity to interpret and navigate the social world. (p. 353)

b) Case Selection Rationale: *The Incluseum*

According to Stake (1995), the first criterion of case selection is maximizing what can be learned about the topic of inquiry (p. 4). Using this criterion of selection, four main reasons give credibility as to why *The Incluseum* is a particularly strong instrumental case for maximizing what can be learned about how the cultivation of inclusion is perceived and experienced by U.S. museum practitioners, along with the state of practice pertaining to inclusion in U.S. museums. These are as follows:

1. *The Incluseum*'s design with an explicit and dedicated focus on inclusion in museums:

   Since it was founded in 2012, *The Incluseum* has inquired about inclusion in museums. It has done so through seeking, amplifying, aggregating, and connecting examples and contemporary thinking on the topic. The embedded focus on inclusion is visible in the project's title that combines the words 'inclusion' and 'museum'.

2. *The Incluseum*'s longevity:

   The Incluseum is the single longest run platform dedicated to inclusion in museums, spanning approximately 9 years, so far. It could therefore be argued that the perspectives presented on the platform align with the evolution of inclusion-related thought and discourse over time, as well as contemporary thinking and work on the topic.

3. *The Incluseum*'s plurality of voices and perspectives:

The Incluseum is a multi-vocal platform. Contributors to the project have come from around the world and represent a breadth of museum contexts and genres, and professional roles. As of August 2019, *The Incluseum* has hosted close to 80 unique contributors. Moreover, *The Incluseum* has hosted 4 interns and counts 2 expert advisors and a co-director.

4. *The Incluseum*'s reputation in the field:

   Since 2012, *The Incluseum* has been recognized as "one of the most important voices today in the changing the practice of museums and a crucial source for tools that help museums assess bias, acknowledge White privilege, and create inclusive practices" (Gonzales, 2020, p. 41). *The Incluseum* co-founders, Aletheia Wittman and myself, have been recognized as "advocates for inclusion" and *The Incluseum* as a "knowledge community that is a *model of organizational inclusion* (emphasis in original)" (Coleman, 2018, p. 115) and a successful collaborative project that has amplified the voices of "unknown museum professionals" (Coleman and Moore, 2019, p. 93). Additionally, *The Incluseum* is reputed for the "depth and breadth of inclusive resources" it presents and the fact that these resources are free to download and use (Coleman, 2018, p. 86). Other markers of *The Incluseum's* reputation in the field include is the fact that a number of its articles have been cited in many recent print articles and books, as well as online sources such as the AAM. Moreover, *The Incluseum* itself is cited as an important reference on inclusion in various recent museological texts (see for example, Gonzales, 2019; Kadoyama, 2018; Alexander, Alexander, and Decker, 2017; Baldwin and Ackerson, 2017) and has been used as a resource for undergraduate and graduate courses in museology (e.g., at the Harvard Extension School, John Hopkins University, University of Illinois, and Arizona State University). Finally, feedback *The Incluseum* has received from scholars

and professionals in the field demonstrate its strong reputation. For example, in the words of Richard Sandell[22], Professor of Museology at the University of Leicester, followed by the words of museum educator and writer Andrea Kim Taylor who has developed educational programs at The Wing Luke Museum and the Smithsonian Asian Pacific American Center:

> *The Incluseum* has had a remarkable reach and impact in the field. It plays a critical role in bringing together a rich body of resources that support practitioners to make change. Importantly, the resources come from diverse perspectives and sources but are united by a set of shared values…this is the unique difference. It supports values-led practice by identifying concepts and practices that share an ambition for progressive social change. In these divided times when many practitioners feel isolated and under pressure in their institutions, *The Incluseum* offers much needed support and a network that can build confidence and encourage experimentation (Sandell, 2018, in communication with the author).
>
> I always look to *The Incluseum* and its many contributors for inspiration, energy, new questions and critiques about the museum field. This wonderful resource you have created helps keep me in check. Thank you. (Kim Taylor, 2017, as a comment to the blogpost "On the Move: Events, Workshops, and Consulting").

With the above rationale, *The Incluseum* as a bounded case thus provides a timely and solid springboard and context as an instrumental case for the empirical aspect of my inquiry.

[22] Professor Sandell is key to developing several socially progressive frameworks for museums, notably, the Social Inclusion framework discussed in section 2.2.

4.2 Case Description: The Incluseum

Image 4: *The Incluseum* logo

In this section, I provide an in-depth (i.e., thick) case description of *The Incluseum*, explicating its background, discussing the design, function, and processes involved with its web platform, or central hub, and share reflections about the project. Taken together, this discussion serves to bring into clearer focus the context from which my study will emanate. Because most of the discussion that follows is based on the work that *The Incluseum* co-founders, Aletheia Wittman and I conducted, I will be using the first person voice throughout the section.

4.2.1 Background

a) Design Impetus

Back in 2012, a rich array of blogs populated the museum field. For example, museum practitioners could go to *Museum 2.0* (http://museumtwo.blogspot.com) to learn about increasing participation and user-generated content in museums. The *Center for the Future of Museums*' blog (https://www.aam-us.org/category/future-of-museums) offered perspectives on current and future trends impacting the museum

field. A series of personal blogs provided insights into practice, such as exhibition and new media (e.g., Ed Rodley, https://thinkingaboutmuseums.com), and scholarship (e.g., Susan Cairn, https://museumgeek.xyz). *Art Museum Teaching* (https://artmuseumteaching.com/) had just been launched, focusing on art museum education and taking a more collaborative approach to content creation; while Mike Murawski was the primary blogger, he invited others to contribute content as well.

Despite this growing landscape of museum blogs, no platform solely dedicated to sharing and creating knowledge about topics of diversity, access, equity, and inclusion in museums existed. In other words, there was an information gap that seemed to limit the extent to which museum practitioners could learn about and expand their practices in regards to the inclusion of traditionally marginalized voices, stories, and bodies.

In the summer of 2012, Aletheia Wittman and I completed our Masters in Museology at the University of Washington. Both of us had experienced the information gap described above. Aletheia was researching collaborative and community-based approaches to curation and I was exploring how museums can engage with and make their resources available to adults experiencing homelessness. In both cases, we were struggling to find pertinent examples of practice and a network in which our ideas could be shared and explored. Who else cared about these issues? Who else was actively working to expand whom museums consider as audiences? Who else was exploring how museum work ought to be carried out if attuned to a more capacious understanding of the public? Where was this work taking place and what did it look like? Both of us were reading scholarship on social inclusion coming out of the U.K. (see section 2.2, e.g., Sandell, 1998; Dodd and Sandell, 2001; Sandell, 2002; 2003; 2007) and thought the term 'inclusion' aptly encompassed our interests and the questions we were asking.

Beyond this information gap, external, societal events amplified through social media were rattling us to our core and deeply transforming how we understood our

identities. Specifically, the shooting of unarmed, African-American teenager Trayvon Martin in February 2012, along with the ensuing acquittal of the vigilante who shot him and the rise of the movement *#BlackLivesMatter* a year later changed us. How could we use our roles and positionalities to respectfully respond? How could museums and museum work break from their complicity with racism and race-based violence?[23]

Given our field-based questions on inclusion and the political climate in the U.S. at the time, we decided we would work together to create the platform we wished existed to grapple with what inclusive practices look like in the 21st century museum. We agreed that this platform would be a *collaborative* endeavor that would be *multivocal* and serve to *amplify* and *inquire* about these current practices. We also agreed that this platform would form a *bridge* between practice and scholarship, museum departments, and regions. In other words, this platform would be committed to *collaborative inquiry, continuous dialogue*, and a *desire to form community*; our three core values.

With these commitments as guide, we launched *The Incluseum* as a Wordpress blog in July 2012. It can be found at www.incluseum.com. The name for our project was imagined by blending two words, 'Inclusion' and 'Museum', to explicitly and transparently capture our mission, that of encouraging inclusion in museums.[24]

From the beginning, we wanted this project to combine both online and offline engagements, to serve as a creative space for experimentation, and to gather people and ideas to re-imagine what a museum can be and whom it is for. As such, we have coordinated and edited a multi-vocal blog, organized and held events and workshops, developed online and offline exhibitions with associated programming, and participated in national and international professional gatherings. The blog constitutes our most

[23] We both sought to grapple with the realities of racism and the privileges that whiteness, among other intersecting factors such as class, gender, and sexuality confers through involvement in, for example, the Seattle-based *Coalition of Anti-Racist Whites* and workshops such as *Undoing Racism* organized by *The People's Institute for Survival and Beyond*. This learning is, and will be ongoing.

[24] We are forever grateful to our friend Nick Visscher for being the one to coin "Incluseum" to encapsulate our budding vision in June 2012.

active continuous thread throughout the last seven years, while the other activities are more time-bound. Our foundational conviction was, and continues to be, that museums can be spaces that better serve multiple publics and better represent a plurality of voices and lived experiences, centering particularly on those who have for many reasons, and for far too long, been overlooked, marginalized, or alienated.

b) Mission, Vision, and Values

Unifying the not-for-profit sector, in which most museums are embedded in the U.S., is the necessity to develop mission and vision statements. This necessity is linked to these organizations' tax-exempt status; they exist for the public good and, to secure this tax status, must be able to articulate the 'good' that they provide, or their purpose and cause. Beyond this necessity, mission and vision statements help guide an organization's activities (internal purpose) and help communicate to the public what the organization is about (external purpose).

Taken separately, a mission statement communicates what the organization does, for whom, and why. As AAM states, a mission statement "defines the museum's unique identity and purpose, and provides a distinct focus for the institution" (Mission Statement, nd). For its part, a vision statement takes a future-stance, communicating what an organization aspires to, what it wishes to be. Together, the mission and vision of on organization constitutes its foundation.

Although we have not yet seen the need to legally formalize *The Incluseum* into a not-for-profit (or for profit) organization, it nevertheless seemed natural that we begin our envisioning process with the formulation of a mission and vision statement. We saw this process as a way for us to gain clarity about our intentions for *The Incluseum*; that we may be on the same page about the core values that would become the *source* (the

what and the how) from which our work would flow. Moreover, our hope was that our shared, internal clarity would translate into external clarity; that those encountering *The Incluseum* would know what we are about.

Our mission and vision statements are found on our "About" page (https://incluseum.com/about/). These statements were published in 2012 and minimally amended in 2016. Below, I present these statements and explain what we mean by them.

i. Mission

> *The Incluseum advances new ways of being a museum through dialogue, community building and collaborative practice related to inclusion in museums.*

The first part of the mission statement (The Incluseum *advances new ways of being a museum*) states *what* we do. For us, "new ways of being a museum," communicates the idea that a commitment to inclusion necessarily changes museums and museum work in both subtle and more obvious ways. Our goal is to inquire into, explore, and advance those new ways of being a museum. The openness of what these new ways are and can be leaves room for the imagination. What are new ways of being a museum as a result of a commitment to inclusion? This on-going question is what we promote inquiry about via *The Incluseum*.

The next part of the statement – Through *dialogue*, *community building*, and *collaborative practice* related to inclusion in museums – communicates *how* we carry out our mission. Dialogue, community, and collaboration are the values from which our work flows as well as the values that guide our work. These three interlinked values matter to us, and are core to *The Incluseum's* being; they influence how we do our work, but are first and foremost our starting point.

ii. Vision

The Incluseum is:

- *A space to build community around issues of inclusion and justice in museums*
- *A resource for current research and practice related to inclusion*
- *A platform for dialogue that advances the ways in which we understand, talk about, and enact inclusion in museums*
- *A project that weaves digital and offline engagements to catalyze 'next practices'*

Our vision statement builds on the ideas presented in the mission statement, making clear that our values also constitute hoped-for outcomes. It is our goal to be a community centered on the topic of inclusion in museums that works collaboratively and creates knowledge through dialogue. Said differently, the statement speaks to our aspirations; we want to be a community, a resource, a platform for dialogue, and a project that weaves online and offline engagements.

iii. Values

While *The Incluseum*'s core values do not appear in a separate section on the web platform, they are explicitly stated in the mission statement and again re-iterated in the vision statement.[25] I highlight them here to explicate in greater detail what they mean to us:

[25] In the future, when we iterate on the design and content of our web platform, the values and their explanations will be made more explicit.

- **Dialogue** is about a dynamic exchange of different and differing ideas and experiences where each is respected and seen as furthering understanding of the topic at hand. In our view, there is no one way to "do" or think of inclusion in museums; instead/rather, there is a multitude of situated approaches unique to the particularities of the context and people involved. Through dialogue, these various approaches can come together to provide greater appreciation for the complexity of the topic. Those involved in dialogue can grow their understanding; there is no need to be rigid in our views.

  Mechanisms that support dialogue: includes blogposts authored by a multitude of different people presenting different perspectives and projects related to inclusion in museums – their coexistence on the blog creates a dialogic space, comment feature at the end of each blogpost, "Contact" page under "About" in the main banner, invitation to contact us in our bio in the sidebar and at the bottom of our about page, and open-ended questions posed at the end of blogposts.

- **Community** is about forming and nurturing ties between people, in this case, with similar interests in inclusion in museums. Before *The Incluseum* existed, there were no dedicated online spaces for sharing examples of inclusive practice and thinking in museums. We thought that creating such a space would help 1) make visible the fact that many practitioners and scholars care about this topic; 2) establish connections between those interested in this topic. Feeling connected to others with similar interests within a field of practice can be empowering and helps build momentum.

  Mechanisms that support community: includes community advisory groups for exhibition development, participation of regular contributors and project

contributors, blogpost authors invite readers to contact them directly, our tone throughout the web platform is inviting and welcoming, and the visible collection of multi-vocal content demonstrates a chorus of people who care about the topic.

- **Collaboration** entails working together. While dialogue centers more on communicative exchange and knowledge creation, we think of collaboration as joining skills and resources to accomplish a common goal, or sets of goals. Dialogue is certainly a part of fruitful collaboration, and collaboration a part of community. We wanted our community to be based in collaborative inquiry and to foster the idea that each of us holds an important piece that can help illuminate and shape the landscape of inclusion in museums.
  Mechanisms that support collaboration: includes co-authoring blog content, community advisory groups for exhibition development, expert advisors to help guide activities, editorial process is open and based on a dynamic exchange between reviewer and author, and invitations to contribute and work with us our present throughout the platform.

In addition to these three core values, we also agreed on three major commitments to guide our work. These are *diversity*, *accessibility*, and *responsiveness*. I do not discuss these in greater detail here; however, they will be brought up and illustrated in section 3.2.2 below.

c) Activities

The most visible and longest run activity of *The Incluseum* is its web platform, which I discuss in greater detail below. However, and as previously mentioned, we

conceived of *The Incluseum* as a hybrid digital and offline project. Over the last 7 years, we thus spearheaded or participated in several initiatives that, taken together, constitute *The Incluseum* as a whole. These initiatives include:

- *The Power of Labeling* (online exhibition with digital programing);
- *The Power of Place* (participatory exhibition in Seattle with on-site programing);
- *Incluseum Happy Hours* and mixers (networking and community buildings events);
- Online reading groups;
- Participation in national and international conferences and professional gatherings (oral and poster presentations, session hosts, tabling, panel and workshop guests and facilitators);
- Guest editing an issue of the peer-reviewed journal *Museums and Social Issues*;
- Facilitation of *Incluseum* co-design workshops with various groups and in different settings;
- Participation in *MASS Action* as project advisors (see section 2.3.1c.iii);
- Sitting on the board of AAM's *Diversity Committee* (*DivCom*) (see section 2.3.1a);
- Developing tools (see https://incluseum.com/tools/).

The following images 4 through 13 illustrate some of these activities.

Image 5: *The Power of Labeling* Call for Art. Flyer affixed somewhere in Seattle, 2014.

Image 6: *The Power of Labeling* Community Advisory Group, 2014. Community advisors review exhibition submissions together. Each piece of art was projected onto a screen and accompanying details were printed into a packet distributed to each advisor.

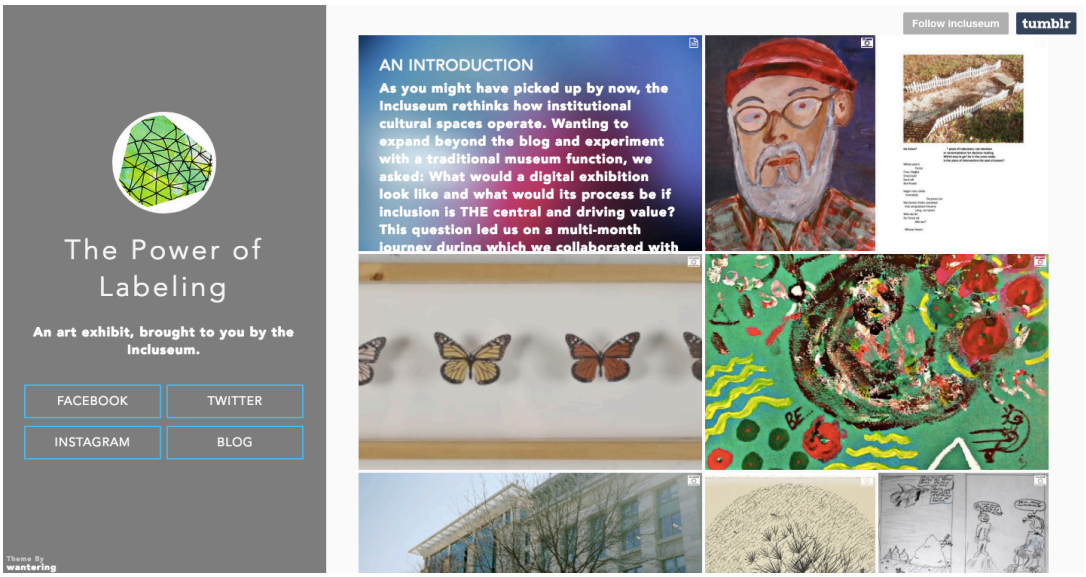


Image 7: *The Power of Labeling* Exhibition. Screenshot of the homepage for the online exhibition *The Power of Labeling*, 2014.

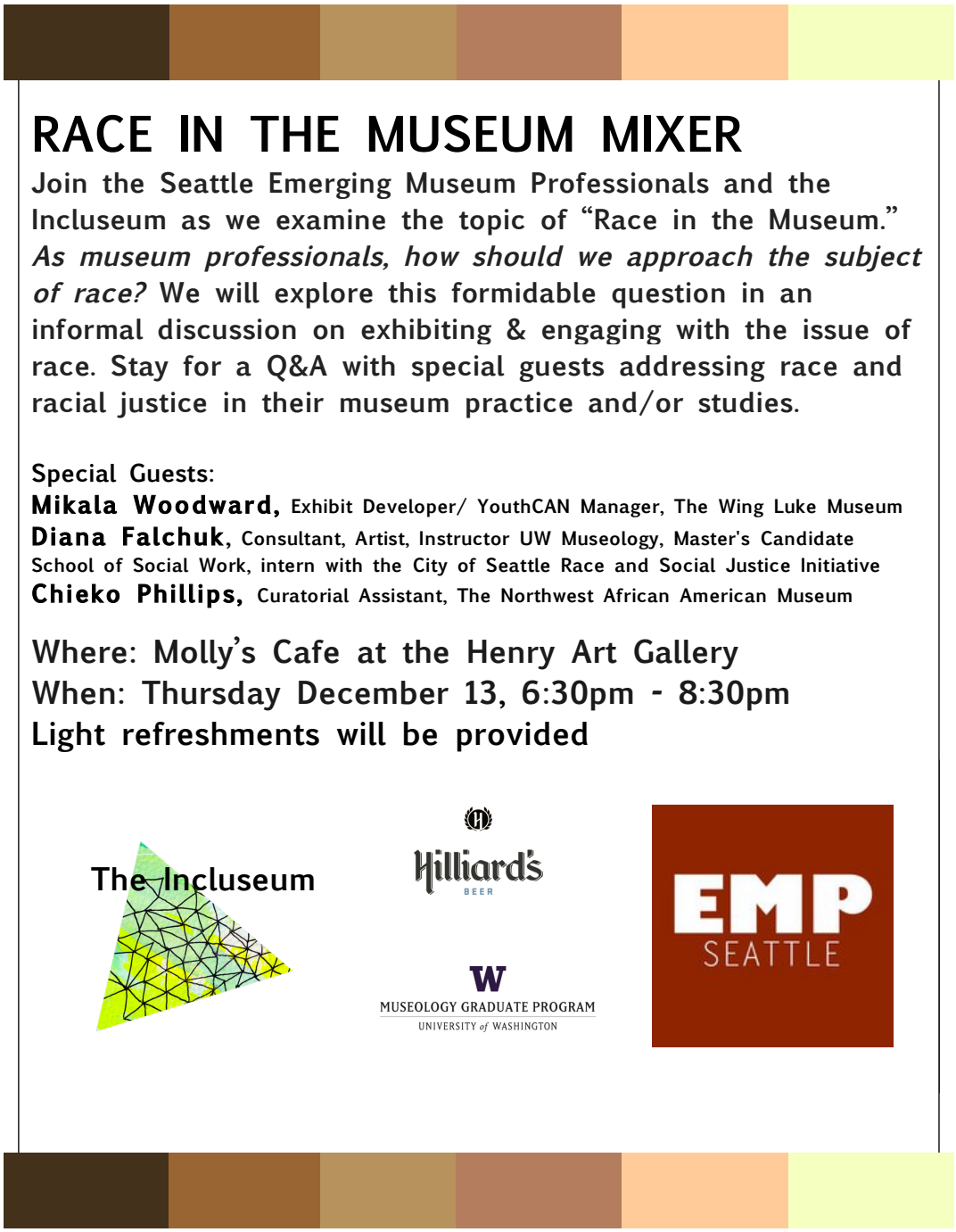


Image 8: *Race in the Museum Mixer* Invitation, 2013.

Image 9: Aletheia Wittman soliciting public participation at the opening of our exhibition *The Power of Place* at the site of the current Deny electrical substation, Seattle, WA, 2015.

Image 10: Lawn sign depicting a quote from a participant in the *Power of Place* exhibition in the Cascadia neighborhood of Seattle, WA, 2015.

Image 11: *Incluseum Happy Hour*, Seattle, 2014. Organized in conjunction with the 2014 AAM annual conference held in Seattle that year. Attendees were thus from all over the country.

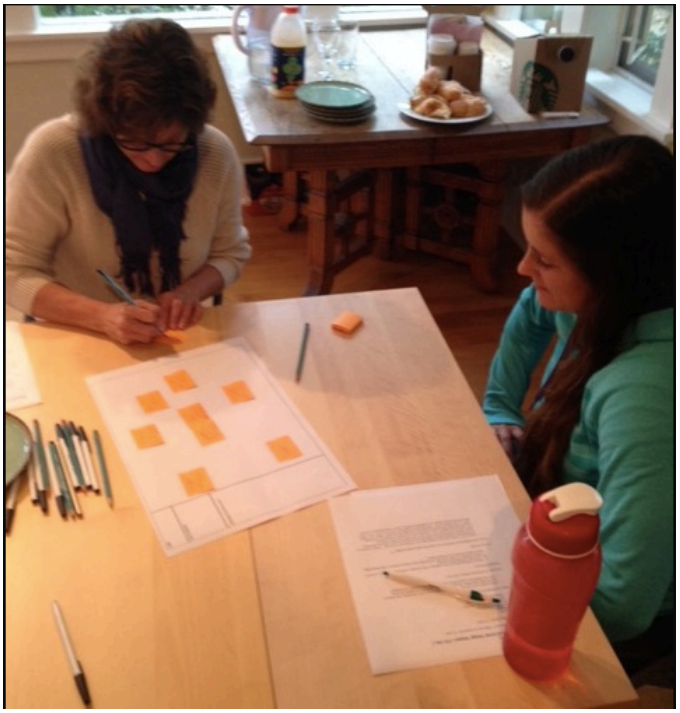


Image 12: *Incluseum Co-Design Workshop*, 2014. Held at the Museum of Northwest Art in La Conner, WA.

Image 13: *A Conversation about Inclusion*: Panel at Carnegie Museums of Pittsburgh, 2017. The three invited panelist were from L to R: Porchia Moore, Aletheia Wittman and Stephanie Cunningham (Museum Hue).

Image 14: Sign announcing the keynote address of Aletheia Wittman and Porchia Moore at the Ontario Museum Association Conference in Canada, 2016.

4.2.2 Web Platform: Central Hub

a) Blog

The Incluseum blog has been our main vehicle for dialogue, community, and collaboration, as it has been our major continuous thread since 2012. It is made up of, as of May 17, 2021, 229 entries that are, in general, between 500 and 1500 words. Overall, these can be divided into 2 main categories:

1. Inclusive practice and thinking in museums. This category includes practitioners and scholars writing about their projects (e.g., *On Creating the Museum of Minneapolis* and *Whiteness and Museum Education*), single and co-authored thought-pieces (e.g., *I am the Person Sitting Next to You* and *Michelle Obama, Activism, and Museum Employment Part 3*), and exhibition reviews (*Mashing the Fruit: Fallen Fruit's Paradise and Opportunities for more Inclusive Museums Curation and Art*).[26] In other words, this content presents and explores different aspects of inclusive practice (e.g., a specific project that a museum hosts) and thought pieces that reflect on practice or the state of inclusion and related concepts in museums.

[26] **On Creating the Museum of Minneapolis**: https://incluseum.com/2017/08/24/on-creating-the-museum-of-minneapolis/
Whiteness and Museum Education: https://incluseum.com/2017/12/14/whiteness-and-museum-education/
I am the Person Sitting Next to You: https://incluseum.com/2018/05/11/i-am-the-person-sitting-next-to-you/
Michelle Obama, Activism, and Museum Employment Part 3: https://incluseum.com/2015/11/06/michelle-obama-activism-museum-employment-part-iii/
Mashing the Fruit: Fallen Fruit's Paradise and Opportunities for more Inclusive Museums Curation and Art: https://incluseum.com/2016/04/05/opportunities-for-inclusive-museum-curation-art/

2. Announcement of relevant events, conferences, jobs and other opportunities. This category is pretty self-explanatory. These announcements enhanced community building as they allowed people to connect and get involved with each other.[27]

Other minor categories exist, but are more time-bound. For example, in 2012-2013, we ran a weekly series called "Inclusion in the News" in which we shared and summarized news stories from the museum field and beyond pertinent to inclusion. In 2016, we invited a few museum practitioners and scholars to share what books they were currently reading and why. These more sporadic initiatives emerged organically through conversation and personal interest. For instance, I was curious to learn about inclusion in museums and beyond from contemporary news stories, so thought to create and share the mini-series. The freedom to pursue time-bound foci on the blog illustrates how *The Incluseum* is tied to our personal circumstances. When the time allowed, summarizing and sharing news stories pertaining to inclusion was a service I could offer, but would have become too onerous if I had turned it into a weekly commitment core to the blog.

Since 2015, the blog content is organized according to metadata schema designed by Gabriela Barnes and Rebecca Fronczak, two Masters in Library and Information Science students who worked with us as interns in the spring, summer, and fall of 2015.[28] This schema is made of seven broad categories (e.g., Culture, Heritage, and Identity; Heritage and Identity), each composed of several salient terms used to tag blog content.

[27] For example, I recall a colleague seeking others to form a panel on the topic of inclusion in museum education for a conference. She was able to reach a wide audience and form this panel after posting about it on The Incluseum blog.

[28] See: https://incluseum.com/2015/12/09/incluseums-new-metadata-schema-a-controlled-vocabulary-tagging/

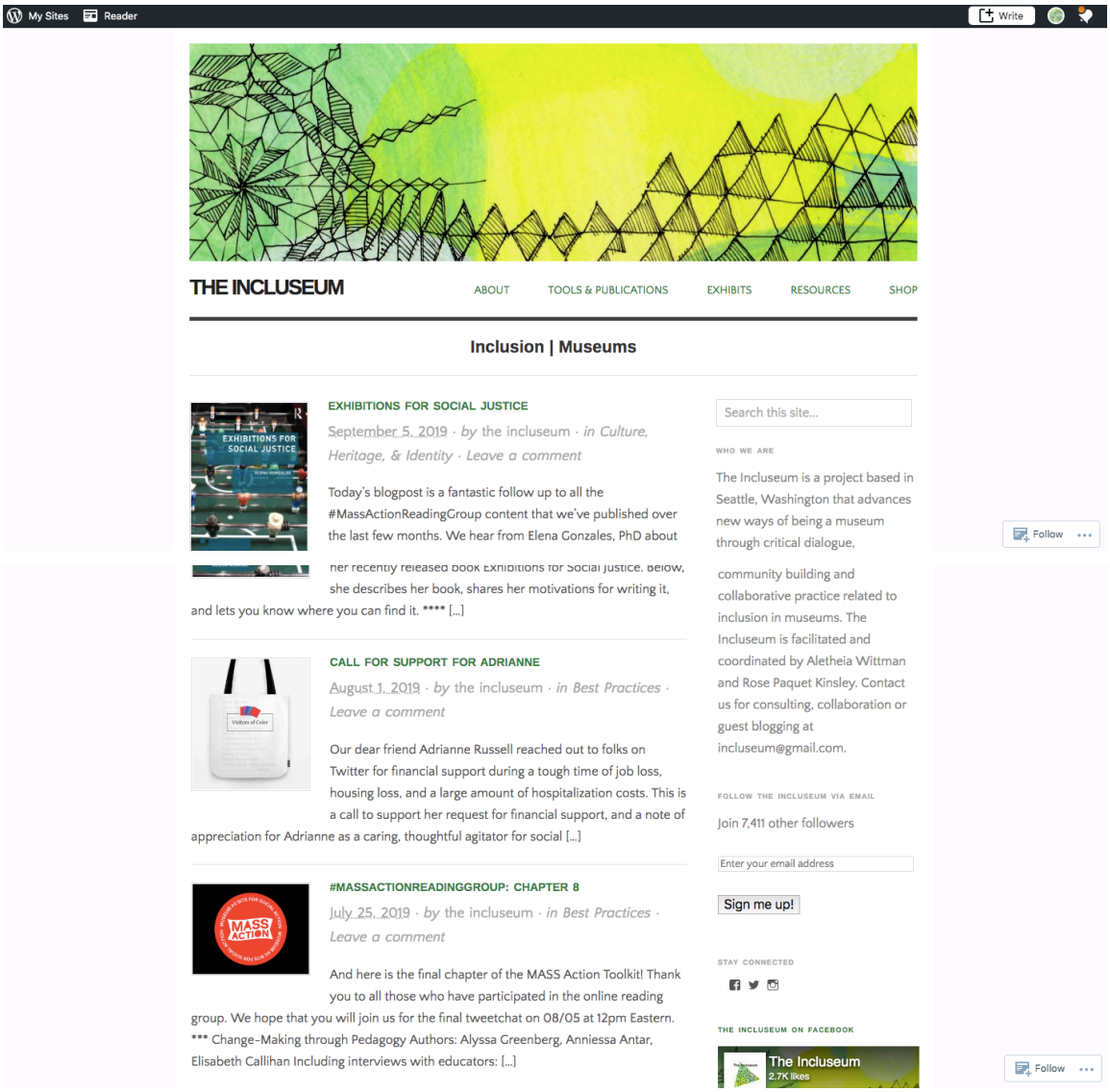


Image 15: *Incluseum Homepage*. *The Incluseum* blog is the landing page when the site is accessed.

i. Contributors

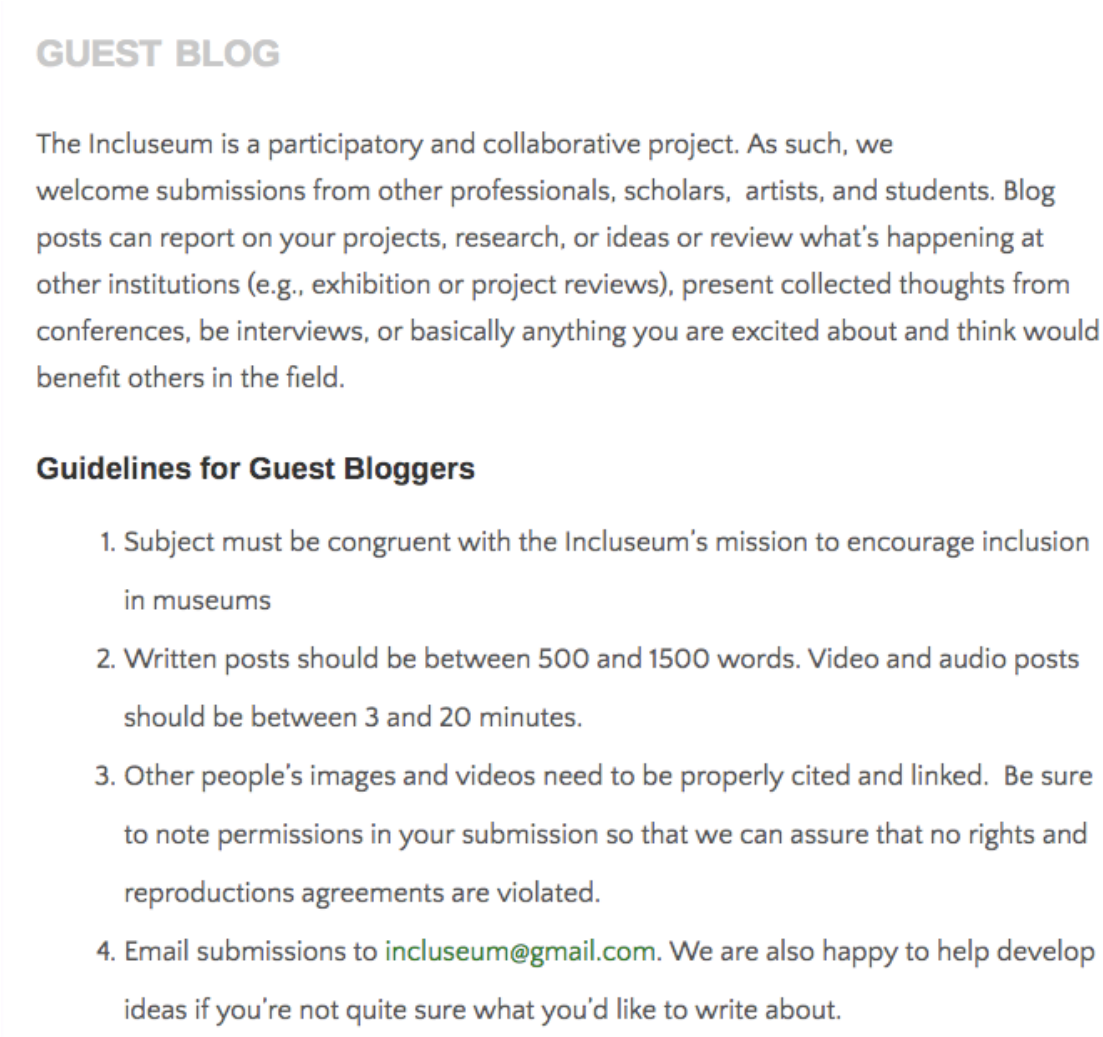
As previously mentioned (see, for example, sections 4.1.3.b, as well as 4.2.1.a and b), the blog is a multi-vocal platform, meaning that the content is produced by multiple people who thus present different perspectives on the topic of inclusion. This connects to our commitment of diversity. Fostering dialogue on the blog emphasizes the point that

we are collaboratively inquiring about the topic, which is part of how we build community. Actualizing multi-vocality to be true to our commitments of diversity and accessibility meant that we had to expand our network and be sure to provide opportunities for a range of perspectives on the topic, from the emerging to the established practitioner and scholar and from the national to the international voice.

Our strategy to connect with people and generate content has been open and spontaneous, as well as intentional. When we first launched the blog in 2012, we connected with peers in our immediate network whose work brought insight to the topic of inclusion. These were mostly local and regional colleagues. However, we quickly realized that the range of voices represented in the dialogue we wished to foster was going to be rather narrow unless we put effort into expanding and reaching beyond our immediate network. As such, we participated in regional arts gatherings to broaden our immediate network to include peers working in arts organizations beyond museums. We also actively searched online, going over conference proceedings and following clues that lead us to, for example, online forum entries and European projects all related to inclusion. We then contacted people, interested to hear more about their work and invited them to contribute to *The Incluseum*, thus extending our network nationally and internationally. All the while, museum practitioners and scholars from all over the world reached out to us, curious to learn how they could contribute to the project. It was also common for them to share recommendations of other projects and people to connect with. In other words, our approach rested on intentional efforts to grow our network and reflect a diversity of perspectives and experiences, while remaining open to spontaneous connections and the natural, organic unfolding of things.

Additionally, we made sure to offer the possibility for different types of contributions. This speaks to our commitment to accessibility, or who has access to participation. As such, we solicited and welcomed submissions from practitioners,

scholars, artists, and students. We detail possible contributions on our "Guest Blog" page (https://incluseum.com/guest-blogging/) (see image 15 below).



GUEST BLOG

The Incluseum is a participatory and collaborative project. As such, we welcome submissions from other professionals, scholars, artists, and students. Blog posts can report on your projects, research, or ideas or review what's happening at other institutions (e.g., exhibition or project reviews), present collected thoughts from conferences, be interviews, or basically anything you are excited about and think would benefit others in the field.

Guidelines for Guest Bloggers

1. Subject must be congruent with the Incluseum's mission to encourage inclusion in museums
2. Written posts should be between 500 and 1500 words. Video and audio posts should be between 3 and 20 minutes.
3. Other people's images and videos need to be properly cited and linked. Be sure to note permissions in your submission so that we can assure that no rights and reproductions agreements are violated.
4. Email submissions to incluseum@gmail.com. We are also happy to help develop ideas if you're not quite sure what you'd like to write about.

Image 16: Guest Blog page detailing possible contributions and their guidelines on the "Guest Blog" page of *The Incluseum* blog.

This range of possible contributions allowed for differently situated people to participate, for example, the established practitioner could write an overview of a multi-year project, while the emergent practitioner could contribute their impressions and experiences of their first conference. Moreover, people were invited to share brief "shout outs" of events

they were organizing, as to increase their visibility and generate interest.[29] Tying all these contributions together, of course, was a focus on inclusion.

We did not collect demographic data on the contributors. However, we know that they represent a range of lived experiences and identities across gender, age, ability, race, and ethnicity. The contributors were invited to submit a bio to be included at the end of their blogpost. From these bios, information such as job title and employer are publicly available. Between December 2016 and 2017, authors were invited to submit a personal photo to accompany their bio. We experimented with this idea in an effort to further humanize the platform by "putting a face" to the content. While this was a good idea, the process of submitting photos was sometimes too onerous for the contributors; we this discontinued this initiative. As of May 17, 2021, The Incluseum counts close to 150 unique "guest bloggers" (i.e., authors).

ii. Editorial Process

We were very careful in our editorial approach to working with contributors. The best way to sum up our approach is "there is *no* one size fits all," which speaks primarily to our commitment to be responsive (although it touches on the two other commitments of diversity and accessibility as well). In other words, fully streamlining our process was neither possible nor desirable. Every person or group of people we worked with had different needs and preferences. For examples, some contributors requested that we give them deadlines, while others preferred a more open-ended approach. Some would send us a polished piece of writing; others preferred that we work iteratively with them via Google Documents and/or requested phone calls to chat over ideas. Moreover, writing

[29] See, for example, https://incluseum.com/2016/05/19/museum-hue-at-aam/

was experienced as limiting to some, so we offered to conduct and transcribe interviews in a more journalistic approach. Each case put our values into practice and served as a guide to action. We worked closely together with each contributor(s) through a process of open communication, deep listening, and responsiveness, fostering the quality of relationship we believe central to our value of community and our core topic of inclusion.

b) Other Relevant Content on the Web Platform

Our web platform offers other content beyond the growing blog. Under the page "Tools and Publications", we offer an ongoing collection of tools and publications created and authored by *The Incluseum* co-founders and expert advisors (e.g., Porchia Moore). We encourage readers to use these as conversation guides and catalysts as well as for group activities (see Appendix A for an example of an *Incluseum* tool). Our "Exhibits" page provides an overview of our exhibitions. These projects demonstrated our experimentations with translating ideas about inclusion best practices into action. Our archives of these projects include reflections and lessons learned that can be useful to practitioners in the field. Finally, our "Resources" page presents a bibliography of pertinent literature and other print and digital sources broadly and directly related to inclusion in museums. The goal of sharing these resources is to provide access to salient information that pertains to our topic of inquiry. Readers are thus encouraged to reach beyond *The Incluseum* to learn about inclusion; we are not the definitive source of information on the topic, but rather a bridge between people, ideas, practice, and resources.

c) Overview of Impact and Reach

As of May 17, 2021, *The Incluseum* contains 229 blog entries, 7 toolkits, an ongoing list of pertinent resources, and an archive of our two exhibitions. The site is viewed by an average of 2000 unique visitors each month, many of which are from a diversity of international locations (see Table 10). Moreover, 1,434 individuals have subscribed to follow *The Incluseum* blog, meaning they receive a personal email each time new content is published. *The Incluseum* also counts 2,898 Facebook followers and 5,994 Twitter followers who are alerted when new content is available.

Country	Total Number of Views
United States	196,839
United Kingdom	14,038
Canada	12,782
Australia	4,492
Germany	3,700
Italy	3,565
Netherlands	2,664
France	2,382
India	2,206
Brazil	1,907

Table 10: Top Ten Countries to Access *The Incluseum*. Table demonstrating the ten countries from which *The Incluseum* gets the most views. The total number of views is since 2012 (September 13, 2019).

Reiterating what I previously discussed in section 4.1.3.b, *The Incluseum* has been referred to as a "knowledge community that is a *model of organizational inclusion* (emphasis in original)" (Coleman, 2018, p. 115) and a successful collaborative project that has amplified the voices of "unknown museum professionals" (Coleman and Moore, 2019, p. 93). Additionally, *The Incluseum* is reputed for the "depth and breadth of inclusive resources" it presents and the fact that these resources are free to download and use (Coleman, 2018, p. 86). Moreover, a number *Incluseum* blogposts have been cited in many recent print articles and books of an academic and professional nature, as

well as online sources such as the AAM. Moreover, *The Incluseum* itself is cited as an important reference on inclusion in various recent museological texts (see for example, Gonzales, 2019; Kadoyama, 2018; Alexander, Alexander, and Decker, 2017; Baldwin and Ackerson, 2017) and has been used as a resource for undergraduate and graduate courses in museology (e.g., at the Harvard Extension School, John Hopkins University, University of Illinois, and Arizona State University).

Our openness and refusal to be overly didactic about inclusion, *The Incluseum*, our mission, and our approach to work meant that *The Incluseum* could be taken up in unexpected and interesting ways. For example, blog content was used in graduate seminars and staff training. Moreover, the imaginative concept of an Incluseum (i.e., a museum founded on the value of inclusion) was used as a framework for the design of The Myseum of Toronto, the Museum of Indianapolis, and an interior design course at the University of Oregon (see Appendix A).[30] These examples show that the content we shared was relevant, could be used in different contexts, and that our model served to fuel the imagination. Like us, others were curious about "new ways to be a museum," taking up this inquiry and extending it to their goals and contexts.

4.2.3 Summary of Data Sources

I now take a step back from the discussion regarding the case description to summarize different aspects of *The Incluseum* that can be approached as data sources:

- Blog post content: As just considered in section 4.2.2, the main source of data generated by *The Incluseum* is the blog made of 228 entries (as of 04/01/2021).

[30] See: **Myseum** http://www.myseumoftoronto.com/about/; **Museum of Minneapolis** https://www.minneapolismuseum.org/about

Some entries received specific Wordpress-enabled engagement from readers, such as comments, re-posts, and likes.

- Blog analytics: Wordpress provides some site analytics, called Stats and Insights, which site administrators can access on the back end. Aspects of the blog being measured here pertain to blog access and activities, including number of page and post views, countries, clicks, referrers, search terms (that linked to *The Incluseum*), and file downloads. This data can be visualized by day, week, month, or year.
- Social media content: we have been using both Facebook and Twitter since 2012, mostly as a means to publicize newly published content.
- Online reading group discussion: in addition to using Twitter to publicize newly published content, this platform was also used to host an online reading group centered on the MASS Action Toolkit during spring and summer 2019. These discussions were in the format of Tweetchats with facilitators posing a number of questions pertaining to the text during a one-hour period. Participants then answered questions and engaged with each other. Four out of eight of these chats are archived both on Twitter and *The Incluseum*.
- Private archive: Aletheia and I have a working archive in Google Drive that contains various documents that we have produced and worked on since 2012. Most of what is contained in this archive has ended up on the blog, although some documents are brainstormed ideas for projects that have not (yet) been carried out.
- Co-design sketches: While we have facilitated four co-design workshops using the same structure throughout, we have the sketches that participants produced for one of these. In this scaffolded workshop, museology graduate students at the University of Washington were invited through a process that lead to the creative

representation of Incluseums, or cultural-arts organizations in which the value of inclusion is central. They were invited to use their imagination to envision what such a place would look like, what it would do, where it would be, and such.

4.2.4 Incluseum Stakeholders

We founded *The Incluseum* centering the following direct stakeholders interested in inclusion:

- Museum practitioners (museum employed and independents)
- Museum decision makers (directors, AAM)
- Museum studies (or related disciplines) graduate and undergraduate students
- Museum-related academics and scholars (professors and lecturers)

Throughout the course of facilitating the blog platform, stakeholders coalesced under these three categories:

- Readers/followers: any stakeholder from the above groups that engages with *The Incluseum* content and/or has opted in to following the blog via either Wordpress, Facebook, or Twitter.
- Contributors: any stakeholder that contributes original content to *The Incluseum*. Contributors can also be readers/followers and advisers.
- Expert advisors: a small group of three key players that help guide *The Incluseum's* activities and provide accountability. They are currently situated (or have been situated) within one or more of the stakeholder groups above.

From the outset, we considered our scope international. However, we were aware that our focus in terms of content development and stakeholders would reflect our

situatedness in the U.S. Indeed, while our Wordpress site analytics do not reveal where our readers/followers are signing up from, they do indicate what countries views are emanating from (see Table 1 above). From this data, we know that the majority of views are from the U.S.

We believe that what unifies our stakeholders across groups and categories is a baseline interest or motivation about inclusion in museums. While stakeholders can vary considerably with regard to job description, institutional context, institution type, U.S. region, country, and demographic background they most likely connected with *The Incluseum* because they were seeking information about inclusion in museums.

4.2.5 Reflections and Critical Considerations

Here, I summarize and reflect upon our design rationale for *The Incluseum* and how we do our work, or our process. Moreover, I highlight a few critical considerations worth discussing for the sake of reflexivity and transparency. *The Incluseum*'s main objective was to collaboratively inquire about inclusion and inclusive practices in museums, what they are and can be. We founded our project on three core values, namely, dialogue, community, and collaboration and were committed to diversity, accessibility, and responsiveness. In reflecting upon how we enacted our values and commitments over the last 8 years, the following key points emerged:

- *Collaborative Inquiry*. We considered *The Incluseum* a project of collaborative inquiry. The resulting knowledge generated about inclusion in museums is the fruit of this joint effort.
- *No Rigid Definitions of Inclusion*. We never abided by a rigid definition of inclusion, but left the definitional space open so that the constellation of

perspectives and examples brought together on the blog would help illuminate our guiding questions of what is and can be inclusion in museums. Our position was that no single person or museum held the key, but that together, we could help give shape to a landscape of inclusion and inclusive practices in museums.

- *Organic and Responsive Approach Sensitive to Particularities*. We worked organically and responsively, adopting a moment-by-moment, case-by-case, person-by-person approach. We were confident that no one size could fit all, meaning that streamlining our work into a singular approach would not be appropriate. When editing and co-authoring blogposts, for example, we were sensitive to each individual or group we worked with, their needs, and circumstances. Aletheia and I were similarly sensitive to each other's needs and the changing circumstances of our personal lives. We were committed to listening.
- *Scaffolding*. In working responsively, we had to find a balance between too loose and too tight. Since we had founded, coordinated, and provided some structure to *The Incluseum*, it was natural that we provide some scaffolding for participation. For example, we have a page on the blog that details expectations for guest bloggers (see image 15 above).[31] However, when working with people, we were always clear to communicate that the project is co-owned, it's *our* collective project. As such, we are all creating the direction in which we are moving together (see the introductory paragraph to our guest blog page, image 15 above).
- *Diversity*. We were committed to diversity, whether presenting a diversity of voices on the blog or art pieces in our exhibition. This meant that we worked to be aware of our subjective positionalities, biases, and limitations. We had to be intentional to broaden our networks to ensure a wide range of voices and

[31]See: https://incluseum.com/guest-blogging/

perspectives. This made for a richer collaborative inquiry, dialogue, and community.

- *Accessibility*. Our commitment to accessibility meant that, in striving for diversity, we had to be sure to offer multiple entry points to participation.
- *Approach to Leadership*. We were motivated to learn alongside others. As such, we saw ourselves as working amongst peers. Our role was that of mediators and connectors, connecting people, content, actions, and ideas. We thought a lot about what this position meant for our approach to leadership, asking what does leadership mean when you are always making decisions in relationship with other people? We had to be comfortable with a stepping up and stepping back dance; at times choosing to use our voices to set a certain tone or make statements, other times creating space for others' ideas to be heard. At all times though, we were learning and inquiring with others into the landscape of inclusion in museums. This gave us the necessary energy to do the work.
- *Following People*. Our desire to know more about the people engaging with us through *The Incluseum* is how we learned about the different ways people were approaching inclusion. We were curious about what people wanted to talk about, and how we could best share what they wanted to talk about.
- *Gatekeeping*. We were cognizant of our gatekeeper position. As founders and coordinators of the project, we recognized that we held a gatekeeper position. This is a privileged and powerful position in which we can either provide or deny access to the dialogue, collaboration, and community. We strove to *distribute the authority* that this position conferred to us through, for example soliciting feedback, developing a group of close collaborators to ensure accountability, and working with an advisory committee for our exhibitions. When people approached us as experts on the topic, we ensured that they knew of others

working in this landscape and who are perhaps better situated than we are to address their query. We had many conversations about how to create a sense that everyone has access to *The Incluseum* and ensure that it does not seem we own it or have a very clear and non-negotiable direction for it. As soon as people engaged with us, we would say, 'this is a powerful resource, it can be something that is very useful to you, and it's yours too.'

- *Reflexive Stance*. We were committed to apply principles we learned about inclusion through our collaborative inquiry to ourselves, demonstrating a reflexive aspect to our stance. To be a platform inquiring about inclusion and not working in ways that promote inclusion would be dissonant and disingenuous. This is a reflexive stance.
- *Development and Growth*. Aletheia and I often discussed what growth and success look like for us in the context of *The Incluseum*. We experienced an impulse to grow through expanding our activities, scope (e.g., to include a physical space), and readership and asked what is success if not scaling up or going viral? However, the scaling up model of growth always seemed disingenuous for us. We had invested so much care into our project and wondered if we would be able to maintain our relationships and activities if we scaled up. We were aware that "maintaining relations ensures engagement is not just tokenism or a new form of collecting, but a genuine and potentially empowering and transformative experience for all involved" (Onciul,2013, p. 92). As such, we considered our ability to maintain our project and relationships with stakeholders, as well as remaining true to our values our measure of success.

These reflections about how we work demonstrate an emergent stance. Indeed, while we launched *The Incluseum* with a set of core values and commitments, the details

of how to engage in the process of our work and enact our values and commitments came about organically in 'the doing'. I would argue that these reflections, i.e., lessons learned constitute useful practices for creating an organizational culture of inclusion. Considering these reflections, how we work, our approach to leadership and gatekeeping, and how *The Incluseum* could be made more explicit on the platform. I now bring forth a few critical considerations that also emerged in the reflection process.

- *Selection Bias*. In the context of populating a blog platform with content, I think of selection bias similarly to the impact of the researcher's embodied subjectivity on the research process (see section 3.1.1). To mitigate this bias, we have been transparent about our identities and background (see https://incluseum.com/about/) so that readers can have a better sense of where we are coming from. Nonetheless, while we aimed to be intentional and inclusive in soliciting contributions, we nevertheless steered the selection process in a direction we thought was most interesting and challenging for the field.
- *The Limits of Inclusion*. While we endeavored to be inclusive in the solicitation and selection of content for the blog, more efforts could have been made to include the voices of skeptics or those who take issue with perspectives put forth on the blog. I suppose this consideration was not on our minds because we were never contacted by anyone who wished to debate or propose an alternate viewpoint. It should be noted that the comment section present at the end of each blogposts and elsewhere throughout the blog is a space where anyone can freely respond to the content we present and share thoughts. As the platform's administers, we are notified when a comment is made and are responsible for its approval. It has been our policy to never censor these comments, unless they were obvious spam. As such, some comments do present disagreement with blogpost authors or present alternate viewpoints. It is important to state,

however, that given our subject matter, values, and commitments, our priority has been to create a space where everyone, especially those marginalized or minoritized can feel safe. Thus, content that promote patriarchal, white supremacist, and queer/trans-phobic content, for example, is not welcome.

- *Transparency*. While our 'About' page has a section called "How we work," much about our process is not detailed, including aspects pertaining to the limits of inclusion discussed above. Being more transparent about how we work and our limitations is an area of improvement.
- *Accountability*. While we do have three expert advisors and project collaborators (e.g., past interns) presented on our 'About' page, we have not held regular meetings (e.g., monthly) with them to guide our activities. This could partially be explained by the fact that we have not had the capacity to do much more than maintain the blog over the last few years. However, I believe we could benefit from a meeting with our expert advisors in the near future and we could formalize an accountability mechanism, such as a quarterly update to our advisors. We have worked with them more on an ad-hoc basis, bouncing ideas and questions off of them.
- *Impact?* While we do a have general sense of *The Incluseum's* reach, and have heard anecdotal evidence about how our ideas and content were taken up by practitioners and scholars in the field, much about our impact remains nebulous. To remedy this, part of my empirical study discussed below will include gathering data regarding readers' engagement with *The Incluseum*.

Reflecting on these critical considerations, it is clear that we can do more to be more explicit about our stance regarding, for example, our selection bias and the limits of inclusion on our web platform. We will take these considerations into account, and

seek to generate more with our expert advisors when we iterate on our platform design and content. We are never without blind spots, but are open to learning and growing beyond these to improve our work.

4.3 Research Design

4.3.1 Research Question and (Modified) Objectives

Restating what I have discussed above, the study conducted for the empirical part of my dissertation is a *single instrumental case study* through which *The Incluseum* is used as a vehicle for investigating the following research question:

- **What insights into the state of practice pertaining to inclusion in U.S. museums does *The Incluseum's* content provide?**

This research question was answered through a thematic analysis of *The Incluseum's* blog entries.

However, I would like to bring the reader's attention to the fact that before the covid-19 pandemic spread across the globe, I had proposed to also investigate the following research question:

- **How is the cultivation of inclusion perceived and experienced by U.S.-based *Incluseum* stakeholders?**

To answer this second research question, I had proposed to rely on the perspectives of various stakeholders that had been involved with *The Incluseum* over the years, connecting their perspectives and experiences to the *Four Interacting Levels of System Change for Cultivating Inclusion* framework. I had planned to collect these stakeholders' perspectives through semi-structured interviews and a survey.

Unfortunately, my data collection plan was scheduled to take place starting in mid-March through June 2020 – which corresponds to the same time as the covid-19 virus emerged in full force and spread as a global pandemic. Amongst the disruption, the coronavirus pandemic was harsh on the U.S. museum field, causing museums to shut down and to lay-off and furlough staff members.[32] What quickly became clear to me was that the state of the U.S. museum field, including the landscape of inclusion that I had proposed to study was going to be rapidly shifting and would no longer be the same context from which my Dissertation Proposal had been crafted. For example, as I followed professional discourse on Twitter, it became evident that front line museum workers (e.g., security guards, custodial staff, and visitor service personal) and those associated with education departments either as employees or contractors/freelancers were the first to be laid-off. This professional discourse highlighted the fact that these museum employees tend to be of marginalized identities and/or, in the case of those affiliated with education departments, the ones who tend to be charged with inclusion-related work.[33] And even those whose jobs had not (yet) been impacted were fraught with uneasiness because of their many colleagues being laid off. Needless to say, this flux created a tense climate for museum professionals. Proceeding with my research plan was not possible. As such, the empirical part of my dissertation moving forward focused solely on my first research question. Nevertheless, my data collection and analysis plans for my semi-structured interviews and survey, along with the data collection tools are presented in Appendix C (interviews) and D (survey).

[32] See, for example: https://docs.google.com/spreadsheets/d/1acEaRssONaAlFjThEFybfhBBIb3OIuOne-NHsghOMxg/edit#gid=0; https://news.artnet.com/art-world/museums-coronavirus-crisis-1815993; https://en.wikipedia.org/wiki/Impact_of_the_COVID-19_pandemic_on_the_arts_and_cultural_heritage#Budgets_and_employment (see "impacts"-"budgets and employments" "United States").

[33] See for example: https://hyperallergic.com/551571/moma-educator-contracts/

4.3.2 Research Method: Thematic Analysis of Incluseum Blog Entries

a) Description and Rationale

As discussed above in section 4.2.2, *The Incluseum* blog has been our main vehicle for dialogue, community, and collaboration, as it has been our main continuous thread since 2012. It is made up of, as of May 17, 2021, 229 entries that are, in general, between 500 and 1500 words. Our strategy to connect with potential contributors and generate content has been open and spontaneous, as well as intentional. In other words, we sought national and international contributors within and beyond our professional and personal networks and found potential contributors in the course of daily life, learning about and encountering examples of inclusion-related projects in museums. Moreover, we were open to potential contributors contacting us and being recommended to us (see 4.2.2.a.i for more on contributors).

The fruit of this approximately 9-year long process is an ongoing public archive/corpus of over 200 unique entries, forming what Webb and Wang (2013) call, "a textual record of public discourse as well as responses to that discourse via readers' comments" (p. 209). As described in section 4.2.2.a.i and ii, we were careful to try and ensure diversity and accessibility to participation in this public discourse (i.e., that this discourse not reflect the voice of a single author). Overall, contributors represent a diversity of perspectives across countries (with a concentration of entries emanating from the U.S.) and U.S. regions, years of museum-related experience, museum-related role (e.g., student, professor, practitioner), museum-related professional occupation (e.g., museum educator, director), racial and gender demographics, and more.

Given *The Incluseum's* longevity, along with our commitment to creating a multi-vocal platform where different experiences of inclusion in museums could be shared,

analyzing *The Incluseum's* blog entries can answer the first research question of this study, namely, **what insights into the state of practice pertaining to inclusion in U.S. museums does *The Incluseum's* content provide?**

Out of all the data sources summarized in section 4.2.3, the blog entries are the richest and most aligned with the research question. Data generated from our social media platforms (Twitter and Facebook), for example, are not substantive given that we almost solely utilized these platforms to publicize newly published blog content. Other data, such as the co-design sketches, are rich, but would not be aligned with the research question.

b) Data Collection

Since the blogpost-data already exists as a publicly archived corpus on *The Incluseum* blog, no further specific data collection activities were necessary. And because the corpus is continuously added to, my sample only considered those blog entries published up to the date of the Dissertation Proposal Defense, i.e., 03/03/2020. However, not all entries within that sample were included within the corpus I analyzed as a database (e.g., public announcements, book reviews), something I will discuss in greater detail in chapter 5.

4.3.3 Critical Friends

As mentioned in 4.1.1, my role in this research project is unique in that I am also the co-founder and facilitator of *The Incluseum* and have varying levels of relationship with those that will participate in this study. While I consider my proximity to the case as an asset, I need support to ensure that my intimate view does not become myopic and

unintentionally omits other important ways to consider the data. As such, I invited four "critical friends" to join me in considering and discussing my findings (cf. section 5.1). Stieha (2014), describes a critical friend as "one who comes into relationship with another with the expressed intention of sharpening the partner's vision or understanding" (p. 206). Moreover, a critical friend "does not seek to bring quick agreement but rather to complicate by probing for deeper meaning and evidence and seeking possible alternative explanations" (ibid). Therefore, "the critical friend's role supports the co-generation of understanding and balances the closeness that the (action) researcher has with the data, participants and communities in her inquiry with an essential outside eye" (ibid, p. 207).

4.4 Conclusions to the Chapter

In this chapter, I have presented my methodology and research design. I reflected on my self as a researcher and discussed the ontological, epistemological, axiological, and methodological assumptions of my interpretive framework, namely, social constructivism. Next, I focused on the approach to my study, that is, an instrumental case study. I provided an in-depth case description of *The Incluseum*, explicating its background, discussing the design, function, and processes involved with its web platform, or central hub, and shares reflections and critical considerations about the project. Finally, I delved into my research questions and objectives, describing the methods. Finally, I delved into my research questions and objectives, describing the methods I utilized (as well as those I had intended to utilize before the covid pandemic) to collect data for my study. Next, I turn to the data analysis processes I carried out with the corpus of *The Incluseum* blogposts as a database.

Chapter 5: Data Analysis and Findings

5.1 Thematic Analysis of Blog Entries

As previously discussed, *The Incluseum* blog is made of an ongoing corpus of over 200 publicly available entries (228 as of 04/01/2021). To prepare for my analysis, I printed hard copies of all blog entries and organized them chronologically into their two main category types, namely, blogposts that pertained to inclusive-related practice and thinking in museums, and those that comprised announcements of relevant events, conferences, and other opportunities (see 4.2.2.a). For my analysis in relation to the research question, I chose to focus solely on the first type (i.e., inclusive-related practice and thinking in museums) given the richness of the data presented therein. A tally of this category of blogposts per year is presented in Table 11. Next, I assigned each of these blogposts a unique identifier, 1 through 153 (see Appendix E). These 153 blog entries represent the authorship of 115 unique individuals. A number of individuals contributed multiple entries (again, see Appendix E; for more about contributors/authors see section 4.2.2.a.i).

Publication Year	Number of Entries
2012	21
2013	26
2014	30
2015	40
2016	12
2017	10
2018	9
2019	3
2020 (until 03/03)	2
	TOTAL: 153

Table 11: Blogposts Included in the Analyzed Corpus Per Publication Year

After this initial step of getting the blogpost entries organized, I began the analysis. In their review of research techniques commonly used for analyzing blogs and micro-blogs, Webb and Wang (2013) note that most qualitative studies rely almost exclusively on four traditional techniques, namely, case studies, content analyses, thematic analysis, and discourse analysis (p. 215). In my case, I employed a thematic analysis approach through which the entries were considered inductively, focusing on the ideas presented in paragraphs/sections and emerging themes and sub-themes (see Webb and Wang, 2013; Tsai, Crawford, and Strong, 2018 and Wilson, 2016). I did this by working my way chronologically through the corpus, highlighting salient ideas, key words, and significant quotes, and keeping track of observations, along with provisional themes and sub-themes in the margin.

After an initial approach of going through the entirety of the corpus-database, I recorded all blogpost entries (title and identifier) with their provisional themes and sub-themes into a Word document and printed it. Working from this document, I looked for more patterns, which I aggregated into a first draft of my thematic schema. Each theme and sub-theme in this schema was linked with its respective blogpost identifiers. Next, I proceeded iteratively, going back to the blogpost entries to deepen and refine the thematic schema. Through this process, I populated the schema with salient quotes that I wove together with analytical/explanatory notes. The result of this process is a thematic schema made of four main themes, each comprised of sub-themes. This schema is summarized in Table 12 below along with a frequency count of blog entries per main theme.

As outlined in section 4.3.3, I worked with four "critical friends" (Stieha, 2014) through the data analysis process. Two of them were scholars from outside of the museum field and the two others were museum colleagues involved in inclusion-related

work. These critical friends served as sounding board to discuss findings. Specifically, we were in frequent contact via video calls, emails, and text messages throughout the analysis process. I discussed with them my process, what was emerging from my analysis, and brought forth particular questions about the data, the emergent themes, and their connection to one another. My critical friends engaged with me through asking questions, providing pushback and alternate perspectives to my interpretations, and exploring the questions I brought forth in our dialogue. As such, they sharpened my "vision or understanding" (ibid, p. 206).

Relationships (n= 96)	**Social Justice** (n= 78)	**Representation and Access** (n= 96)	**Institutional Change** (n= 96)
1.1 Establishing partnerships and building relationships 1.1.1. External partnerships 1.1.2 Internal Partnerships 1.1.3 Prioritizing Collaboration and Co-Creation 1.1.4 Responding to Contemporary Events **1.2 Values** 1.2.1 Trust building 1.2.2 Reciprocity 1.2.3 Authenticity 1.2.4 Accountability 1.2.5 Welcome 1.2.6 Listening 1.2.7 Shared Authority 1.2.8 Transparency 1.2.9 Long-Term Commitment 1.2.10 Empathy 1.2.11 Equity **1.3 Emphasis on Process** **1.4 Theoretical Lens** 1.4.1 Intercultural Dialogue	**2.1 Dynamics of Power and Oppression** **2.2 Institutional Legacies** **2.3 The Self** **2.4 Theoretical Lenses** 2.4.1 Critical Race Theory 2.4.2 Human Rights	**3.1 Narrative Production** 3.1.1 Ceding Representational Control 3.1.2 Presenting New and Counter Narratives 3.1.3 Interventions in Permanent or Temporary Gallery Spaces 3.1.4 Collections **3.2 Access** **3.3 Outreach** 3.3.1 Pop-Up Museums and Museum Without Walls 3.3.2 Exhibitions and Programs at Partner Organizations 3.3.3 Collections **3.4 Employment**	**4.1 Necessitates a Strategy** **4.2 Take Stock: Institutional Assessment** **4.3 Make Investments**

Table 12: Thematic Schema

5.2 Findings: Thematic Schema

Below, I discuss the findings of my inductive thematic analysis of *The Incluseum's* blogpost content. This analysis was guided by the research question: What insights into the state of practice pertaining to inclusion in U.S. museums does *The Incluseum's* content provide? As the table above demonstrates, four main themes emerged through my analysis: Relationships, Social Justice, Representation and Access, and Institutional Change. Each is comprised of sub-themes. These themes are, of course, deeply interconnected. In other words, all four themes are best understood as being part of one-another, as constituting a whole. I carefully tease apart this relational matrix for analytical purposes and aim to make the connections across themes and/or sub-themes explicit.

As previously stated, each blog entry has been assigned a unique identifier (1 through 150). When quoting a blogpost, I indicate the author along with the blog entry's publication date followed by its unique identifier. The list of identifiers that follows each theme and sub-theme indicates the blog entries in which each emerged. In Appendix E, I present a table that holds all blog entries with their identifier, publication date, author(s), author job title, and location (for more about the authors/contributors see section 4.2.2.a.i).

Theme 1. Relationships

(3, 4, 5, 6, 7, 8, 9, 11, 13, 14, 15, 21, 22, 23, 24, 25, 26, 27, 28, 30, 31, 33, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 50, 51, 52, 53, 55, 57, 58, 61, 62, 63, 64, 65, 68, 69, 70, 71, 73, 75, 76, 77, 81, 82, 83, 85, 86, 87, 89, 91, 92, 93, 94, 97, 98, 102, 103, 104, 107, 111, 112, 113, 115, 116, 117, 119, 120, 122, 121, 124, 125, 126, 128, 131, 132, 133, 134, 135, 136, 139, 142, 145, 146, 148, 149, 150) (n=96)

The theme of relationships permeates the data. Here, I first highlight this most prevalent theme in the data, that of establishing partnerships and building relationships. More specific aspects of this theme will be taken up under theme 3 where partnerships constitute the cornerstone of Representation and Access. Next, the core of this section is dedicated to the web of values that coalesce under the concept of relationships. These values point to a different way of conducting museum work, one that is slower, centers caring relationships, and is based in an awareness of how the past is present as the future unfolds (i.e., non-linear temporalities).

1.1 Establishing partnerships and building relationships

(3, 4, 6, 7, 8, 9, 11, 15, 22, 24, 26, 27, 31, 33, 38, 39, 40, 43, 44, 45, 46, 47, 52, 53, 58, 61, 64, 65, 68, 69, 70, 71, 73, 81, 82, 92, 93, 94, 102, 103, 104, 111, 112, 113, 116, 119, 121, 124, 126, 131, 132, 133, 134, 135) (n= 54)

Again, this theme was the most prevalent in the data. Establishing partnerships and building relationships was discussed as occurring with various stakeholders outside and inside of the museum. These included other organizations, community members, colleagues within the field, and colleagues within a museum. The rationale for establishing partnerships and building relationships was, at times, implied and explicitly stated other times. Aspects of this rational include: 1) recognition of a knowledge-based deficit when it comes to working with new stakeholders (e.g., how do stakeholders want to engage if at all, and how do they perceive the museum), 2) recognition that new stakeholders are the best situated to inform what engagement is best suited for them, and 3) recognition that bridging expertise across stakeholder groups builds new possibilities and capacity for impact. These three points will be supported by concrete examples from the data in what follows.

1.1.1. External partnerships

(3, 4, 5, 6, 7, 8, 9, 11, 15, 22, 24, 26, 27, 31, 33, 38, 39, 40, 43, 44, 45, 47, 46, 52, 53, 58, 61, 64, 65, 68, 69, 70, 71, 73, 81, 82, 92, 93, 94, 102, 103, 104, 111, 112, 113, 116, 119, 121, 124, 126, 131, 132, 133, 134, 135) (n= 54)

External partnerships are those that involve museums and external stakeholders including other organizations, community members, colleagues from other museums, and artists. The data provides examples of partnerships that are either short or long-term, on and off-site, and that take place through many museum departments including collections, exhibitions, and education.

For example, in the blogpost *The Whatcom Museum Serves Homeless Adults and Families* (08/09/2012) (3), Mary Jo Maute discusses the museum's participation in Project Homeless Connect (PHC). PHC is an annual daylong event during which medical and other services are provided to people (adults and children) experiencing homelessness in Bellingham and Whatcom County. The museum partnered with PHC and participated in the event as a community-based organization and offered art activities, portrait and face painting, and free museum passes. In this case, the partnership sought to connect with homeless community stakeholders, took place off-site, was of short duration, and included artists. Here, the museum positioned itself along community-based organizations and offered its unique resources through its participation in a community-based event.

Another example of off-site partnership comes from the North-West African American Museum (NAAM) described in the blogpost *Pullman Porter Blues: Voices Amplified* (10/22/2012) (11). Here, the museum decided to work with the Seattle Repertory Theatre to create an exhibition in conjunction with the play Pullman Porter Blues by playwright Cheryl L. West. The exhibition brought together museum artifacts related to Pullman Porters and Maids and was hosted in the Theatre lobby, thus creating a bridge between the two organizations and amplifying the topic from a multi-modal perspective. Reflecting on this partnership, Brian Carter stated:

> I was proud to collaborate with the Seattle Rep on this project to explore the often overlooked stories of our community's Pullman Porters and Maids. Aligned partnerships are a necessity for museums in a climate of shrinking resources, fierce competition for audience attention and a changing world that demands we tell a more inclusive version of our shared human story.

Here, Carter uses the words "aligned partnerships" to describe these types of mutually beneficial engagements that leverage, connect, and amplify partners' unique assets (see also 1.2.2).

In other cases, partnerships were initiated to help facilitate access to certain stakeholders. For example, in the blogpost *Youth and Community Outreach at the Seattle's EMP Museum* (11/16/2012) (15), Jonathan Cunningham talks about partnering with various organizations around Seattle to facilitate connections with, for example, visually impaired and blind stakeholders as well as children on the autism spectrum. He states:

> In June we did a two-week camp in partnership with Seattle Pacific University (SPU)'s Music Therapy Department headed by Carlene Brown. The camp was for children with Asperger Syndrome, and Autism Spectrum Disorders, or related learning and developmental disabilities; individuals who don't often get invited to the museum. So it was great to have them here, but it came with some training, you know. We got a really good one-sheet document about things to know when communicating with children with autism that we gave to security and visitor services folks. We worked to dim lights and sound and prepare the museum for them. Thankfully the EMP was into it.

In this example, Jonathan speaks of how partnering with SPU allowed the museum to learn how the space could be made more accessible and welcoming to stakeholders on the autism spectrum (see also 3.2 and 1.2.5). In other words, partnerships can help address institutional knowledge-deficits when it comes to connecting with external stakeholders who, in Jonathan's words "don't often get invited to the museum."

Finally, another example of external partnerships is with colleagues from other museums. For instance, the #museumsrespondtoferguson movement was launched by Aleia Brown and Adrianne Russell in response to the shooting of Michael Brown in Ferguson Missouri. Brown and Russell coordinated Tweetchats for over a year, gathering

museum professionals from all over the country to share ideas and discuss the role of museums in the face of race-based violence and police brutality. In the blogpost *Twitter Chat: #museumsrespondtoferguson,* they write:

> The initial objective was to begin a conversation about museums' role in responding to Ferguson. More broadly, we wanted museum professionals to discuss their ideas, and how their institutions addressed race and police brutality, two contemporary issues that have a deep past in this country. Eventually, we wanted the discussion to transcend beyond the events in Ferguson, but that is where we wanted to start. We wanted people to leave knowing that museums were in fact great environments to serve as forums for discussing issues most relevant to communities (01/20/2015) (71).

#museumsrespondtoferguson thus supported a field-wide dialogue among geographically dispersed peers of various institution types in view of examining and advancing practice.

Finally, critical awareness was discussed as needing to be exercised when establishing relationships with external partners. In *R-e-s-p-e-c-t! Church Ladies, Magical Negroes, and Model Minorities: Understanding Inclusion from Community to Communities*, Porchia Moore warns readers of how respectability politics come into play when building relationships with external stakeholders. She states:

> Singularly, it is especially important to consider the ways in which respectability politics is silently embedded into identifying community. Respectability politics is the practice whereby marginalized groups (1) internalize dominant group messages and practices and (2) advocate that their members align their behaviors and appearances to this dominant group. Respectability politics intrinsically upholds dominant group ideals by policing members of marginalized groups or admonishing them with reminders to show that their values and societal contributions are continuous and compatible with the white, dominant mainstream. In short, the marginalized group does not reward culturally authentic behaviors, attitudes, and beliefs. What I wonder is: How does the museum uphold and support respectability politics? (10/15/2015) (98).

Here, Moore encourages readers to consider whom they seek out as partners and to question whether or not, and how respectability politics come into play, ultimately limiting authentic cultural expression.

More examples will be provided about external partnerships, including the use of community advisory committees under theme 3 as they pertain to representation.

1.1.2 Internal Partnerships

(26, 81, 93, 124) (n= 4)

Internal partnerships are those that take place among colleagues within a museum with the goal of building capacity for inclusion. For example, in the blogpost *Engaging Latino Audiences at the Denver Art Museum: My First Year as the Latino Cultural Programs Coordinator*, Madalena Salazar described her role as follows:

> I plant kernels of ideas around the institution to get everyone thinking of how they can serve the needs of Latino audiences through their own role in the museum. The reality is that there isn't a simple solution for museums to implement in view of making a particular audience segment become more engaged on-site. I could not, in my role as an educator, do all that it takes to meet the needs of these audiences. I can, however, listen to our audiences' needs, implement what I can, and encourage other members of the institution to do their part. This, in my opinion, is what makes a museum inclusive. Inclusion requires everyone's efforts (03/13/2013) (26).

Here, Salazar conceives as her role as "planting kernels" across the museum so that considering Latino audiences and their needs can become a part of everyone's job. In other words, she sees it as her responsibility to build capacity internally for greater inclusion, which she understands as requiring "everyone's efforts".

In the blogpost *Building Community for Lasting Change*, nikhil trivedi, Aletheia Wittman and myself wrote about the need for building community internally in order to affect change. As we stated:

> Find at least one other person (just one is perfectly fine) who is committed to building community around issues of inclusion in museums with you. Who from your museum or another organization (museum or not) could be that person? They don't have to be the perfect person, and your relationship with them doesn't have to be perfect. The idea here is that communities are not about individual goals and intentions, but about shared ideas, goals and responsibilities. Don't do it alone

> (B)uilding community with others in and outside institutions is key for making progress on the work to be done. (…) Your investment in community might not feel like a good fit to your work environment, but all the more reason to challenge it and invite others to create spaces that invite relationship-focused practice. You are laying the foundation for effective work and investing in the well-being of yourself and others. (09/09/2015) (93).

These ideas were further echoed in the blogpost *Uncovering White Supremacy Culture in Museum Work*. Drawing from educators and activists Kenneth Jones and Tema Okun, Hannah, Heller, nikhil trivedi and Joanne Jones-Rizzi write:

> Jones and Okun recommend building relationship–both internally and externally–that "are based on trust, understanding and shared commitments. They draw our attention to the 'simplest ways'–getting coffee, greeting and acknowledging each other (novel!), especially, they say 'when there's 'no time to do so.' (03/04/2020) (134).

From these perspectives we see that building internal partnerships is discussed as community building, based on trust (see also 1.2.1), shared goals and commitments.

1.1.3 Prioritizing Collaboration and Co-Creation

(8, 9, 22, 27, 31, 43, 44, 45, 47, 52, 61, 65, 69, 82, 102, 104, 111, 112, 121, 131, 132) (n= 21)

Integral to the practice of establishing partnerships and building relationships is prioritizing collaboration and co-creation. While all partnerships are not necessarily collaborative, collaborative partnerships entail working with the partnering stakeholders in the process of creating outputs. Co-creation takes this a step further and connotes a deeper engagement, a commitment to envision and create with partnering stakeholders. In her blogpost *Making Contemporary Art Accessible at the Whitney Museum of American Art*, Danielle Linzer states:

> We've embraced the principle that the art and ideas you encounter at the Whitney should be challenging, but the visitor experience should not. To achieve this, collaboration is key, both inside the organization and with external stakeholders. A lot of my work has to do with building bridges with colleagues across the institution, and engaging them in making the museum a more accessible place. I strive to act not only as an advocate for the needs of people with disabilities, but also as an educator, building capacity and knowledge in

> different departments. (…) When developing new programs and reaching out to new audiences, co-creation of programming with partner organizations can help to ensure that the experiences you provide genuinely meet the needs of your participants (03/19/2013) (27).

Here, Linzer speaks of establishing collaborative partnerships with both external and internal stakeholders. Echoing the words of Madalena Salazar in 1.1.2, Linzer sees her role as building bridges in order to create greater capacity for access across the museum, something she, like Salazar, sees as everyone's role. Finally, Linzer speaks of the potential of co-creating programs to more effectively meet the needs of the stakeholders.

For Chieko Philips and Leilani Lewis, collaboration was a key commitment of their work at the North West African American Museum (NAAM). In their blogpost *Responding to the Events in Ferguson and Beyond: The North West African American Museum's Example*, they attribute the success of their responsiveness to contemporary events to their reputation as a collaborative institution. They state:

> We place a high value on our ability to collaborate and have worked diligently, and sometimes cumbersomely, for six years to improve our practice and solidify our reputation as a collaborative institution. As a young museum opened in 2008, we are still shaping our identity and practice of actualizing our mission. Our identity and survival is dependent on reciprocal participation with our audiences and communities. Our passionate, professionally trained, multicultural, and multigenerational staff of twelve advances our mission with a mutual understanding of the vitality of relevancy and collaborative practices. We develop multidisciplinary programming with the explicit intent to create a safe space where all can come to understand new issues and concepts. (12/16/2014) (69)

Here, we see that for the NAAM, collaboration is about "vitality and relevancy," and helps to create a safe space for stakeholders to "understand new issues and concepts."

Finally, in her blogpost *Shifting Paradigms: The Case for Co-Creation and New Discourses of Participation*, Porchia Moore speaks of the limitations of the concept of participation, preferring instead that of co-creation since it signals "power-sharing." She writes:

> Increasingly, I lean more toward a culturally competent "language" which reinforces inclusion by both implementing and replacing "invite" with terms such

> as "co-create". The concepts of co-creation and power-sharing are not new in our field. All the same, as a critical race theorist, I have come to understand that when museums extend invitations to participate rather than opportunities to co-create it is plausible that museums send a mixed-message to communities of color. Specifically, discourses of participation which focus on invited spaces may, in fact, be interpreted as a veiled exclusionary practice. That is, "to invite" possibly reinforces a perception of Outsider status even as the good *intent* is toward being more inclusive. Participation connotes a willingness to forgo an authoritarian legacy; whereas, co-creation re-imagines "authority" as willingly suspending authoritative power and uniquely relying upon the visitor to act as a specialized reservoir of knowledge—one that the museum not only values but recognizes with somewhat equal influence. (02/26/2014)(47).

For Moore, co-creation "re-imagines 'authority' as willingly suspending authoritative power" and relies on the unique knowledge of stakeholders, viewing this knowledge as equal in importance to that of the institution. She specifically views co-creation as crucial when working with stakeholders of color since extending invitations to participate can be interpreted as "veiled exclusionary practices" that do not shift the museum's regime of power.

1.1.4 Responding to Contemporary Events

(5, 53, 68, 69, 70, 71, 73, 94, 102, 103, 126, 132, 133, 135) (n= 14)

Finally, responding to contemporary events, both national and regional, emerged as an important aspect of museums being partners and in relationship with local stakeholders. This theme was mostly discussed in relation to the many visible instances of police brutality that took place across the country over the last decade. Whether or not to respond, and how to respond, were questions that many museums grappled with. The idea of "taking a stance" held many back, as the myth of neutrality still has a strong hold across the field. The importance of response being timely emerged (see 5, 53, 64, 70, 73, 74, 102), as well it requiring flexibility.

1.2 Values

(4, 7, 13, 14, 15, 21, 23, 25, 26, 27, 28, 30, 31, 33, 41, 42, 43, 45, 50, 51, 52, 53, 55, 57, 62, 63, 64, 68, 69, 70, 71, 72, 73, 75, 76, 77, 81, 82, 83, 85, 86, 89, 93, 97, 98, 104, 107, 109, 111, 113, 115, 116, 117, 119, 120, 122, 125, 128, 132, 133, 134, 135, 136, 139, 142, 145, 146, 148, 149, 150) (n= 70)

Across the blogposts, the authors discussed a number of key values in relation to their work. Specifically, 11 main values emerged through my analysis. The authors discussed these values to describe their approach to museum work, guiding the way they developed projects and worked with various stakeholders, especially those of marginalized backgrounds. All these values give depth to the greater theme of *Relationships*, describing an ethical position from which relationships are centered, enacted, and cultivated.

Why are these relational values so important? As I'll discuss in more detail in section 2, *Social Justice*, many of *The Incluseum's* contributors situate their work within a greater understanding of how power dynamics and legacies of oppression and exclusion shape contemporary museological concerns for serving a wider audience and working with various communities (especially non-dominant ones). Relational values thus constitute an ethical foundation from which to enact museum work otherwise, emphasizing care and sensitivity to power dynamics and legacies of oppression, exploitation and exclusion. These values guide action. Foregrounding these values decenters the primacy and urgency surrounding the development of museum outputs (e.g., exhibition, program), centering instead the quality of relationships cultivated in the process of product development.

Below, I describe the 11 relational values that emerged through my analysis. Many of these values are interconnected and discussed together, such as trust and transparency. In other words, what is discussed below can be understood as a web of values that coalesce into a conception of Relationships. This web will be disentangled for

descriptive purposes, and in doing so I will make clear links that authors draw between them.

1.2.1 Trust building

(21, 27, 51, 52, 53, 64, 82, 89, 93, 119, 134) (n= 11)

Trust is described as a core value necessary to develop authentic relationships and collaborations with stakeholders. Authors discuss this value as taking time to cultivate, in other words, building trust is a process that cannot be rushed. Trust is linked to many other values, mainly transparency (1.2.8), authenticity (1.2.3), accountability (1.2.4), long-term commitment (1.2.9), listening (1.2.6), reciprocity (1.2.2), and respect.

In her blogpost *Public Trust and Art Museums* (11/29/2016) (119), fari nzinga opens with a definition of trust that reads:

> Trust is the intuitive confidence and sense of comfort that comes from the belief that we can rely on an individual, organization or institution to perform competently, responsibly, ethically, and in a manner considerate of our interests. It is dynamic, it is fragile, and it is vulnerable; it is praised where it is evident and acknowledged in every profession. Trust is difficult to define and quantify; easier to understand than to measure, easier to lose than to earn, but an essential and critical component in the relationship art museums have with the communities they serve.

In the remainder of the blogpost, nzinga traces the concept of public trust, which she problematizes through exploring the notion of "public," and who was seen to constitute said public throughout the last several decades. She concludes that, in today's society, a commitment to transparency and accessibility are key related values for bolstering trust. I return to the value of transparency later (1.2.8).

An important reason why building trust is critical is emphasized in Chris Taylor's and Patricia Baudino's respective blogposts *Announcing the Department of Inclusion and Community Engagement at the Minnesota Historical Society: Part II* (04/22/2015) (82) and *(Re)Connection in Collaboration: Zuni Collections Reviews at the Indian Arts*

Research Center (04/30/2014) (52). In reflecting on the process of founding the department of Inclusion and Community Engagement, Taylor states:

> As a museum and an institution older than our state, we have a long history. Our relationships with diverse communities are often hindered by mistrust or negative perceptions. As most museums do, we have episodes in our past where we understand that we have not acted in the best interests of these communities [2.2]. Recognizing our past, but even more than recognizing, acknowledging our past begins the healing process for some individuals in these communities. Developing inclusive practices that build trust with these communities allows MNHS opportunities to engage communities in *authentic* [1.2.3] and *mutually beneficial* [1.2.2] ways [emphasis in original]. Building accountability [1.2.4] mechanisms allows staff to engage communities as equal contributors [1.1.2] and helps build the trust we need to become truly inclusive. Building accountability mechanisms [1.2.4] allows staff to engage communities as equal contributors and helps build the trust we need to become truly inclusive.

Here, we see Taylor acknowledging that over the course of its long history, the Minnesota Historical Society (MNHS) acted in ways that created mistrust from different local communities, and that this mistrust was carried forward.[34] Only through acknowledging the causes of this mistrust can the MNHS begin the process of healing relationships and building a more inclusive institution.

Similarly, in describing collections-based collaborations at the Indian Arts Center, Patricia Baudino highlights the mutual healing that can occur when an institution deals with the root causes of mistrust (e.g., colonization and exploitation) and enacts practices rooted in relational values instead. She states:

> Collections-based collaboration [1.1.2] brings healing to cultural institutions. It encourages ideas of mutual benefit [1.2.2], as the very nature of collections-based collaborations fosters understanding, respect, and changes in institutional priorities. This is hard work. It means taking risks, as both sides of the dialogue must open themselves up to uncertainty, pain, and vulnerability. Establishing trust and respect plays a large role. Museums have to dare to let go of control (even sometimes of objects), and approach collaborations with a preparedness to work with open minds and respect. Descendent communities have to open themselves up to trusting the motives of institutions that have hurt their people and cultures in the past [2.2]. Starting on a path of collections-based

[34] The Minnesota Historical Society was founded in 1849 by the territorial legislature almost a decade before statehood. See: https://en.wikipedia.org/wiki/Minnesota_Historical_Society

> collaboration takes courage. But courage may be the most vital of human qualities, and taking risks is essential for making serious social change.

Finally, another example of the importance of trust through the experience of its converse, that is, mistrust is illustrated in Porchia Moore's writing *The Museum as Kaleidoscope*. She states:

> In the last year, I have conducted a series of short interviews with people of color in an attempt to assess their museum-going habits and attitudes about cultural heritage institutions. What my short interviews have imparted upon me is a clear understanding that a mistrust of the museum is one of many barriers to participation. On the one hand, my interviewees viewed museums as fun, innovative, and valuable institutions. On the other hand, the individuals I spoke with also shared that they do not trust that the museum sees them. In most of these interviews, this "seeing" was explicitly identified in terms of representation in exhibitions. What can we learn about our current institutional practices and the ways that the museum does or does not evoke trust? (04/02/2014) (51)

Here, we see the ambiguous relationship those Moore interviewed experience in regards to museums. While they viewed museums as spaces that hold the potential for fun, innovation, and value, they also do not trust that museums actually see them. The related theme of representation will be further discussed in section 3. Moreover, recognizing the legacies of historic oppression and exclusion that hamper trust today is further explored in section 2.2.

The fragile role of trust in the relationship museums have with their stakeholders is further elucidated in the blogpost *Uncovering White Supremacy Culture in Museums* (03/04/2020) (134). The authors, Hannah Heller, nikhil trivedi, and Joanne Jonnes-Rizzi discuss racial equity and white supremacy in museums "by describing specifically what obstacles white culture places in the way of doing our best work and offer some constructive ways to subvert it." They do so using the work of educators and activists Kenneth Jones and Tema Okun (2001)[35]. One of the obstacles they discuss is the sense of urgency embedded in museum work where "funder-driven deliverables" are prioritized.

[35] See: https://www.showingupforracialjustice.org/white-supremacy-culture-characteristics.html

They explain that through this sense of urgency, "we may lose the 'why' of our work." They continue, stating "we see this largely in terms of community work. It takes time to develop authentic [1.2.3], trusting relationships, and in the meantime, we may feel rushed to push through funding applications without the amount of relationship building required to do this work well." In other words, building trust is a foundational component of effective museum work that entails working with community stakeholders. As such, they conclude that "moving at the speed of trust is the most important gauge of time we can follow" rather than pushing through with urgency.

1.2.2 Reciprocity

(7, 30, 31, 33, 52, 63, 64, 69, 82, 83, 86) (n= 11)

Overall, the value of reciprocity is described as mutually beneficial exchanges and collaborations between a museum and community-based groups and members. This value is strongly linked to trust building (1.2.1) and collaboration (1.1.2). As such, reciprocity is characterized as a value that re-orients practice away from the extractive and exploitative modes of cultural production that were employed in the past to mutually beneficial outcomes (see Taylor [82] and Baudino's [52] quotes above in 1.2.1).

Other related understandings of reciprocity were found in the data. For example, in the blogpost *New Paradigms for Intercultural Work in Museums–or Intercultural Work as a New Paradigm for Museum Practice? Part 2*, Simona Bodo discusses the type of participation that underlie intercultural work (see also, 1.4.1) and describes reciprocity as follows:

> Real reciprocity is fostered between the museum and its diverse audiences by bringing into dialogue their different perspectives, experiences, and knowledge bases, and providing everyone with genuine opportunities for self-representation [3.2.1] and collaborative meaning making [1.1.2] (04/29/2013) (31).

For her part, Gretchen Jennings describes reciprocity as a defining characteristic of an empathic museum. In *We Can't Outsources Empathy Part 2: Thoughts on AAM's Diversity and Inclusion Policy* she defines reciprocity as:

> Strong and trusted connections with all the diverse (and often neglected) aspects of the community, in terms of race, ethnicity, gender, sexual orientation, disability, socio-economic status (10/08/2014) (64).

Finally, recall that for Chieko Phillips and Leilani Lewis of the Northwest African American Museum (discussed in 1.1.4), the value of reciprocity was considered the cornerstone of the museum's ability to rapidly create a collaborative program in response to the 2014 events in Ferguson. In their blogpost, they stated: "our identity and survival is dependent on reciprocal participation with our audiences and communities" (12/16/2014) (69).

1.2.3 Authenticity

(27, 41, 63, 69, 82, 98, 104, 111, 115, 117, 128, 134) (n= 12)

Throughout the blogposts, the relational value of authenticity emerged. Although used in different contexts, this value is linked to the idea of something ringing true (e.g., a narrative) and whose true motives are congruent with its rhetoric and behavior.

The latter point is exemplified in Porchia Moore's writing in the blogpost *The Why of D&I: An (Afro)Futuristic Gaze at Race and Museums* (03/07/2016) (111). She reflects on "spacemaking" efforts in museums, which are initiatives to make room for community voices and perspectives in museum knowledge production. Many times, these efforts are framed as necessary for museums to participate in since "racial demographics are changing," thus framing "spacemaking" and inclusion as about institutional relevance and not about justice. Moore questions this mode of prioritization, stating:

> As of late, as more conversations on inclusion and diversity increase, I have begun to wonder: What's the "Why" of your museum's D+I? A colleague of mine makes a face akin to nails being drug across a chalkboard whenever any conversation on diversity and inclusion begins with "racial demographics are changing". I used to respond to her in amusement. Now, I understand. As we see Trayvon Martin, Sandra Bland, and so many others' birthdays come and go. As I took my own children to protest rallies every day until the Confederate flag came down off the state house steps in my city of birth, Columbia, South Carolina; I think that **authenticity and ethics** are vital and necessary components to discuss before any spacemaking based initiatives are launched.
>
> While changing demographics are fact, the realization that museums might enter into spacemaking efforts with its communities based on "need to" as opposed to "want to" is reason to pause. Being culturally responsive is ethical; being led into inclusion work for reasons other than this are fraught with tensions and are inherently problematic. Authenticity matters. (111)

As this quote illustrates, authenticity is about an institution showing up to "spacemaking" and inclusion efforts from a place of wanting to do the work and understanding that these efforts are not disassociated from the current historical and socio-political context of community members' lived realties.

Authenticity is also linked to the quality of institutional narratives ringing true with local, community-based experiences and knowledges. This is illustrated in a dialogue between Michelle Kumata, Jessica Rubenacker, and Mikala Woodward, all exhibits staff at the Wing Luke Museum of the Asian Pacific American Experience. In their blogpost *What Lies Beyond the Paragraph?: Community Voices in Museums* (11/19/2013) (41), the authors reflect on the Wing's process of working with Community Advisory Committees (CACs) when developing exhibitions and writing label text.[36] Below are a couple excerpts of their discussion as they relates to the value of authenticity:

> Michelle: For the "I Am Filipino" exhibit, the writer was Filipino, which really helped the text resonate with that particular audience and also provided an authenticity for visitors who might not have as much familiarity with Filipino culture.

[36] A CAC is "made up of people who have interest, expertise, or personal experience with a given topic. This group determines an exhibit's objectives, themes, and content. They give their input to the museum—and in many instances, someone from the CAC writes the actual exhibit text" (11/13/2019) (41).

> Jessica: It's really rewarding for the writers, seeing their words up on the wall of the museum. And having people who are involved in the community provides a more authentic perspective. You get to let someone present their own story how they want it to be presented. As an added bonus, writers who have that rewarding experience become ambassadors for the museum. Their positive experiences have far-reaching implications. (41)

These two excerpts demonstrate how authenticity is connected to the idea of museum content and narratives ringing true with community members' lived experience on the topic being presented. As Jessica reflects, valuing community participants' perspectives, and creating institutional narratives grounded in these perspectives contribute to authenticity and fostering positive relationships with community members.

This point resonates with Taylor's (82) writing quoted above in 1.2.1 where he contextualized authenticity and reciprocity as key aspects of trust building. Recalling what was stated above: "developing inclusive practices that build trust with these communities allows MNHS opportunities to engage communities in *authentic* and *mutually beneficial* ways" (82).

1.2.4 Accountability

(14, 62, 82, 104, 116, 117, 120, 125, 133, 135, 136) (n= 11)

In *Announcing the Visitor of Color Tumblr,* Porchia Moore and nikhil trivedi describe their digital initiative that brings together experiences and perspectives of marginalized people in museums. They state:

> Over time, we hope this Tumblr will make clear that the issues it raises are systemic. These aren't the voices of a few outliers. These perspectives are reflective of systemic injustices in our world that our institutions are not removed from. It doesn't make our museums or collections bad, but we do have a great deal of work to do in order to hold ourselves accountable for our institutional privileges. Only then can we begin to build trusting relationships with our area residents who don't feel that our institutions are theirs. (12/03/2015)(104)

Here, we see that being accountable for institutional privileges is key to building trusting relationship with area residents and is linked to addressing systemic issues brought forth by marginalized peoples' experiences of museums. This link between accountability and trust was also emphasized in Chris Taylor's blogpost *Announcing the Department of Inclusion and Community Engagement at the Minnesota Historical Society Part II* (04/22/2015) (82) where he describes "public trust and accountability" as core values to this new department. Specifically, pertaining to accountability, he states: "Building accountability mechanisms allows staff to engage communities as equal contributors and helps build the trust we need to become truly inclusive." Recall that in section 1.2.1, where the full paragraph in which Chris' excerpt is quoted, the importance of trust was situated within a greater historical context of institutional legacies of harm done to local communities that resulted in mistrust.

The connection of accountability to systemic injustices was also brought forth in nikil trivedi's post *Oppression: A Museum Primer* (02/04/2015) (72) in which he describes what oppression is generally, then how it can manifest in museums. He states:

> Oppression is a large, complicated system. While we are all affected by and participate in it in various ways, our criticism should be focused on the system, and the ways we have been unduly affected by it. Our oppressive thoughts and actions are a product of the system, and while we should always hold ourselves accountable for what we think and do, we shouldn't lose sight of the larger structures we all operate within.

While the quotes above emphasized the value of accountability within an institutional context (i.e., institutional accountability), this quote emphasizes accountability on an individual and interpersonal level. The value of accountability is thus called for at different levels of the institution (see also 134).

The value of accountability was also discussed in relation to the practices of allyship/accompliceship that will be discussed in more detail in section 2. For example, in her blogpost *Expanding Care: Curation in the Age of Engagement*, Aletheia Wittman

states: “A distinguishing aspect of being an accomplice includes a focus on relationships of and systems of accountability with Black, Brown, LGBTQI +, Indigenous, disabled, immigrant, women organizers and leaders” (11/25/2019) (133). Similarly, in her blogpost *Can Exhibits be Allies Part II*, Diana Falchuk shares:

> Allyship is a process, not a destination. A black friend of mine recently commented that it’s not like you wake up one day and, poof! You’re an ally! It requires being vulnerable and taking risks. This means calling out something oppressive (a comment, a policy, an act) even if you offend other white people. It means listening to people of color and knowing you will put your foot in your mouth from time to time (like I do). Being an ally means being accountable to that. It’s sometimes about stepping back (so your voice isn’t the dominant voice) and also about stepping up to stand with people of color – solidarity (11/08/2012) (14).

These examples, along with those above, highlight how the value of accountability is a practice, albeit not specifically detailed that is called for within relationships. Individuals can be accountable for their thoughts and actions and when engaging in processes that aim to advance equity. Institutions can be accountable for past behavior and when building relationships that center trust. Individuals and institutions are accountable to those they are relating with.

1.2.5 Welcome

(15, 23, 27, 43, 57, 72, 75, 86, 104, 139) (n= 10)

Welcome is a relational value linked to the broader concept of hospitality, and is also a characteristic of a space. In the corpus, welcome was mostly written about in terms of museums welcoming people of different backgrounds, and the ensuing changes in perception and practice this necessitates. For example, in her blogpost *Nina Simon on Bridging and Beyond at the Santa Cruz Museum of Art and History (MAH)* that describes experimentations to welcome visitors of diverse backgrounds, Nina Simon states:

> What makes a space welcoming is different for different people. If you throw objects and experiences geared towards multiple groups of people into the same space, it can be confusing to anyone who holds one specific idea of what the space should be like. You have to be comfortable with the idea that it might be more important to welcome many different kinds of people together than it is for any one of them to have the absolute perfect experience (12/16/2013) (43).

Here, we see that being welcoming entails designing spaces and experiences that unsettle what any particular group of people expects the space to be like, thereby creating something that can better suit a plurality of experiences. Simon continues,

> One of the first steps we take in creating a welcoming space for diverse people is focusing on social bridging among community partner programmers. This means co-producing events with people from different walks of life; artists, cultural producers, activists, scientists. These programmers interact with one another, which increases their likelihood of forming new connections and perspectives. (43)

In this passage, Simon presents a strategy that museum practitioners at the MAH have experimented with to welcome a diversity of visitors, namely, the co-producing of events with community partners from different walks of life (see also 1.1.1 and 1.1.3). As she emphasizes, the goal is in fostering the forming of new connections and perspectives (i.e., social bridging), which result in unique experiences shaped by these collaborations.

The value of welcome, like many other values discussed so far, seems grounded in the reality that museums have not been welcoming spaces for many people, especially those that are "other" from the Western conception of the ideal visitor (i.e., white, well-educated, straight, behaving according to euro-centric norms, etc.). For example, in their blogpost *Announcing the Visitors of Color Tumblr*, Porchia Moore and nikhil trivedi recognize this reality and use it as a basis for their digital initiative. They state:

> In the surrounding communities of which our institutions serve, there are residents who don't feel welcome in our museums, who don't feel that our spaces are for them, and who don't feel safe walking through our doors. This Tumblr works to ask marginalized people what, if anything, gets in the way of feeling welcome in museums, and to bring light to those answers. (03/12/2015) (104)

The ethnographic and practice-oriented research of Emily Dawson, presented in her three blogposts on *The Incluseum*, shed light on the reality of institutional exclusion.

After working with four grass-roots community groups of adults from minority-ethnic backgrounds (a self-described Sierra Leonean group, a Somali group, a Latin American group and an Asian group), living in poverty in a neighbourhood in central London, Dawson learned that these groups experienced several barriers to feeling welcome in museums. As she explains in her blogpost *Museums and the Reproduction of Disadvantage*, "they [the grass-roots community groups] found the idea of visiting science museums, science centres or other 'informal' science spaces to be prohibitively expensive (though entry was free), irrelevant to their interests, their families, friends and communities (even for those who described science as a hobby) and, not for them" (03/16/2015) (75). Expanding on these findings, she states:

> Another factor that left participants feeling excluded from the museums & science centre they visited came down to not seeing themselves, their communities, languages, stories or interests represented. Although everyone could speak enough English to talk to me (because believe me my Temne is not that good!) they encountered no translation into other languages, which signalled to them these spaces were not for 'other' people. As Idyl from the Somali group argued later, although the science centre she visited said it was "open to everyone" she found the lack of translation to any other language left her feeling that "it's not designed for us". Idyl even went as far as suggesting she would not mind missing her own language, but had expected to see international languages such as Arabic, as a sign of welcome and inclusion. (…)Ultimately people from all four community groups concluded the museums were marked by privilege and exclusion such that they felt unwelcome and found little of relevance to themselves or their communities. (…)Understanding social inclusion in museums and science centres therefore requires more than thinking about ways to get people inside these buildings, but to make them feel welcome and empowered (ibid).

This rich quote communicates a lot about welcome through highlighting its converse, that is, unwelcome. Here, we learn that a lack of representation (i.e., "seeing themselves, their communities, languages, stories or interests represented") signaled that the museum space was "not for them," in other words, unwelcoming. Dawson concludes that the success of inclusion, isn't merely to get more diverse people to visit the museum; this very act might actually do more harm than good since this superficial approach to inclusion integrates these visitors in a situation that is unwelcoming and

that reinforces their "outsider" status. According to Dawson, welcome and empowerment are central to inclusion.

In their blogpost *Including the 21st Century Family*, Margaret Middleton sheds more light on the value of welcome and how institutional factors, such as what they refer to as "the museum voice" play a key role in communicating welcome. Middleton writes:

> Now more than ever museums are striving to attract and serve families. Chances are, your museum is probably already offering family programming and maybe even introducing family friendly exhibits. But is your museum actively welcoming families of all kinds? Do single-parent families, adoptive families, and gay families feel welcome in your museum? A quick way to gauge this is by listening to the voice of your museum. The museum's voice expresses the values of the museum and speaks internally through signage, visitor services folks and docents, as well as externally through marketing and PR. Does your museum's voice sound inclusive? Adopting inclusive language is one of the first steps to creating a welcoming environment for 21st Century Families (07/07/2014) (57).

Middleton's writing on the museum voice complements Dawson's research that highlighted how the absence of different languages communicated unwelcome. Here, all museum's internal and external communicative artifacts are called to be scrutinized for the messages they signal about who belongs.

Finally, related to these various authors' discussion of the value of welcome as it related to historically excluded groups, nikhil trivedi succinctly, yet powerfully underscores that "we can work to make spaces safer and welcoming to oppressed people on terms they define" (02/04/2015) (72). In other words, centering the very people museums wish to welcome in defining what welcome looks and feels like is crucial for creating such spaces.

1.2.6 Listening

(25, 26, 27, 28, 31, 42, 52, 68, 69, 70, 85, 86, 97, 133, 139, 142) (n= 16)

The value of listening was discussed in a couple different ways in the data. Most instances of this value being discussed come in brief statements. First, listening was

talked about as receptivity to hearing what life is like for other people than ourselves along with those we most closely relate to due to subjective positionality and life experiences. As with other values, listening was especially linked to museums working with oppressed and marginalized stakeholders. Second, the value of listening was discussed related to practices that rely on soliciting feedback such as evaluations and iterative approaches to program development.

Listening is a key value to being in relation. Listening involves centering somebody else's truth and being receptive to hearing it. In her blogpost *Expanding Care: Curation in the Age of Engagement*, Aletheia Wittman identifies listening as part of emerging discourses of care in museums. More specifically, she states that listening begins from a place of "acknowledging self-deficit through showing up as a learner, not expert" (11/25/2019) (133). This focus on adopting the position of learner while listening to someone else's truth is echoed by Porchia Moore in a co-authored blogpost entitled *Reflecting on AAM* where she states: "one of the things that I have come to understand is that genuine growth and learning arrives as the result of active listening" (05/06/2015) (85).

In the data, the value and active practice of listening was especially emphasized when working with marginalized and oppressed stakeholders. For example, in his blogpost *Oppression: A Museum Primer*, nikhil trivedi states:

> At a very basic level, in the relationships in which we are the agents of an oppression, we can begin by asking "how are you doing?" And truly listen to the answer. Don't try to fix or relate or distract, just listen solely with the intention of understanding.
> In our teams and families, we can be critical of who is leading and why. We can pay attention to and try to shift who is being listened to and whose voice is not being heard, who is and isn't seated at the table or in the room. We can have conversations with people taking up too much space and compassionately share what we notice (02/04/2015) (72).

Similarly, in the blogpost *Incluseum Design Session with the Museum of Northwest Art (MONA)*, Aletheia Wittman reflects on the co-design workshop she lead to explore what centering inclusion could look like at MONA (MONA). She states that:

> The challenge for MONA and for many other museums is to translate a desire for inclusion into an institutionally embedded practice of seeking opportunities to listen to historically underserved community groups and leaders. Action items have little impact if they are not informed by those people that you wish to serve. The action with the biggest impact might be participating in off-site opportunities to listen to communities or provide Frameworks where exchange and listening may occur more freely (11/25/2014) (68).

In fact, the importance of the value of listening was found to be key to success in inter-cultural work in museums. As Simona Bodo states in *New Paradigms for Intercultural Work in Museums…*: "(n)ot surprisingly, the most genuinely "intercultural" projects are those which are rooted in the museum's ability to listen and give voice to the needs, expectations, life experiences and knowledge systems of individuals and communities, rather than those driven by transitory political agendas" (04/29/2013) (31).

Finally, the value of listening was also linked to practices that revolve around seeking feedback from visitors in the form of evaluation and iteration. To provide one example, *Making Contemporary Art Accessible at the Whitney Museum of American Art*, Danielle Linzer states: "User testing is also essential– inviting advisors and individuals who have disabilities into your organization and asking for their input (and really listening to what they have to say) is a humbling and necessary practice" (03/19/2013) (27).

1.2.7 Shared Authority

(4, 7, 41, 42, 50, 51, 52, 82) (n= 8)

The value of shared authority decenters the museum as the sole holder and creator of knowledge and highlights the importance of co-creating outputs with non-

institutional stakeholders. From this value derives an ethical position that outputs ought to be created with stakeholders, rather than for or about them (see also theme 3). The value of shared authority is strongly connected to co-creation and collaboration discussed above (1.1.2). In fact, as we saw in that section, co-creation hinges on shared authority. Chris Taylor articulates this in his blogpost *Announcing the Department of Inclusion and Community Engagement Part I*, emphasizing that sharing authority is not an easy task. He states:

> Sharing authority is hard for museums. We have grown comfortable being the experts. We need to recognize the expertise within our various diverse communities and use our resources to amplify voices of diverse communities through collaboration and co-creation (04/21/2015) (81).

In her blogpost *Rethinking Narrative Production in Museums through Digital Storytelling Workshops*, Nicole Robert explains how her and her collaborator, Angelica Macklin's commitment to social justice and shared authority were the guiding principles that informed the methodology they developed for their Digital Storytelling Workshops. Robert details several ways in which these commitments were enacted, including the following example:

> One of the riskiest decisions that Angelica and I made was to release participants from producing stories with a particular narrative. Once they were in the Workshop, we invited them to reflect on what was most important for them to talk about at that moment in their lives. We were honest about the fact that we hoped to use some of the videos in the Revealing Queer exhibit, but that was not the ultimate goal. We really wanted them to have the experience of creating their own narrative, whatever shape that took. In support of that decision, we allowed participants several months after the workshop itself in which they could decide not to share their video at all. Because the participants engaged with such intimate and revealing topics, this commitment was crucial. In addition, Angelica helped a few individuals re-edit their videos as their ideas of what they felt comfortable sharing publicly changed over the course of time (04/18/2014) (50).

In Robert's vulnerable self-reflection, we see that shared authority entailed an openness to what the final output would be and look like, along with releasing control over how the final product is shared or not within the exhibition. Another example of

shared authority comes from Kate Zankowicz. In her oral history research with educators that facilitated object-based learning for differently-abled visitors at the Royal Ontario Museum, Zankowiczc found that these educators took a receptive and open stance regarding these experiences they were facilitating. In her blogpost *Understanding Inclusion One Educator at a Time*, she states:

> These women were clear that the interactions ran deeper than a museum tour. Many were adamant that the hands-on engagement with artifacts and specimens was "not just about touching [things]." Instead, lessons were about facilitating conversations with visitors with different perspectives and life experiences. These interactions bode well for the possibilities of shared authority in museums in general. Educators are often asked to embody their institutional knowledge and are often trained to act as "experts", even while they do not necessarily align themselves with museum-generated knowledge personally. Ultimately, these interviews made me hopeful. They seemed to open up the idea of what an inclusive interaction in a museum could be: the acknowledgement that different peoples' experiences created different meanings and that museums could be sites of dialogue, not authority (11/27/2013) (42)

Here, we see that open authority rests on the willingness to see non-institutionally affiliated stakeholders as equal experts that share the experience and its output. As such, the role of the educator becomes that of a facilitator of multiple knoweldges rather than sole content expert. This is a theme we will come back to in section 3.

Finally, linking shared authority with equity and power, Porchia Moore poetically states in her blogpost *The Museum as Kaleidoscope*:

> It has been my experience that people want to see themselves in totality; not in sparse chunks or—to return to my metaphor—not in dim light. Visitors want to see patterns of shared authority, equity, and power in the museum. The kaleidoscope holds the viewer's attention because there is startling beauty in its diverse colors and patterns (04/02/2014) (51).

1.2.8 Transparency

(82, 97, 119, 120) (n= 4)

As mentioned above, transparency is linked to building trust [1.2.1]. As fari nzinga writes:

> In the context of art museums, surviving the erosion of public trust entails a commitment to transparency and accessibility. On one level this might look like giving visitors and members more of an understanding of who the people are that work in art museums and what they do on a daily basis. In addition to making information about the collections available especially information on provenance encyclopedic art museums must admit that many of the objects preserved and exhibited there were acquired under circumstances regarded as morally compromised as is the case with the so-called "ethnographic" art objects of the Americas, Africa and Asia. Transparency initiatives are one way to respond to increasing demands from the public that art museums be more participatory; but transparency also has a place in how museum directors think about ethical practices and policies (11/29/2016) (119).

In this quote, nzinga describes two possible sets of practices to increase institutional transparency. The first is about giving the public a better sense of who works in the museum and what museum work entails. This would help demystify the processes and bring clarity to those who participated in the narratives presented therein. The second set of practices is about bringing to light collections' provenance, especially those acquired through colonial force; acquisition practices deemed unethical today, yet seemingly condoned if unacknowledged.

These points are emphasized in Chris Taylor's blogpost *Announcing the Department of Inclusion and Community Engagement at the Minnesota Historical Society: Part II*. In his writing, he relays that transparency was considered a core value for the Department of Inclusion and Community Engagement (DICE). He describes transparency as follows:

> Again, transparency requires acknowledgement of past practices, but also incorporates open and honest dialogues with communities as part of the way we conduct business. As an institution, our choices must reflect the interests of all Minnesotans and our process should incorporate diversity *throughout*, not as an addendum at the end. Open conversations about our institutional values, collections, exhibitions, programming and other work we do need to happen on a regular basis. If we cannot be open and transparent to all of our constituents, we need to think about why. Hesitancy to have these conversations should be our litmus test on whether or not an activity meets our institutional mission.

In this quote, we see that Taylor, like nzinga, links transparency to the necessary acknowledgement of how past institutional practices created harm (see 1.2.1 and 2.2)

and to implementing practices that aim to open up museum processes to both public participation and scrutiny.

1.2.9 Long-Term Commitment

(7, 26, 27, 45, 69, 71, 81, 83, 113, 122, 136) (n= 11)

The value long-term commitment was alluded to above in the discussion on trust building (1.2.1). Indeed, the blogpost *Uncovering White Supremacy Culture in Museums* (03/04/2020) (134) highlighted the investment of time that is necessary to build trusting relationships; that this is not a process that can be rushed. Other authors wrote about adopting a long-term approach in their work, or that such an approach is beneficial.

This is exemplified in Harma van Uffelen's blogpost *Feeling Van Gogh–Making Vincent Van Gogh's Art more Accessible* in which she describes her work with adult with visual impairments at the Van Gogh Museum. She states early in the blogpost that "(t)ruly working towards being an inclusive museum requires long-term efforts, and (that) it is vital that you work together with the target group [1.1.2] to discover what works for them and what makes them happy" (02/11/2020) (138). In the remaining of the post, she describes working closely with visually impaired stakeholders for a year to iterate on a program that would truly appeal to them and meet their needs for being able to visit the museum with family and friends. In this long-term approach to program development, focus was also put on collaborating with the stakeholders (1.1.2) and working with a partner organization dedicated to serving visually impaired stakeholders (1.1.1).

Another example of working through the value of long-term commitment in museums comes from Porchia Moore. In her blogpost *The danger of the "D" Word:*

Museums and Diversity, Moore reflects on how visitors of color tend to be specifically invited to museums when an exhibition features artists of color or when museums choose to observe heritage months (e.g., Black Heritage Month in February). She states:

> We should be cultivating lasting relationships with communities of color; and be certain that we are not just targeting them when we deem their participation to be culturally congruent. All culture is connected. We must be cautious to not send the message that minority visitors are merely niche or annual visitors [1.2.3]. Instead, what can we do to ensure that visitors of color are long-term invested stakeholders with a unique set of values whose narratives are celebrated as equally as important and complimentary to the system of values which permeate the traditional white mainstream museum? (01/20/2014) (45)

Here, Moore's emphasis on long-term commitments to relationship building connects to the value of authenticity (1.2.3) discussed above. Specifically, long-term investments mitigate the potential of perpetuating tokenizing modes of relating.

1.2.10 Empathy

(63, 64, 73, 115, 125, 133, 145) (n= 7)

Different nuances regarding the value of empathy are discussed in the data. For example, Gretchen Jennings put forth the idea of institutional empathy, in other words, applying the value of empathy and what it entails (i.e., "qualities of an Empathic Museum") to an institution itself. In her blogpost *We Can't Outsource Empathy Part I: Thoughts on AAM 's Diversity and Inclusion Policy*, she states:

> When I think of empathy in an individual I think of a quality that is fairly *consistent*. It is a state of being, a habit of mind. It is also a *state of awareness of others* –people are there and they matter. There is also a quality of *reciprocity* (1.2.2) or two-sidedness about empathy; it connects the person to others, and vice versa. Because it is *genuine,* and really hard to fake, I think that empathy almost always elicits a response.
> I believe that these qualities can inhere in an institution. It is not a matter of individuals in the museum being nice or kind (although I think most museum folks are) but rather that, by its mission statement and policies the institution has a consistent and genuine awareness of the community(ies) it serves and considers these communities as part of its civic responsibility (09/29/2014) (63).

In this quote, Jennings communicates her understanding of the value of empathy as it applies to an individual then extends this understanding to the institutional context. She proposes that an institution can be designed according to this value (i.e., mission statement and policies). In her second blogpost *We Can't Outsource Empathy Part II: Qualities of the Empathic Museum*, she expands on the qualities that are central to a museum that centers the value of empathy. These include: civic vision, a habit of mind, timeliness, reciprocity, and an awareness of how the museum is perceived (10/08/2014) (64).

In her blogpost *Expanding Care in the Age of Engagement*, Aletheia Wittman presents a different angle to the value of empathy. Placing the value of empathy within emergent discourses around care in museums, she described empathy as "(u)nderstanding experiences of another based on shared humanity**."** She continues:

> The premise of empathy is that museums, as public facing and engaging institutions, are responsible to bridge audiences through practice that critique instances of individual or group apathy. In this way, empathy poses a discourse of resistance to the ways separation can be a tool of domination by oppressive systems (11/25/2019) (133).

In the above, the value of empathy is understood as a practice of connecting people, critiquing apathy, and resisting oppressive systems.

In her blogpost *The Dreamspace Project: A Workbook and Toolkit for Critical Praxis in the American Art Museum Part I*, Alyssa Machida warns the reader that calling for empathy in museums is not a panacea to the lived realities of daily violence experienced in our country today. She states:

> There is a massive gap between the environment of the art museum and the daily realities of public life. Changing the filter on a Facebook profile to a state or national flag is not enough. Flying our flags at half-mast is not enough. Calling out for empathy is not enough. Facilitating "critical" conversations is not enough. We have to avoid savior-mentalities and continue challenging ourselves to be braver, to get uncomfortable, and push ourselves beyond our unearned privilege of safety and comfort (08/11/2016) (115).

Machida points to the limitations of the value of empathy, cautioning readers to avoid savior-mentalities. Offering another facet to the possible limitations of empathy alone, Elena Gonzales proposes that moving from empathy to solidarity is more robust if the desired outcome is to encourage social change. In her blogpost *Exhibitions for Social Justice*, she states:

> In particular, the book (Exhibitions for Social Justice) delves deeply into exploring how curatorial practices can make the most of the natural tendencies of our bodies and brains to support goals for social justice – more equitably distributing risks and rewards in our societies. For example, if we're interested in visitors being moved to take action or work for change after their visits, then several conditions must be met first. The visitor must have a memorable experience. So, I examine the ways in which we can use exhibitions to create deep, long-lasting memories. The visitor must also feel a kinship with others and wish to explore that feeling in the world beyond the exhibition. So, I offer ideas for building empathy and then moving visitors from empathy to solidarity. If there are opportunities to act within the exhibition, shortly before or after visiting, or even long after the visit, and those opportunities are properly scaffolded for the visitor, they will have the greatest success. Perhaps the visitor will even engage further with a given area of interest (09/05/2019) (145).

Here, Gonzales places empathy within a broader strategic Framework that can be used in curatorial practices to scaffold possibilities for museum visitors to take action in support of social justice.

1.2.11 Equity

(13, 14, 51, 55, 70, 73, 76, 77, 83, 86, 89, 107, 109, 111, 117, 119, 132, 134, 139, 145, 146, 148, 149, 150) (n= 24)

In their blogpost *Museums and Gender Equity*, Aletheia Wittman, Margaret Middleton, nikhil trivedi, and Erin Bailey-Sun reflect on the Andrew W. Mellon 2015 Art Museum Staff Demographic Survey. They provide a critical understanding of the value of equity through contrasting it with the value of equality. They write:

> The Mellon Report uses the word "equality" as a benchmark for successful gender inclusion and focuses on data as sorted into binary gender categories of "male" and "female." Equality, in this context, would mean that each defined gender group has the same share of the field. But the museum field needs a benchmark

> for successful gender inclusion that acknowledges the ways in which women and non-binary gender folks have been historically and systematically excluded through sexism and cissexism (oppression of individuals that do not identify with the gender assigned to them at birth.) "Equity" is the word we will be using in this article to refer to this needed benchmark for successful structural change. Equity, is when each group *gets what they need* to be successful in the field. This means groups may need different (not equal) structural changes to be successful (02/08/2016) (109).

Through challenging the Mellon Report's use of the concept of equality, the co-authors underscore how the value of equity is embedded within a broader Framework that aims to understand and address the realities of systemic oppression. As such, the value of equity is more attuned to historical forces that have contributed to the contemporary status quo that has privileged, in this case, certain gender and gender expressions over others.

Related to the situatedness of the value of equity within a broader context of systemic oppression, the data shows that equity is often associated with (social) justice. For example, in her blogpost *Letter to Young Museum Professionals of Color or What Transpires on a Long-Haul Career when Confronted with Racism in the Museum*, Radiah Harper states:

> One thing I know for sure is no workplace is perfect. When we commit to bringing equity and justice to the office and public we may meet undereducated colleagues who resist our points of view. There is always a hope that seemingly like-minded people work where you work and everybody is rowing in the same direction. When that's not the modus operandi of your organization and white privilege is speaking louder than your sanity, you come up with deliberate and thoughtful actions to make your case on how racist thinking debilitates colleagues and visitors (10/03/2017) (124).

This quote communicates how bringing the value of equity forth in one's work can create challenges in the workplace. Harper links that to different level of education regarding the importance of this value, and to the greater culture of white supremacy that pervades museums. Aleia Brown and Adrianne Russell also found that a fear of taking risks hampers the enactment of equity, and believe highlighting the risk-taking habit of Black

museums and Black museum professional can be inspirational. In *We Who Believe in Freedom Cannot Rest*, they write:

> Our review of the storifies [of the Tweet Chats they organized and facilitated] and in-person conversations also revealed that fear of taking risks ultimately prevented (and still prevents) people from acting. These conversations revealed that people were often aware of actions they could take to advance racial understanding and equity, but fear prevented them from taking the actual step. We hope that by focusing more on black institutions and black professionals, the broader field will be inspired by a group of people who have continuously taken risks (12/17/2015) (107).

Alyssa Machida cautions that the value of equity, along with its connection to systemic oppression and social justice will be limited and superficially enacted if not situated within an overarching commitment to deconstruction. This commitment hinges on museum professionals engaging in critical self-awareness (more on that topic in section 2), then iteratively envisioning, and rebuilding. In *The Dreamspace Project: A Workbook and Toolkit for Critical Praxis in the American Art Museum Part II,* she writes:

> (O)ur roles and responsibilities as critical art museum practitioners goes beyond advocating for social justice; there is no point in trying to build equity and diversity into the Framework of a fundamentally oppressive institution. It is vital that we push our selves beyond shallow discourse of merely acknowledging our "dark histories" and privilege. We must see our selves as active agents of change, developing critical consciousness and literacy to sense, locate, and dismantle racism within our practices, radically transforming our institutions from their core. Before activating this widespread institutional change, it is important to establish critical self-awareness and openness to being challenged within our selves.
>
> (…)What is necessary is the iterative process of criticality, envisioning, and rebuilding our practices and institutions upon fundamental values of inclusion and equity (10/13/2016) (117).

In a couple of her blogposts, Porchia Moore provides a personal account of why the value of equity matters, and why it is important for visitors. In *The Why of D+I: An (Afro) Futuristic Gaze at Race in Museums*, Moore writes:

> I come to the space of the field–of museum work– and of the space of the museum–and enter in to the space of ally-accomplice building as a cis-gender

> black woman born and raised in the Deep South. For me, this work while about objects and ideas and people and their stories, is a continuation of the work of my ancestors for civil rights—of equity and representation. Co-creation of narrative. Freedom from navigating physical buildings without the burden of performance. The power of voice. The complexity of our identities. It is a re-imaging of a future museum void of the elements which [Toni] Morrison might call distraction (03/07/2016) (111).

Here, she communicates her personal stakes in pursuing the value of equity in her work. Knowing one's stakes related to the value and work of equity is an example of the critical self–awareness that Machida discusses above. In *For the love of Al Green: Revisiting Bunch's "Flies in the Buttermilk" 15 Years Later*, Moore also writes about why equity matters to visitors, stating:

> What our visitors want and need is cultural equity. In turn, we should be equally mindful that our profession also requires equity. The thing is, cultural equity matters and its absence carries a harsh truth: *the absence of cultural equity is psychologically violent*. It feels like the deepest and most painful erasure. (…)It is imperative to understand that *a lack of cultural equity is the crux of oppression* in museums and that when museum professionals question the existence of oppression in museums, they commit the most egregious and most painful microagression (04/23/2015) (83).

As Moore shares, the absence of equity is deeply felt and carries a heavy burden of psychological violence, as it is a form of erasure linked to systemic oppression.

1.3 Emphasis on Process

(41, 50, 87, 135) (n= 4)

This theme was recorded when authors explicitly mentioned the importance of the process that went into the work they wrote about. Many authors throughout the corpus described innovation around museum processes, but these examples were not recorded here unless they explicitly mentioned the word "process."

For example, in *Rethinking Narrative Production in Museums through Digital Storytelling Workshops* Nicole Robert introduces the approaches that were utilized to

develop a community-based exhibition with the project Queering the Museum (QTM). She writes: “the exhibit is the visible product of several years of community collaborations. Central to our mission at QTM is to think critically about the processes that go into the creation of museum products” (03/19/2016) (50). Following this framing statement, Robert elaborates on the process behind the digital storytelling workshop and resulting videos developed for the exhibition. Drawing on her feminist training, Nicole writes about the importance of thinking through the power dynamics at play between the museum and the LGBTQ participants involved in the process of producing narratives. Her priority was that these participants could keep “control over how their stories were represented” (ibid).

In another example, in *What Lies Beyond the Paragraph?: Community Voices in Museums*, Michelle Kumata, Jessica Rubenacker, and Mikala Woodward, all exhibits staff at the Wing Luke Museum of the Asian Pacific American Experience, discuss the process of working with Community Advisory Committees (CAC) and community writers for exhibition development. Mikala states: “sometimes one of us ends up doing the writing, and that can be really difficult because you’re trying to hold all the various CAC members’ perspectives in your head at once and to honor the whole community process that went into getting the exhibit to its final stage” (11/19/2013) (41).

1.4 Theoretical Lens

Throughout the corpus, a noteworthy theoretical lens pertaining to the theme of relationality is discussed and applied to practice. This theoretical lens is intercultural dialogue. Other theoretical lenses salient to the theme of Relationships are also discussed and can be found in the next section focused on social justice (2.4).

1.4.1 Intercultural Dialogue

(30, 31, 33, 91) (n= 4)

In her blogposts *New Paradigms for Intercultural Work in Museums–or Intercultural Work as a New Paradigm for Museum Practice? Part I and II* (30, 31), Simona Bodo discusses her experiences researching how intercultural dialogue, or exchanges between people of different cultural backgrounds, is understood and practiced in museums across Europe, with a greater focus on Italy. In her two blogposts, she provides many examples of these practices and summarizes her research findings. Specifically, she found that examples of intercultural dialogue, in their various manifestations, are part of "a *process* [emphasis in original] ultimately aimed at generating new, inclusive, and shared meanings/narratives around museum collections" (30). Reflecting on the implications of this process, she continues:

> This will 'demand an honest, open and comprehensive rethinking on the part of museums around what it really means to carry out intercultural work. Does such work involve enhancing the cultural literacy of immigrant communities through familiarity with a country's history, art and culture or "compensating" for the misrepresentation of minorities in cultural narratives, as many museums and heritage institutions have understood it? Or, might intercultural work be conceived more productively as a bi-directional, dialogical process which is transformative of all parties (majority as well as minority representatives; those from host as well as immigrant backgrounds) and in which all are equal participants?' (Bodo, 2012) (04/18/2013) (30).

In her second blogpost, she expands on her latter proposition, stating that this bi-directional, dialogic process is a "relationship where real reciprocity is fostered between the museum and its diverse audiences, by bringing into dialogue their different perspectives, experiences, and knowledge bases, and providing everyone with genuine opportunities for self-representation and collaborative meaning-making" (31). This statement echoes themes of reciprocity (1.2.3) and representational control (3.1.1).

Another example comes from Patricia Lannes and her blogpost *CALTA21: A Model for Bridging Museums and Immigrant English Learners*. She describes a 10-

week curriculum she helped design that centers the adult English-language learners as active agents and stakeholders and uses museum collections as entry points for inquiry and dialogue among museum staff and immigrants from different countries. She states that:

> the experience of participating in these discussions is empowering and engaging not because it bequeaths the participants with some essential knowledge that they previously lacked but rather because it demonstrates the value of communicating one's own opinions, stories, and experiences. Engaging in intercultural work in this way fosters real reciprocity (…)(05/23/2013) (33).

Finally, a whole blogpost in dedicated to an Intercultural Tool developed by an international team of researchers. They investigated how four city museums "encouraged intercultural dialogue, that is, how they sought, beyond the mere inclusion of and representation of diversity, to foster *interaction* [emphasis in original] between people of various cultural backgrounds and to promote mutual learning and understanding" (06/15/2015) (91).

Theme 2. Social Justice

(7, 12, 13, 14, 16, 17, 20, 21, 26, 28, 29, 30, 31, 32, 33, 36, 40, 42, 43, 45, 47, 48, 49, 50, 53, 52, 55, 57, 59, 60, 69, 70, 71, 72, 73, 75, 76, 77, 82, 83, 85, 86, 88, 89, 90, 92, 93, 95, 97, 98, 100, 101,102, 103, 104, 105, 107, 108, 109, 111, 114, 115, 116, 117, 121, 122, 124, 125, 126, 127, 128, 129, 130, 133, 134, 135, 139, 150) (n= 78)

The theme of Social Justice was prevalent in the data and presented itself in different ways. Along with explicit mentions of "social justice," more nuanced aspects of social justice emerged. This resulted in four sub-themes, namely, Dynamics of Power and Oppression, Institutional Legacies, Self, and Theoretical Lenses. Below, I will explore in more depth the first three sub-themes.

To help contextualize the first three sub-themes, I turn to the work of Alyssa Machida. In her blogpost *The Dreamspace Project: A Workbook and Toolkit for Critical Praxis in the American Art Museum Part II* (10/13/2016) (117), Machida introduces readers to the first chapter of her Dreamspace Workbook and Toolkit, "Contextualizing and Navigating Terrain." She explains that museum professionals navigate three overlapping terrains, namely, global, institutional, and self (see Image 16). Each of these terrains present unique ecologies that must be unpacked and understood separately and in relation to each other. In line with her writing, my inductive analysis of *The Incluseum* blogposts emerged three similar overlapping sub-themes–Dynamics of Power and Oppression (global), Institutional Legacies (Institutional), and Self. Image 16 is powerful, as it compellingly communicates the co-constituted nature of these three sub-themes related to social justice. Following Machida, I thus urge readers to consider the first three sub-themes as overlapping terrains.

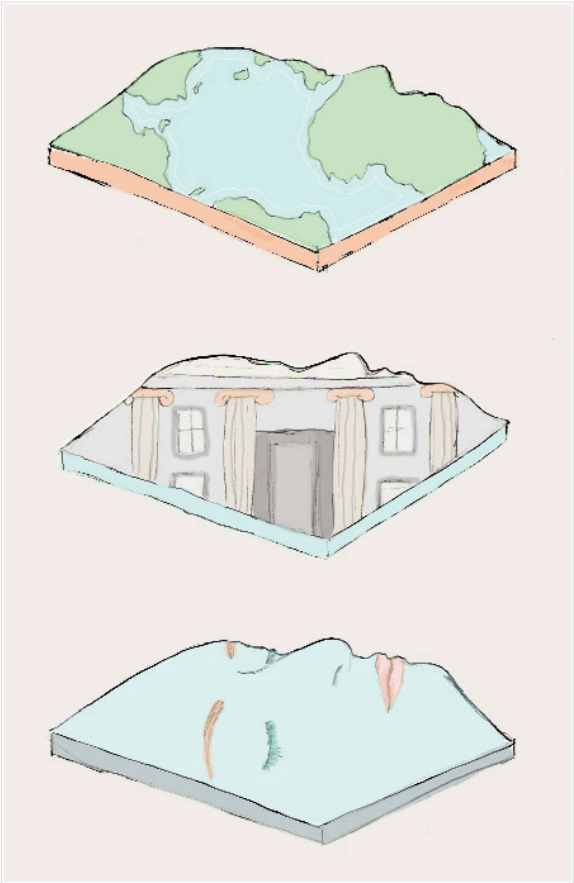


Image 17: Three Overlapping Terrains
Credit: Chelsea Brendle in A. Machida (2018, p. 2), The Dreamspace Project: A Workbook and Toolkit for Critical Praxis in the American Art Museum.

2.1 Dynamics of Power and Oppression [Global Terrain]

(7, 12, 13, 14, 16, 17, 20, 21, 26, 28, 29, 30, 31, 32, 33, 36, 40, 45, 47, 48, 49, 50, 53, 55, 59, 60, 69, 70, 71, 72, 73, 75, 76, 77, 83, 85, 86, 88, 89, 93, 95, 98, 100, 101, 102, 103, 104, 107, 109, 111, 114, 115, 116, 117, 121, 122, 124, 125, 126, 127, 129, 130, 133, 134, 135, 139, 150) (n= 67)

In her blogpost *Paradigms for Publicness Part 1: The Case for Social Justice* (02/19/2015) (136), Aletheia Wittman discusses how social justice and oppression are linked. She states:

> The concept of social justice refers to the idea that everyone should have equitable access to rights, opportunities, and wealth in society. In *Justice and the American Metropolis*, editors Hayward and Swanstrom state that what they call "thick injustice" calls for a culture of, not only moral responsibility, but also, political responsibility for "the past injustice that shapes current relations of power." Political responsibility they define as "a matter less of blameworthiness then of the shared obligation to work to understand, criticize and change those unjust outcomes to which multiple agents contribute, even if unconsciously" (Hayward and Swanstrom, *Justice and the American Metropolis,* P. 19).

> The way injustice can be reinforced unconsciously (microaggressions, bias etc) and be rooted in past injustice (slavery, genocide, colonialism and institutional policies/ practices/codes that are structured to exclude some groups) are key aspects of understanding the concept of oppression.

Here, she discusses how social justice is focused on ensuring everyone equitable access to resources in society, then expands on how injustices are reinforced and reified in institutional policies.

In his blogpost *Oppression: A Museum Primer*, nikhil trivedi defines oppression as follows:

> Oppression is "the act of one social group using power or privilege for its own benefit while disempowering, marginalizing, silencing and subordinating another group"[http://www.ncra.ca/equity/ncra-anti-oppression-toolkit.pdf] (02/04/2015) (72).

He continues:

> When we benefit from power we have privilege, when we are dominated by power we are targets of oppression. Within this context of power, privilege is **an advantage or benefit enjoyed by one group at the expense of others**. Oppression is **the domination of one group of people for the benefit of another group of people**. Domination can take many forms, including limiting or removing the power of a person or group (disempowering), treating a person or group as insignificant (marginalizing), prohibiting or preventing voices from being heard (silencing) and regarding a person or group as less important or dependent (subordinating) (ibid).

Connected to museums in particular, he states:

> Thinking about our field, who has the capacity to control circumstances when museums acquire or display objects from ancient civilizations, particularly when their descendants are still active in our communities?
>
> The work to end oppression, particularly within institutions whose histories are inextricably linked with slavery, genocide and colonialism, can feel overwhelming. (…) We can all learn, grow, and participate in the movements to end oppression. It won't end for anyone until it ends for everyone, and there's plenty of space for us to have an impact (ibid).

trivedi offers other examples of institutional oppression in his blogpost *Oppression: A Museum Primer–Update*. He states:

> In our institutions, lots of people are involved in everything we do. Institutional oppression is when our museums engage with marginalized people in dominating ways, and no one in our institutions have the power to speak up, or to be heard. For example, is there a gallery in your museums that documents American or European history that doesn't feature any people of color? If they are featured, are they addressed by their names? People of color and our identities have systematically been erased from our histories, dominating them with white narratives. Has this gallery been acknowledged and talked about in your institution? Those feelings of an elephant in the room that no one feels comfortable bringing up are good indicators of where institutional oppression may be operating in your museum (09/16/2016) (116).

Dynamics of Power and Oppression take place along intersecting axes that have long-standing histories and structure our society. In the blogposts, four of these axes were discussed:

- Race (13, 14, 16, 17, 20, 21, 36, 45, 47, 53, 55, 69, 70, 71, 86, 89, 107, 111, 115, 116, 117, 121, 124, 125) (n= 24)
- Gender and Sexuality (7, 29, 48, 49, 50, 88, 95, 109, 114, 130) (n= 10)
- Ability (12, 28, 32, 40) (n= 4)
- Immigration (26, 30, 31, 33, 75, 76, 77, 102, 103, 127) (n= 10)

Moreover, several blogposts mentioned or treated with more depth the realities of White Supremacy Culture (14, 21, 45, 47, 53, 71, 75, 83, 85, 86, 98, 100, 107, 117, 124, 125, 129, 133, 134, 135) and Colonialism (53, 59, 60, 104, 117, 129, 133) under which these intersecting axes coalesce.

In *Whiteness and Museum Education*, Hannah Heller describes Whiteness as follows:

> (W)hiteness is not only defined by a position of structural advantage (what we talk about when we talk about white privilege in its many forms) but also a state of being, a position of "unconsciousness," described by bell hooks (1994) as an invisibility to its members that perpetuates a lack of critical reflexivity, a looking inward, required to truly upend its pursuant oppressive behaviors (12/14/2017) (125).

Relatedly, in *Uncovering White Supremacy Culture in Museum Work*, Joanna Jones-Rizzi writes:

> White supremacy culture is the norm. It represents the prevailing way of thinking and it is normalized in our everyday interactions and museum culture. White supremacy culture is dominant in thinking, speaking, dressing, behaving, meeting styles, language, and communication. For those who challenge this norm, it takes courage, confidence, frustration, or fury (03/04/2020) (134).

From these two quotes, we see that white supremacy culture is a norm that is marked by a state of "unconsciousness" to those who benefit from this culture. Adding another perspective to the above, an anonymous author wrote in *I am the Person Sitting Next to You*:

> Under a system of global white supremacy, museums and many people who work in them have a tendency to collapse oppression into a black and white binary, or into an aggregate conflation of POC politics. Even those of us seeking justice and liberation are guilty of this. We may gesturally encourage solidarity across differences but how often do we acknowledge, seek to understand, and celebrate the infinite complexity amongst ourselves as a daily, lived practice?
>
> We need collective power to dismantle White Supremacy, but one that is self-aware of the need to always embrace identities and ways of being different from our own. Especially because a strategy of White Supremacy is to separate, weaponize, and pit "races" against each other. As we work towards collective liberation we need to resist these sinister forces in order to come together and bridge across communities. How can we challenge ourselves, and each other, to be better everyday at modeling and leading from a place of truly inclusive, intersectional organizing and building coalitions of solidarity? (05/11/2018)(129).

Here, the author clarifies that White Supremacy is more complex than a Black-White binary, and must account for the diversity of ways in which oppression occurs across many complex identities. The author encourages us to think about how we can build bridges across differences to dismantle White Supremacy's strategy of separating and pitting "'races' against each other."

Other blogposts mentioned white privilege (14, 21, 53) and referred to museums as "public white spaces" (47, 53, 86, 100) that represent the "dominant culture" (45, 75) through erasures of other cultures (134, 135), leading to negative outcomes such as trauma (86, 129, 135). As a result, museums are called on to dismantle and decenter whiteness (71, 75, 124, 133, 134), paying close attention to how whiteness is embedded in

work practices (e.g., perfectionism, relationship to time, and veneration of the written word). As Hannah Heller, nikhil trivedi, and Joanne Jones-Rizzi state in *Uncovering White Supremacy Culture in Museum Work,* "(i)n decentering whiteness in our professional lives, white people need to start seeing our ways of doing and knowing as just one option among several" (03/04/2020) (134). As we will see in the next theme, white supremacy culture has a long history of shaping our society and its institutions, as well as our individual and collective identities, which will be discussed in 2.3.

2.2 Institutional Legacies [Institutional Terrain]

(52, 70, 72, 82, 92, 104, 115, 116, 117, 128, 133) (n= 11)

Institutional Legacies comprise the conditions under which the Western museum originated and continues, in large part, to operate. This theme already emerged above when discussing the value of Trust. Through the writing of Chris Taylor, Patricia Baudino, and Porchia Moore, we saw that building trust was a crucial first step for museums interested in greater inclusion since it entails honestly reckoning with institutional legacies of exclusion, exploitation, colonization, and theft that continue to limit who museums are for and perpetuate feelings of mistrust resulting from these harmful legacies.

This emphasis on how these past legacies have shaped and continue to determine the present scope of possibilities is emphasized in Alyssa Machida's writing. In *The Dreamspace Project: a Critical Workbook and Toolkit for Critical Praxis in the American Art Museum Part 2*, she states:

> The American art museum and its historic and contemporary practices of collecting, categorizing, defining, and marginalizing cultures and peoples from around the world under the guise of aesthetic excellence is highly political, operating from legacies of colonialism and a global system of White Supremacy. Legacies are not only historically fabricated, but persistently and currently upheld by our own (in)actions and (in)decisions. The term "White Supremacy"

> might bring to mind certain imagery, groups, or moments from history, but it is used here to refer to the global system of power that privileges White property, capital, values, ideals, and peoples. The construction of dominance necessitates subordination: the oppressed, colonized, enslaved, marginalized, Other-ized, racialized, dehumanized, and disenfranchised. We must always keep this duality and reification of power in mind (10/13/2016) (117).

Here, Machida makes it explicit that "legacies are not only historically fabricated, but persistently and currently upheld by our own (in)actions and (in)decisions," thus emphasizing the enduring nature of legacies from past to present. Moreover, this continuity perpetuates the fact that "the construction of dominance necessitates subordination," in other words, perpetuation of the structures of power.

The power of how Institutional Legacies bear impact on museums and visitors today is recounted in nikhil trivedi's personal testimony shared in *Announcing the Visitors of Color Tumblr*. Relaying his mother's first visit to the museum where he's worked for the last decade, he states:

> She spent a lot of time in those (South and Southeast Asian) galleries looking closely at religious sculptures that sat in temples thousands of years ago. These were objects with which she carried a deep emotional connection. Once housed in places that were central to their communities, they were active parts of people's everyday lives. After some time she asked me a question that really struck me: how did all this stuff get here?
>
> My heart sank. It's a question that's occurred to me as well, whose answers surely lie in histories of colonialism. Of military and economic power and domination of my people. It's a devastating, complicated history that I shake in fear and sadness just thinking about. I didn't have to say much before my mom started connecting the same dots. She knew.
>
> If in other galleries, in other museums, people whose communities have survived similar traumatic events like slavery, genocide and war asked "how did all this stuff get here," what would the answers be? How many people walk through our institutions asking themselves similar questions? (12/03/2015) (104)

In this poignant testimony, we see that Institutional Legacies of colonialism are very much alive in museum collections and exhibitions, bearing significant impact on visitors,

especially those whose ancestors were dominated, oppressed, and stolen from. This fact was also emphasized in Emily Meilke's blogpost *Artifacts on Air*. She writes:

> As an artifact moves between contexts, its story changes. It may tell the story of the people who made and used it, but it also tells the story of those who collected and displayed it. Sometimes the bridge between these stories is not a peaceful one. As is the case for many collections of Indigenous archaeological material in Ontario, there is often some form of disjuncture between the stories. The material may have been collected without the consent or consultation of descendant communities, meaning that it may be severely dissociated or misinterpreted. (12/13/2016) (120).

2.3 The Self

(13, 14, 17, 20, 21, 42, 43, 57, 70, 71, 90, 97, 100, 105, 108, 109, 115, 117, 126, 133) (n= 20)

The Self emerged as another terrain of action within the social justice landscape. The Self refers to the fact that museums, along with being social institutions that have inherited and continue to perpetuate certain legacies, are made up of individuals who are powerful actors in maintaining the status quo or creating change. As such, each museum professional is encouraged to self-reflect (108, 115, 117, 126) in order to grow critical self-awareness and take personal responsibility. As Alyssa Machida writes in *The Dreamspace Project: a Critical Workbook and Toolkit for Critical Praxis in the American Art Museum Part I*:

> With the Dreamspace Project, I take the approach that we can only truly extend ourselves as far as we have dared to examine and interrogate inward; to cast an eye not only upon the world and others, but to spend time critically studying ourselves and the many layers and identities we hold. I have come to realize that the bulk of the 'work' we must engage in is primarily self-work (08/11/2-16) (115).

Throughout the data, the practices of increasing cultural competency and bias literacy were discussed as means to grow critical self-awareness (47, 53, 81, 82, 100). As Porchia Moore writes in *Shifting Paradigms: The Case for Co-Creation and New Discourses of Participation*:

> In my work I continuously advocate for museums to learn the language of cultural competency. That is, I want museums to become steadfast about being able to know, identify, and execute with continuity; congruent policies, attitudes, and behaviors which value and promote the customs, beliefs, values, and linguistics of racial and ethnic groups regardless of the type of museum (02/26/2014) (47).

Similarly, in *Announcing the Department of Inclusion and Community Engagement at the Minnesota Historical Society: Part 2*, Chris Taylor explains:

> We understand that increasing diversity on staff takes a long time. The focus of the Professional Learning and Development (PLD) work group increases the cultural competency of current staff and shifts the organizational culture to one that increases cultural awareness, cultural intelligence, cultural humility and cultural flexibility. Developing workshops, bringing in external consultants and creating opportunities for staff to informally engage in discussions related to diversity and inclusion increase our collective level of inclusion. We are using the term "learning" rather than "training" to imply a continuous process of increasing knowledge and skills related to diversity and inclusion. As individuals build skills and awareness, the collective becomes stronger (04/22/2015) (82).

Here, we see that both Moore and Taylor advocate for greater cultural competency as a means to build internal capacity for inclusion. As Taylor explains, this competency cultivated on a personal/individual level then connects to, and strengthens the collective to shift the organizational culture.

The data also presented the idea of adopting an activist stance vis-à-vis social justice matters (26, 73, 86, 89, 90, 100). This stance is a personal decision that can be leveraged to create action, through, for example, the practices of ally/accompliceship (13, 14, 17, 20, 70, 133) and becoming an advocate for social justice causes (13, 43, 71, 145).

Theme 3. Representation and Access to Museum Resources

(2, 3, 4, 6, 7, 8, 9, 11, 12, 13, 14, 15, 18, 19, 17, 22, 23, 24, 26, 27, 28, 29, 31, 33, 34, 35, 38, 39, 41, 42, 43, 46, 48, 49, 50, 52, 59, 60, 61, 73, 74, 75, 76, 77, 79, 80, 82, 87, 88, 96, 102, 104, 107, 120, 123, 127, 128, 130, 131, 132, 133, 135, 140) (n= 63)

Throughout the blogposts, the theme of Representation and Access to Museum Resources emerged. This theme is focused on museums increasing who is represented and has access therein. In the data, being represented is talked about in terms of seeing oneself – one's identity – in the museum (e.g., in the collections, exhibitions, staff) (see 3.1.4 and 3.4), and in terms of being represented in decision-making processes and narrative production (see 3.1). As such, representation is both an output and a process. This theme is important as it touches on who sees themselves as belonging to museum spaces or not. As Emily Dawson states in *Why Think about Equity in Museums*:

> If museums and similar institutions are valuable resources for our societies, telling important stories through objects, programmes, exhibits and so on, then those stories reflect how we see ourselves, how we construct knowledge, power and relevance. Designing stories where some people are 'in' while others are firmly 'out', 'other' or 'invisible' is a form of oppression. So representation matters in terms of building a sense of who matters, whose knowledge matters, whose stories matter (and so on) in our societies (03/23/2015) (76).

The theme of Representation and Access to Museum Resources is concerned with the how and what of representation and access. In other words, this theme is equally concerned with the processes of representation and access, as well as its outputs. As such, outputs that do not reflect processes attuned to Relationships and Social Justice will not be copacetic with inclusion. It should be noted that representation and access are two entwined concepts; increased representation is a form of access and vis-versa. Four sub-themes emerged through my analysis. These are Narrative Production, Access, Outreach, and Employment. Below, I focus my discussion on Narrative Production and Outreach.

3.1 Narrative Production

(4, 6, 7, 8, 11, 13, 14, 19, 22, 24, 29, 31, 33, 35, 41, 42, 43, 48, 49, 50, 52, 59, 60, 76, 77, 80, 82, 87, 88, 102, 104, 107, 123, 128, 130, 131, 133, 135) (n= 38)

As the title of this subtheme indicates, Narrative Production is concerned with both the narratives presented in museums and their production. As such, it is focused on processes and outputs. In the data, *processes* were discussed in terms of ceding Representational Control to either a multivocal group charged with narrative production, or to those being centered in the representational output (i.e., whose stories are being told) (4, 6, 7, 8, 19, 24, 31, 41, 42, 50, 82, 87, 102, 104, 107, 123, 130, 131, 133). *Outputs* were discussed in terms of Presenting New and Counter Narratives (11, 13, 14, 29, 33, 35, 43, 48, 49, 76, 77, 88, 123, 128, 135) that lead to Interventions in Permanent or Temporary Gallery Spaces (29, 49, 88, 123). Finally, Collections also emerged as a significant factor under Narrative Production, since artifacts are used as one of the main sources of evidence that support the narratives being presented (7, 22, 24, 52, 59, 60, 80, 102). In what follows, I turn to the data and surface salient examples of each of these facets of Narrative Production.

3.1.1 Ceding Representational Control

(4, 6, 7, 8, 19, 24, 31, 41, 42, 50, 79, 82, 87, 96, 102, 104, 120, 123, 131, 133) (n= 20)

Ceding representational control takes as central the power embedded in creating/authoring narratives and calls on museums to move from the traditional practice of single authorship by an academic expert to practices that are multi-vocal (41, 42, 82, 87, 133), community-centered (6, 7, 8, 24, 31, 41, 50, 96, 102, 104, 131) and allow for self-representation (4, 7, 19, 24, 31, 50, 123, 133). In the data, self-representation is referred to as giving stakeholders "room to speak for themselves" (Aletheia Wittman, 08/15/2012)(4) and "telling stories in their own voice" (Jaden

Hansen, 08/23/2017) (123). As Jaden Hansen explains in *On Creating the Museum of Minneapolis*:

> I founded Museum of Minneapolis in 2014 in reaction to the lack of representation for marginalized communities in historical society collections and exhibitions. My previous position as an Executive Director for a prominent county historical society, showed me the tremendous impact that creating space for people to tell their stories in their own voices has on community (08/24/2017) (123).

For Hansen, the importance of allowing stakeholders to self-represent was the impetus for founding the Museum of Minneapolis. Moreover, this impetus was reinforced by the lack of representation in museum collections and archives, which I will come back to in 3.1.5.

Ceding representational control begins with the pertinent question "whose story told by whom" (Elizabeth Callihan, 07/23/2018)(132), and proceeds to a critical stance of the institutional perspectives these stories are filtered through. As Chris Taylor states in *Announcing the Department of Inclusion and Community Engagement at the Minnesota Historical Society: Part2:*

> It is time to democratize the stories we tell and the perspectives we filter them through. We must recognize and celebrate the contributions and narratives of all Minnesotans and indigenous people from this region at our museums and historic sites. It is incumbent upon us to work with our constituents to seek out new information and transform existing narratives to better reflect the demographics of the state. We must also create a welcoming atmosphere for all visitors at our sites and museums by utilizing culturally relevant interpretation and presentation techniques (04/22/2015)(82).

Culturally relevant interpretation and presentation techniques can be supported through community-centered (6, 7, 8, 24, 31, 41, 50, 102, 104, 131), self-representational (4, 7, 19, 24, 31, 50, 123, 133) practices such as community advisory committees where stakeholders contribute their expertise from "concept to closing" (Alyssa Greenberg, 10/07/2015) (96).

A few blogposts discussed experimenting with and leveraging the affordances of Digital Technologies as a way to increase the potential for self-representation and ceding

representational control (7, 19, 50, 69, 79, 104, 120). For example, in discussing her rationale for choosing to develop Digital Storytelling Workshops over conducting an oral history project in the context of the Revealing Queer Project and Exhibition, Nicole Robert states in *Re-thinking Narrative Productions in Museums through Digital Storytelling Workshops*:

> While we wanted to add to the existing LGBTQ archives, we also wanted to make sure that individuals could keep control over how their stories were represented. Oral histories contain a lot of valuable information in a format that is not suitable for exhibition, unless the history is edited. This leaves decisions about how an individual gets represented up to a curator or video editor. In contrast, a digital story is a short narrative video that is designed for exhibition and functions as a complete audio-visual representation created by the subject of the video. By choosing this method, we handed representational control to the storytellers (03/19/2014) (50).

Here, we see that utilizing digital technologies was considered to be an option that allowed stakeholders to "keep control over how their stories were represented" and, as such, contrasted to how oral histories must be edited before being utilized in a exhibition context.

As discussed in several blogposts, the role of the curator or exhibition designer shifts when a museum chooses to employ self-representational and community-based practices (41, 42, 82, 87, 133). This was characterized as becoming a facilitator of multiple voices and perspectives rather than being a single author. For example, in *What Lies Beyond the Paraphrase?: Community Voices in Museums*, Andrea Michelbach interviewed three exhibition staff members at the Wing Luke Museum of the Asian Pacific American Experience, namely, Michelle Kumata, Mikala Woodward, and Jessica Rubenacker. She asked them: "When a community member is writing the text, what role do you, as exhibit developers, play in the label writing process?" to which Kumata replied, "really, we serve as facilitators and provide a professional perspective—for instance, making sure the text flows and will draw in readers" (11/19/2013) (41). From these perspectives, the process

of exhibition production is thus highly interpersonal and one that focuses on coordinating experiential knowledges.

3.1.2 Presenting New and Counter Narratives

(17, 29, 33, 35, 43, 48, 123, 127, 128, 132, 135) (n= 11)

Presenting new and counter narratives emerged as a subtheme under Narrative Production. Here, exhibitions were described as powerful modalities for challenging the status quo and dominant narratives (17, 29, 43, 123, 127, 128, 132), valuing and validating culture (33, 48), as well as questioning whose stories and memories are considered to matter most (35, 135).

Robert Garfinkle discussed the power of exhibitions (i.e., narratives) to challenge the status quo in *Allyship and the Race Exhibit: Reflections Part I*. He states:

> Exhibits can function as advocates, seeking to dismantle the system of oppression that it (the museum) benefits from. Institutions and exhibits do this by bringing to public view work that challenges the status quo, that makes the community confront difficult truths about itself (12/06/2012) (17).

For Garfinkle, challenging the status quo is supported by "bringing to public view" work that "makes the community confront difficult truths about itself.

Challenging the status quo can also be done through presenting new and counter narratives that value and validate the culture of marginalized groups. This can serve an important purpose for those who hold the identities being presented. For example, in reflecting on her project *Queering the Museum in The Road to Revealing Queer: An Interview with Curator Erin Bailey, Part I*, Erin Bailey states:

> This exhibition is a lot like a reunion of memories, which is very important for validating and authenticating people's lived experiences…and the fact that this is all happening in a museum makes it a part of the greater narrative (interviewed by Jana Greenslit, 03/05/2014) (48).

The greater narrative Bailey is referring to is that of the history of Seattle, WA, given that the exhibition was hosted at the Seattle Museum of History and Industry.

Finally, the power in presenting new and counter narratives underscores whose memory and stories are considered valid, which in turn impacts how we view each other in the present and shapes our collective memory of ourselves, places, and events. For example, in *Memorializing 9/11, Remembering "Little Syria,"* Todd Fine discusses the National September 11 Memorial Museum and ponders how the museum will treat the impact of increased discrimination and profiling that Arab and Muslim Americans have experienced since the attack. Moreover, he explains that the approximate location of the World Trade Center was, "from the 1880s until its destruction by the Brooklyn-Battery Tunnel in the 1940s, the cultural and economic center of Arab life in the United States" (09/04/2013) (35). Pondering the museum's power in including these types of counter narratives, he writes:

> Without a full historical context for the attacks there is a danger that the horrors presented will only emotionally reinforce visitors' misguided assignment of blame for the attacks on these groups–even if this blame is racist, uninformed, or discriminatory. Does the museum have a responsibility to engage all communities and to tell stories that promote understanding and the humanization of "the Other"? (ibid).

Here, we see the museum's power in choosing the narratives that will be considered as its purview, along with the potential impacts of these decisions. In the case above, important questions arise from the museum's rootedness in place and the layers of intersecting histories the site presents.

3.1.3 Interventions in Permanent or Temporary Gallery Spaces

(7, 29, 49, 88) (n= 4)

In the data, interventions in gallery spaces whether permanent or temporary are observed as either being organized under a thematic umbrella or spread throughout the space. An example of a temporary thematic exhibition discussed in the blogposts was the *Trans Family Photo Gallery Project* (Margaret Middleton, 06/01/2015) (88), a temporary art exhibit for children that featured photographs by Matthew Clowney of a family with a transgender grandparent.

As a result of her research into inclusive curatorial practices and their potential to subvert the hetero-normative museum, Maria Anna Tseliou argues in *Spotlight on Research–Subverting the Hetero-Normative Museum* that "contextualizing differences of any kind either under a thematic umbrella or scattered among the permanent exhibitions could be more effective at challenging prejudices than single-themed projects confined in a temporary gallery space" (04/11/2013) (29).

In the data, these interventions can represent an act of "claiming space" (Erin Bailey, 09/20/2012) (7) and "infiltrating archives and collections" (Erin Bailey, 03/14/2014) (49) because of a gap in the institutional record, which I discuss more below (see also blog entry 123).

3.1.4 Collections

(22, 24, 52, 123) (n= 4)

In the data, Narrative Production is discussed as either being hindered or aided by the presence of artifactual evidence in museum collections and archives. For Jaden Hansen, the lack of such evidence was another contributing factor to his founding of the Museum of Minneapolis. In *On Founding the Museum of Minneapolis* he states:

> What becomes increasingly clearer as our communities acknowledge the problem with homogenization of history, is that not everyone is able to find relevance in current exhibitions or even the museum archives. Important stories about Chinese immigrants, African-Americans, and Latino neighborhoods, for example, go unfinished because the archives don't exist to support an exhibition. Or rather,

> the records had never been added to the archives in the first place. Historical societies tend to be long established organizations, which gives them the power to shape the narratives of the communities they reside in due to the collections they hold in the public's trust. The historical societies come to facilitate representation (08/24/2017) (123).

As Hansen explains, the lack of representation of marginalized groups within museums' and historical societies' archives limits inclusion of the stories these sites are able to tell and present.

There are many ways in which this limitation can be addressed. The data presented different examples of collection development strategies aimed at attuning museums' collections to the local demographics, whether historical or recently shifting. For example, in *A Museum as a Stage for Dialogue: Expanding Museum Communities with Programming for International Refugees*, Tara Lyons discusses how, through collaboration with refugee service agencies and refugees themselves, the Buffalo History Museum accessioned artifacts that represent Buffalo's 21st century refugees (e.g., Burma). As she writes: "Buffalo has always been a diverse city with culturally rich and varied ethnic communities. It is the Museum's responsibility to document, preserve, and share the stories of 21st century new arrivals" (01/17/2013) (22).

Another example of a strategy to expand a collection's scope was presented in *"What's it Like […] in Morrison County?": Towards a More Inclusive Representation of History*. In this blogpost, Mary Wagner discusses an essay writing project through which Morrison County, Minnesota residents were invited to submit essays answering the prompt: "What's it Like […] in Morrison County?" As she explains, "(t)o be true our history, we have to be inclusive and make sure to collect history representative of all of our groups" (02/13/2013) (24).

In other cases, artifactual evidence may already exist to assist in Narrative Production, but it is either incorrectly recorded or lacks a direct connection to source communities. Both instances hinder the artifacts' potential to be utilized in effective

Narrative Production. For example, in *(Re)Connection in Collaboration: Zuni Collection Reviews at the Indian Arts Research Center (IARC),* Patricia Baudino discusses how the IARC developed collection-based collaborations to reconnect source communities with cultural materials and reestablish source community control over objects and knowledge. As a result, she writes that "this era of respect and collaboration has reorganized traditional hierarchies of knowledge and power, inspired indigenous-centered collection care, and created sites for community sharing and cultural support" (04/30/2014) (52). Moreover, these collaborations have also resulted in correcting "inaccurate information within the IARC records" and "added Zuni names for objects, creating more dynamic, layered, and Zuni-appropriate records" (ibid). Shifting dynamics of knowledge and power (see also 2.2) can have a significant impact on the possibilities of Narrative Production, ensuring source community investment/power and more accurate representation of people and cultural material.

3.2 Access

(3, 9, 12, 15, 18, 19, 22, 23, 26, 27, 28, 33, 38, 39, 46, 75, 140) (n= 17)

In the data, access was discussed more particularly in terms of various barriers that prevent access and need to be attended to. Four specific types of access are presented in the blogposts. These include:

- Physical Access (9, 12, 15, 18, 19, 23, 27, 28, 75)
- Cognitive/Intellectual Access (12, 15, 18, 19, 23, 27, 140)
- Financial Access (3, 15, 22, 25, 27, 46)
- Linguistic Access (22, 26, 33, 38, 39, 46, 75)

3.3 Outreach

(2, 3, 6, 8, 11, 34, 38, 43, 59, 60, 61, 73, 74, 102, 120, 131, 140) (n= 17)

In the data Outreach was discussed as museum activities that took place outside of the museum's "four walls." These activities tend to engage stakeholders in creative ways that are not constrained by the need to physically travel to and be in a museum. As such, these time-bound activities lead to experiments in the location in which a museum is sited and performed, and thus result in innovative ways to increase representation and access to museum resources. In the data, all outreach activities discussed are free to the participant stakeholders. Whether or not, and how these activities then impact the physical and enduring museum was not discussed in the corpus.

3.3.1 Pop-Up Museums and Museum Without Walls

(8, 34, 43, 61, 73, 74, 131) (n= 7)

In *The Pop-Up Museum as a Social Inclusion Strategy*, Michelle Delcarlo describes the pop-up museum model she created. She states:

> The pop-up museum model I created, which I call "The Pop-Up Museum," is a community event where, based on a theme, people share their own personal objects and stories in order to create conversation and build community. (…)
>
> Holding an event where members of the community are welcome to contribute a meaningful aspect from their own lives is a wonderful way to build relationships and make a museum more inclusive. From my experience, this process creates trust and inspires people – both inside and outside the museum – to open their minds to new perspectives (09/27/2012) (8).

Here, we see that a Pop-Up Museum is a time-bound event that is also thematically bound and contingent on participants contributing "their own personal objects and stories in order to create conversation and build community." This model was then build upon by the Museum of Art and History in Santa Cruz, California as a

method to collaborate with community partners and bridge the community and the institutional context. As Nora Grant writes in *Pop-Up Museums in Santa-Cruz*:

> We work in collaboration with community partners to choose a theme and venue, and invite people to bring something on-topic to share. We lay out tables with empty frames and museum labels. When participants show up, they write a label for their object and leave it on display. You can also think of pop up museums as potluck museums, because everyone is invited to bring something to share. The museum lasts for a few hours on one day and people can take their items home with them whenever they please.
>
> Pop up museums typically take place outside of our museum, and at the site of our collaborating partner or organization. (...)
>
> One of the reasons we started the pop up museum project was to challenge the idea that museums have an omnipresent authority over what is and what's not "valuable." We were surprised to learn though that the pop up museum is actually most compelling when we exhibit objects from the museum's collection alongside individuals' objects. This bridges institutional and community-created content. By sharing the same space, you're illustrating how a personal object can have just as much story value as a museum object (08/18/2014) (61).

In these two examples, we see connections to other themes discussed above. Namely, establishing external partnerships (1.1.1), prioritizing collaboration and co-creation (1.1.3), building trust (1.2.1), and sharing authority (1.2.7).

3.3.2 Exhibitions and Programs at Partner Organizations

(2, 3, 6, 11, 38, 74, 102) (n= 7)

Many outreach strategies leveraged the potential that hosting exhibitions and programs at partner organizations held in terms of connecting and engaging with new stakeholders. I will not expand on this subtheme since it's already been discussed elsewhere in the findings under, for example, external partnerships (1.1.1) and Pop-Up Museums (3.5.1). To remind the reader, under 1.1.1, we saw an example from the Whatcom Museum in Bellingham, Washington participating in Project Homeless Connect and the Northwest African American Museum in Seattle, Washington hosting

an exhibition it curated at the Seattle Repertory Theatre. Partner organizations can be experimental spaces such as storefronts (2) and shopping centers (102).

3.3.3 Collections

(59, 60, 102, 120, 140) (n= 5)

In the data, the theme of collection-based outreach also emerged. This theme was already briefly discussed above under 3.5.1 where museum artifacts where included in a Pop-Up Museum event. In other examples, however, collections were the main vehicle for outreach. I will discuss three particular examples below.

First, in *Repatriating Knowledge: Connecting Museums and Communities Part 1*, I share my interview with Sven Haakanson, Jr. Specifically, he discusses his scholarship studying and documenting model *angyat*, open boats used by Sugpiat of Kodiak, Alaska (note: there are only 10 known model *angyat* stored in museums worldwide). Given his commitment to "repatriate knowledge", Sven used the Burke Museum's model *angyaat* to create an accurate reproduction he can use for teaching. In addition to this reproduction, he created 14 kits containing all the necessary parts to build model *angyaat* that he brought with him to Cape Alitak Family Camp on Kodiak Island. As I relayed from our conversation:

> For Sven, repatriating knowledge [the imperative to return knowledge to its living context] and taking the glass away is about community empowerment and, more specifically, encouraging young people to take pride in themselves and their heritage. In his words: "I was told I was a dumb native growing up, and if you pound that into someone's head, it sticks. I want to help change young people's attitude…their sense of self, identity, worth, heritage, and self-respect." (…)
>
> For Sven, making is the basis for teaching, and in this case, making entails looking closely at the materials that will have to be harvested, understanding how they then fit together, and comprehending the function of each element of the design. (…) Through this process of making, Sven believes young people become structural engineers and learn that "we did have advanced knowledge that precedes these modern day technologies." As such, the learning that occurs goes

> beyond the particular building project. In Sven's words: "these are skills that you can carry on into anything you do in life. That's the ultimate goal for me."

This example of collection-based outreach demonstrates, among other things, the educational and empowerment potential of studying, unlocking, and sharing/repatriating knowledge embedded in cultural artifacts.

Another example of collection-based outreach is represented by the Handling Kits discussed in *The Open Museum of Glasgow*. Rachel Erickson describes these Kits as follows:

> We also build 'handling kits' – portable boxes made up of real, accessioned museum objects that are free to borrow, available to any community group operating within the city limits. We have access to the whole of the Glasgow Museums collection when developing our handling kits and travelling exhibitions – that's over one million objects – and as there's no reserved 'handling collection', no object is off limits (in theory). We select objects appropriate for each context, and make decisions alongside the museum's conservation staff over what to include, considering, among other things, whether the object is robust enough to withstand years of repeated handling. The philosophy of Glasgow Museums is that the collection belongs to the people of Glasgow, and it's our job to make sure they are able to access it, whether that's through exhibitions, handling sessions, pop-up events, or community-based displays (11/16/2015) (102).

In other words, The Open Museum of Glasgow sees it as a priority to connect the Glasgow Museum's collections to diverse stakeholders within the city and has developed a method to do so. Erickson explains that these kits can be assembled based on stakeholders' requests and the method is nimble enough to be able to respond to contemporary events happening in the greater community (see also 1.1.4).

A final example of collection-based outreach is one that leveraged digital technologies in innovative ways. In *Artifacts on Air*, Emily Meikle discusses how Sustainable Archaeology McMaster, in partnership with various cultural heritage experts and archaeologist created a community radio show called Artifacts on Air to improve access to artifacts from the Sealey Site, a Neutral Iroquoian village site located near Brantford, Ontario. She explains:

> In March 2016 I met with a selection of experts consisting of cultural heritage experts and archaeologists to develop an interpretive radio program centred on the Sealey Site collection. Community radio has proven itself to be a powerful means of sharing cultural knowledge in many Indigenous communities in Ontario and we wanted to explore if and how the methodologies used by Indigenous community broadcasters could be applied within a museum setting. The resulting radio program, titled *Artifacts on Air*, used the Sealey Site material as an entry point for discussing broader issues of access to collections and the relationship between First Nations communities and archaeologists in Ontario. Offering a mixture of personal and professional experience, the expert speakers each provided a different take on this subject, working to build a multivocal interpretation of the artifacts in the process (12/13/2016) (120).

Here, we see that collection-based outreach can be accomplished utilized appropriate digital technologies, in other words, technologies already utilized by stakeholder groups that the museum wishes to engage with. In this case, an interpretive radio program gave the museum a chance to share interpretation of artifacts, along with conversations about the ethics of archaeology and collecting. Meilke does not specify whether or not this initiative reached Indigenous communities in Ontario as hoped for.

3.4 Employment

(26, 64, 80, 100, 110) (n= 5)

While the theme of Employment is discussed in more depth in section 4, it is included here because employment, internships, and board opportunities are resources that museums hold, and provide access to. Here, blogposts discuss employment, internships, and board opportunities in more general terms, for example, as needing to reflect the local community (26, 64). For example, as Madalena Salazar shares in *Engaging Latino Audiences at the Denver Art Museum (DAM): My First Year as the Latino Programs Coordinator*:

> The DAM has a history of being a comfortable and welcoming place, so I run into few road-blocks, thankfully. As usual, the major obstacles are resources and staffing. It only goes so far to act inclusively if an institution will not put its money where its mouth is, or diversify its staff makeup. I think that as cultural

> programs become more successful, and audience builds, there will be little choice but to make sure the staff reflects the make-up of the community, and funding proves that the institution supports all audiences equally (03/13/2013) (26).

For Salazar, that the staff make-up reflects the community is about the museum putting "its money where its mouth is" and "proves that the institution supports all audiences equally." However, several barriers to this access to employment exist. These are discussed in the next section.

Theme 4. Institutional Change

(26, 27, 43, 44, 47, 48, 52, 53, 54, 57, 62, 63, 64, 70, 72, 77, 80, 81, 82, 83, 84, 86, 89, 92, 97, 98, 100, 102, 104, 109, 110, 114, 115, 116, 117, 119, 121, 123, 124, 125, 132, 133, 134, 136, 149) (n= 45)

The final theme that emerged through my analysis is Institutional Change. In truth, the first three themes are also about institutional change; shifting museum practice to center relationships and social justice, and attend to the complexities of increasing representation and access are fundamentally about institutional change. More than that, they are about a greater paradigmatic change (or r-evolution) that encompasses all aspects of society. However, throughout the corpus are many blogposts that deal with the theme of institutional change specifically and explicitly. Here, authors spoke of "in-reach," or of internal change, that is, change that produces transformation in the internal structures and cultures of museums so that they can be better positioned to accomplish the inclusion and equity ideals they aspire to externally. In *For the love of Al Green: Revisiting Bunch's "Flies in the Buttermilk" 15 Years Later*, Porchia Moore quotes Lonnie Bunch, the current 14th Secretary of the Smithsonian Institution saying:

> We champion the practice of community outreach. But I think we need to promote "in-reach", a concept that challenges the profession to be more introspective, more deliberate, more honest, and more explicit in its efforts to change itself (Bunch, quoted in 83) (04/23/2015).

Similarly, Alyssa Machida shares in *The Dreamspace Project: A Critical Workbook and Toolkit for Critical Praxis in the American Art Museum Part 2* that "what is necessary is the iterative process of criticality, envisioning, and rebuilding our practices and institutions upon fundamental values of inclusion and equity" (10/13/2016) (117). And as Moore explains in *The Danger of the "D" Word: Museums and Diversity*, this work of internal change matters because:

> (w)e are the cultural gatekeepers. It matters who enters our gates. It matters what is inside our gates. It matters how our gates our perceived. We are tasked with making sure that our cultural heritage reaches all (01/20/2014) (45).

In other words, museums have power and control over how they choose to wield this power. In the data, this work of internal change was often discussed as encompassing an understanding of dynamics of power and oppression (2.1), institutional legacies (2.2), and the self (2.3) as discussed above. In other cases, internal change was discussed in terms of either shifting or creating new internal policies, procedures, and practices to support inclusion ideals.

In what follows, I organize findings according to different steps to usher internal change that emerged and coalesced in the data. These steps come from a shared motivation to see museums authentically accomplish their inclusion and equity aspirations, or as Salazar stated above in relation to employment, that any museum that purports to care about inclusion put "its money where its mouth is" (03/13/2013) (26). Below, I focus my discussion on the first two themes under Institutional Change, namely, Necessitates a Strategy and Take Stock Institutional Assessment.

4.1 Necessitates a Strategy

(26, 27, 44, 80, 81, 97, 109, 117, 121) (n= 9)

In the data, several blogposts discussed the fact that inclusion, and its accompanying internal change necessitates a cross-departmental strategy (26, 27, 80, 81). This is reflected in the mission statement of the Department of Inclusion and Community Engagement (DICE) at the Minnesota Historical Society, which Chris Taylor wrote about in *Announcing the Department of Inclusion and Community Engagement at the Minnesota Historical Society: Part1*. It reads as follows:

> THE DEPARTMENT OF INCLUSION AND COMMUNITY ENGAGEMENT (DICE) supports the Society's goal of sustained engagement with diverse communities. The DICE will help guide internal and external strategies across all historic sites and museums to embed inclusive practices in our work to ensure the diversity of the state is reflected in all MNHS activities, including collections,

> programs, staffing, volunteers, historic preservation and governance (04/21/2015) (81).

In his writing, Taylor explains the impetus for developing this mission statement. He writes:

> We have talked about diversity at MNHS for a long time and developed quality programming that delivered content that diversified the historical narrative, as well as intended to engage diverse audiences. The issue was not an absence of programs, but an absence of cohesive strategy. We focused on parts of the museum system, not the whole system. We lacked an overarching strategy and long-term vision for what sustainable D&I looked like as an institutional initiative. The various departments offering programming did so out of their own silos, with no coordination with other programs occurring across the organization. To this day, we do not understand which communities each department works with or when and who the various contacts are within communities. We do not have trust built with communities to form the foundation for healthy, sustainable relationships. Those individuals or departments that offer "diversity programs," such as our Family Day programs (Dakota/Ojibwe, Kwaanza, Dia de los Muertos, and Asian Pacific Heritage) offered through our education department, our internship programs for college and high school students offered through the volunteer services department, or exhibitions focused on diverse content, were all pulling in different directions.

In this long, but insightful quote, Taylor explains and illustrates how the lack of an internal and external strategy created tensions within the Minnesota Historical Society and a sense that efforts at inclusion were "pulling in different directions." For Taylor, a holistic and cohesive set of strategies to coordinate what takes places across departments was needed, and thus an impetus for developing DICE.

Other aspects characterizing the necessary strategy were that it be an institutional priority that relies on leadership support (44, 81, 97, 109, 121). As Angela E. Medrano asks in *LACMA Intern Thoughts: Casta Paintings and some Race Potion*, "(h)ow does museum leadership create a desire to engage the people who are currently missing?" (01/31/2017) (121). While for Emily Hope Dobkin, leadership support was the cornerstone to her being able to co-create an innovative teen program at the Museum of Art and History of Santa Cruz, CA. She opens her blogpost *The Journey of Co-Creating Change Makers* stating: "It's not everyday your museum director inquires on your

ultimate dreams and passions, and a few weeks later, gives you the reigns to make it happen" (01/14/2014) (44).

4.2 Take Stock: Institutional Assessment

(27, 43, 47, 48, 52, 53, 54, 57, 62, 63, 64, 70, 72, 77, 81, 82, 83, 84, 86, 89, 92, 98, 100, 102, 104, 110, 114, 115, 116, 117, 119, 123, 124, 125, 132, 133, 134, 136, 149) (n= 39)s

Throughout the corpus, many different ideas and practices cohered under the step to take stock: institutional assessment. These included:

- Considering current staff members' cultural competency and capacity for inclusion-related work (43, 47, 53, 82, 86). As Porchia Moore states in *Shifting Paradigms the Case for Co-Creation and New Discourses of Participation* about cultural competency:

  > In my work I continuously advocate for museums to learn the language of cultural competency. That is, I want museums to become steadfast about being able to know, identify, and execute with continuity; congruent policies, attitudes, and behaviors which value and promote the customs, beliefs, values, and linguistics of racial and ethnic groups regardless of the type of museum (02/26/2014) (47).

- Critically assessing the museum's voice embedded in, for example, signage, marketing material, and exhibitions (57, 132, 134 see above re. representation). For example, as Elisabeth Calihan states in *An Introduction to the MASS Action Toolkit from the Co-Founder*: "Museums hold the stories, the discoveries, the treasures of human history, creativity, culture, and knowledge. So as long as museums are around (and I hope it's a long time), then we—the people who work inside of them—will continually have to challenge whose stories are being told and by whom. We will always have work to do" (07/23/2018) (132).
- Becoming aware of unconscious biases and assumptions present on the individual and institutional-level (43, 77, 98, 115, 124, 125, 134, 136, 149). These biases and assumptions are or become embedded in the museum voice. As Emily

Dawson states in *Challenging Oppression in Museums*," how can we challenge and change the assumptions that lead to exclusion? Amongst other things, I've found that a critical, questioning approach to the kinds of assumptions that get woven into institutional practices can help make museums more inclusive" (03/30/2015) (77).

- Assessing the internal culture (70, 81, 82, 100, 132, 134). As Chris Taylor writes in *Announcing the Department of Diversity and Inclusion at the Minnesota Historical Society Part 2*:

  > As part of the strategic priority for Diversity and Inclusion, MNHS must increase staff diversity. Most museums face this challenge. Recruitment by itself, however, is not the answer. The internal culture of museums does not tend to attract and retain much diversity and we lack training programs that feed talent into the pipeline (04/22/2015) (82).

- Examining labor practices regarding internships, hiring, and staff retention, which connects to the above point about internal culture (43, 54, 64, 70, 81, 83, 84, 92, 100, 110, 119)
  - What skills and qualifications are prioritized in job descriptions? As Nina Simon states in a comment to *Rethinking Museum Jobs at the Museum of Art and History in Santa Cruz, CA*:

    > I think the biggest thing that makes our job descriptions inclusive is what ISN'T in them: specific designation of advanced degrees you have to have. We are really, really careful to only ask for specific degrees (or advanced degrees at all) if they are truly necessary for the job at hand. I think "graduate degree required" is often a lazy way to exclude a whole lot of great applicants (05/08/2014) (54).

  - What is the pipeline to museum employment and is it equitable? As Porchia Moore states in *Michelle Obama, "Activism," and Museum Employment Part 3*:

    > On the one hand we are saying that we acknowledge that the pipeline needs work and yet if someone appears ready and willing to do the work, we penalize them for not possessing a traditional or formalized education and accompanying skillsets or experience when in fact their different

> skillsets and knowledge base is what makes them uniquely qualified. This is not a lowering of standards but a realistic attempt to recalibrate museums at the same time as leveling the playing field (11/06/2015) (100).

- Excavating institutional legacies (52, 70, 72, 82, 92, 104, 115, 116, 117, 128, 133; discussed thoroughly above under 2.2).
- Probing institutional practices (63, 70, 77, 81, 82, 84, 86, 89, 100, 102, 110 114, 117, 123, 133, 134) and policies (27, 48, 62, 63, 70, 77, 134). For example, as Hannah Heller, nikhil trivedi, and Joanne Jones-Rizzi state in *Uncovering White Supremacy Culture in Museum Work*:

> Any given policy or practice is either creating racial equity or creating racial inequity. There is no neutral ground. In decentering whiteness in our professional lives, white people need to start seeing our ways of doing and knowing as just one option among several (03/04/2020) (134).

Finally, tying many of the above points, Joseph Gonzales, Nicole Ivy, Porchia Moore, Aletheia Wittman, and myself wrote in *Michelle Obama, "Activism," and Museum Employment Part 3*:

> However, any pipeline program or initiative targeting the uneven distribution of opportunities to enter the museum field will fall short if what is on the other end of the pipeline–the internal museum culture–is unchanged. In other words, pipeline initiatives need to be paired with internal cultural shifts that would help museums become more appealing workplaces to begin with. Cultural transformations are achieved through comprehensive staff training, support networks for staff playing a role in these efforts, and revisiting museum policies and procedures to evaluate their role in perpetuating bias or exclusion. It may even mean experimenting with new ways of being a museum that appear unfamiliar relative to traditional museum functions and form.
>
> Our collective imagination, or understanding of what's possible in an institution is only limited by the experiences of those who are in it. If the decision makers and influencers in an organization are not diverse (in all aspects) then they will, by their own design, suffer a poverty of imagination and innovative thinking. If we are concerned with reshaping the museum internally to actively address the limitations our current institutions impose on determining who museums are for, then let's assess the biases built into our understanding of "qualifications" and the intersecting privileges of race and class that play a large role in determining who works and studies in the field. Through this important work museums can become more appealing to a workforce and leadership that is truly representative of the nation (11/06/2015) (100).

Here, we see that many of the aspects that emerged under the sub-theme Taking Stock: Institutional Assessment are, in fact, intimately connected. For instance, the "pipeline" to museum employment is tied to the internal culture, along with individual and institutional biases and assumptions, and job qualifications.

5.3 Conclusions to the Chapter

In this chapter, I discussed the findings of my inductive thematic analysis of *The Incluseum's* blogpost content. This analysis was guided by the research question: What insights into the state of practice pertaining to inclusion in U.S. museums does *The Incluseum's* content provide? Four main themes emerged through my analysis: Relationships, Social Justice, Representation and Access, and Institutional Change. For the purposes of my analysis, I carefully pulled apart the relational matrix in which the themes are interconnected, making the connections across themes and/or sub-themes explicit. In the next chapter, I take a step back and reflect on the findings of this study.

Chapter 6: Discussion

When Aletheia Wittman and I founded *The Incluseum* project as a blog in 2012, we did not present a fixed definition of inclusion under which we would aggregate content. Instead, as previously described we left the definitional space open and sought to facilitate collaborative inquiry about this idea (see section 4.2). This was a long-term commitment to learn together and based on a recognition that no single person holds the answer, but that everyone has valuable insights to the following questions: What does inclusion mean and look like in museums? What possibilities does inclusion hold if it were to become a guiding principle for museum work? In other words, we wondered about the concept of inclusion as well as current and future practice – what is and what could be. As such, authors were free to contribute content *they* deemed connected to the concept of inclusion. This process of inquiring collaboratively was of utmost importance to us, for as social justice facilitator adrienne maree brown states:

> In order to create a world that works fro more people, for more life, we have to collaborate on the process of dreaming and visioning and implementing that world. We have to recognize that a multitude of realities have, do, and will exist (2017, p. 158).

From this collaborative process, content ranges the gamut from increasing physical and financial access to growing representation of non-dominant identities through co-creative strategies and dismantling white supremacy in museums. What blog entries have in common, however, is a desire to transform museums so that they may become places more people can access, that better reflect the diversity of human experience in its collections, programming, and contributors (e.g., staff and board), as well as reflect and enact just and caring relationships.

Given that *The Incluseum's* content presents multiple perspectives across almost a decade, along with the platform's wide reach, uptake, and reputation, I posited that *The*

Incluseum could be used as a single, instrumental case study to provide insights into the state of practice pertaining to inclusion in U.S. museums. The study's research question guiding the grounded, thematic analysis of *The Incluseum's* blogpost content was: What insights into the state of practice pertaining to inclusion in U.S. museums does *The Incluseum's* content provide?

Based on the data (i.e., 154 blogposts published between 07/16/2012 and 03/03/2020), four main interrelated themes emerged:

- Relationships
- Social Justice
- Representation and Access
- Institutional Change

These themes represent a ground-up approach to understanding inclusion in museums, one that is based on the perspectives and labor of over 100 individuals who have engaged with *The Incluseum* project. In the rest of this chapter, I take a step back and reflect on the findings of my analysis. This discussion focuses on five points, namely: Building on the AAM's Definition of Inclusion; Inclusion as Relational and Care-Centered; Relational Matrix of inclusion and the *Four Interacting Levels of System Change for Cultivating Inclusion* Framework; On the Limits of "Inclusion"; and Implications of this Study. I close my Discussion chapter considering some limitations to this study.

6.1 Building on AAM's Definition of Inclusion

Instead of cohering into any succinct definition of the concept, the study's themes bring forth diversity, nuance, and complexity that concomitantly *complement*, *extend*, and *trouble* AAM's current definition of *inclusion*:

> The intentional, ongoing effort to ensure that diverse individuals fully participate in all aspects of organizational work, including decision-making processes. It also refers to the ways that diverse participants are valued as respected members of an organization and/ or community. While a truly "inclusive" group is necessarily diverse, a 'diverse' group may or may not be 'inclusive' (2018, p. 8).[37]

This study's findings *complement* AAM's definition in three ways. First, the findings reveal aspects of what participation in organization work entails. Namely, participation is relational, calls for a situated and multi-layered understanding the individual (the self), the institutional and the global, and calls for institutional change ("in-reach;" see also Cooper, 1998; Bunch, 2000; Garibay and Huerta Minus, 2014; Taylor, 2016). These can be considered aspects of the "intentional, ongoing effort" necessary for full participation. Second, the relational, care-centered values that emerged under Theme 1 Relationships (and discussed in the next section) suggest some ways that "diverse participants" are "valued as respected members of an organization." Third, the findings of this study promote a holistic approach to cultivate inclusion that can help ensure that "diverse groups are inclusive" (see also Garibay and Huerta Minus, 2014; Taylor, 2016; Taylor 2017; MASS Action Toolkit, 2017).

This study's findings also *extend* AAM's definition in that they open up the notion of "organizational work" to include both internal and external stakeholders across space and time, as well as the particularities of place – geographical and institutional, collections and collection practices.

Finally, these findings *trouble* AAM's definition in that they resist the reductionist process of cohering under a/its (i.e., AAM's) fixed definition. What these findings emphasize given their heterogeneous roots, is that each museum is unique and that the various relational components need to be approached in context. As such, fixed definitions, general sets of tools and best practices can only be springboards to deep,

[37] Cf. section 2.3.1.b for a discussion on how AAM arrived at its institutional definition.

locally situated dives. What is appropriate for one museum might not be for another, locale specificity matters (Gonzales, 2020).

As of 2018, AAM's definition of inclusion is presented within the wider scope of the DEAI framing (Diversity, Equity, Access, and Inclusion). In other words, the concept of inclusion is understood in relation to these adjacent concepts.[38] While *The Incluseum's* collaborative inquiry centered on the concept and practice of inclusion, it touches on these adjacent concepts as well. The notion of diversity is implicitly woven in all four themes. Equity appears as a relational value under Theme 1, and can be understood as an outcome of developing a deeper analysis of Theme 2 Social Justice, as well as the basis of enacting practices rooted in a 'power-with' (as opposed to a 'power-over,')[39] paradigm discussed under Theme 3 and 4. Finally, the concept of accessibility appears explicitly within Theme 3. I argue, however, that the four themes that result from this study form a foundational understanding for both inclusion as a stand-alone concept and within a DEAI Framework, and for DEAI more broadly.

Overall, though, AAM's current definition of inclusion does not speak directly to the care-centered approach to inclusion that emerged in this study. Interestingly, the latter part of AAM's 2014 definition of inclusion (i.e., the first definition; see section2.3.1.a) *did* include care-centered values. The definition read as follows:

> The act of including; a strategy to leverage diversity. Diversity always exists in social systems. Inclusion, on the other hand, must be created. In order to leverage diversity, an environment must be created where people feel supported, listened to, and able to do their personal best.

While the managerial language of "leveraging diversity" was critiqued as racial capitalism (VanDeventer Iverson, 2007; Leong, 2013; Moore, 2014) (see section 2.3.1 a.

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[38] For AAM's definition of each concept see https://www.aam-us.org/programs/diversity-equity-accessibility-and-inclusion/facing-change-definitions/

[39] While this terminology emerged intuitively from the study's findings, I learned that it had been initially used by American social worker and pioneering organizational theorist Marie Parker Follett, (1940) then later take up, among others, by environmental activist Starhawk (1988).

ii), this definition's focus on creating inclusion through ensuring that "people feel supported, listened to, and able to do their personal best" aligns with a care-centered approach to inclusion I discuss next.

6.2 Inclusion as Relational and Care-Centered

Looking to the four themes that emerged from the study, I am struck by the centrality of relationships, both within each theme, but also among the themes; the themes are *in* relationship (discussed in more depth in the next section). As the first theme presented in my analysis, Relationships, both with internal and external stakeholders to the organization were discussed as the foundation of inclusion-related work. This makes sense given that inclusion itself is a relational concept, a bringing together. What my analysis revealed, however, was a web of values that characterize how authors conceived of and enacted the relationships they wrote about. This web of values points to a *care-centered* approach to museum practice.

A focus on care is central to museum work. Indeed, a great deal of time and resources are allocating to collection care. The idea of extending this notion of care beyond collections to include care for people and place, however, is recent (Wittman, 2017; Morse, 2015; 2020). In her book *The Museum as a Space of Social Care*, Morse (2020) uses her research with museum community engagement practitioners[40] to make the case for a "care thinking" (p. 2) to permeate all aspects of museum work, that is, viewing "the museum as a space of social care where practices and relations of care are central" (ibid). This view has three implications. First, through the lens of care thinking, "the work of the museum is purposefully re-oriented through ideas of care: care for

[40] Specifically, the community engagement practitioners that were a part of her research were involved in work with mental health charities, dementia care units, addiction recovery services, stroke survivor support groups and a community exhibition.

things, care for stories, care for the issue, care for people, care for the community, care for staff, care for the present and the past and care for the future" (ibid). Next, as a space of social care, museums would join a landscape of organizations providing care to those who need it more. She states: "social care provides a deeper focus on individuals and groups who experience marginalisation or disadvantage and considers the public function of the museum more fundamentally" (p. 186). Finally, Morse argues that this focus on care would meet an urgent need at this time when caring for others, place, and the environment is largely devalued (ibid). Her book offers insight into care-in-practice, or what she calls a "logic of care" for museums. This logic is predicated on the proposition "what can museums do for the community" (p. 188), and draws attention to relational matters (p. 189). Acts of care, she states, are the means "through which we come to feel included" (ibid).

Wittman (2017) provides a different angle to thinking about care in museums. Weaving her research of community-oriented curatorial practices with critical theories of care and emergent discourses of care in museums, Wittman advanced the idea of 'liberatory care' for museums. She explains:

> Together, these ideas of care express a common interpersonal and experiential focus and a strong interest in deepening museum accountability to individuals and communities experiencing oppressions. (…) The discourses [of care] also represent a transposition of what is commonly understood as human scale behavior, demonstrating care for another person through the ways that we engage with them, to institutional scale behavior. This demonstrates a growing expectation that museums, as human-centered and operated institutions, should be accountable to the same standards of care that individuals aspire to enact in their daily lives (p. 71).

In other words, liberatory care has two distinct features: 1) it is interpersonal and experiential, focused on fostering caring relationships both on an interpersonal and institutional level, and 2) a commitment to "deepening accountability" towards those experiencing oppression. Liberatory care is grounded in a commitment to ending

oppression in the museum and society more broadly, centering self-determined goals of local communities in its approach.

Similarly to Morse and Wittman, insights from *The Incluseum* emphasize the relational foci of museum work, drawing attention to the processes of relationality through the lens of care-centered values. This study extends Morse's and Wittman's work in two ways. First, the relational practice of inclusion work that emerged from this study is not limited to a certain job title (e.g., community engagement practitioner, curator) or department, but is *everyone's job* (as Madalena Salazar expressed in blogpost 26). Moreover, it extends beyond building relationships with external stakeholders to include cultivating a culture of inclusion within the museum (i.e., with internal stakeholders and processes). As the data show, this institutional purview of inclusion calls for change (Theme 4), a point I return to below when discussing the *Four Interacting Levels of System Change for Cultivating Inclusion* framework (see also Garibay and Huerta Migus, 2014, p. 3).

Second, as in Wittman's 'liberatory care', this study shows the importance of linking care with social justice. Indeed, the relational approach to inclusion and the role of care-centered values articulated in this study are embedded within a greater matrix that includes social justice (Theme 2). In fact, in her scholarship on exhibitions for social justice, Gonzales (2020) argues that hospitality (or intentional welcoming) "is an entry point into building empathy, which is, in turn, a prerequisite for social justice" (p. 20). In other words, her scholarship shows how two care-centered values that emerged from this study, welcome (see 1.2.5) and empathy (see 1.2.10) work together to support social justice.

The understanding of social justice that emerged from this study, however, includes, yet goes beyond relationships with external stakeholders to encompass the terrain of the Self and the Institution (see Theme 2 and Machida, blogposts 115, 118, and

121). As such, many of the values discussed in the analysis (e.g., trust and listening) are written from a recognition that many museums are founded on legacies of violence and have enacted exclusive practices over the years; these legacies have created, and continue to create, harm to locally-situated (and also distantly-located) individuals and groups, as well as employees. Again, this is about relationships, and how past modes of relating based in a paradigm of 'power-over' condoned and normalized under Western imperialism and colonization are traced to the present. In turn, Themes 3 and 4 presented different practices and institutional approaches to enact museums otherwise, and hopefully address harm. These approaches are relational in nature (e.g., collaborative curation discussed under Ceding Representational Control [3.1.1]) and stem from the realities of our relational coming together (discussed under Theme 4). Many of these practices and approaches seek to dismantle the "power-over" mode of relating in favor of a 'power-with' relational practice (see also Gonzales, 2020 for a discussion of practices of shared authority). Of course, not all blog entries name this explicitly, and can be understood as existing along a spectrum from more to less radical in terms of their articulation of this shift.

In sum, building on Morse and Wittman's work, the care-centered approach I propose from this study holds, at its core, relational, care-centered values. These thus constitute an ethical foundation from which to enact museum work otherwise. This foundation emphasizes care and sensitivity to power dynamics and legacies of oppression, exploitation and exclusion. These values guide reflection, action, and accountability.[41] Foregrounding these values decenters the primacy and urgency

[41] The importance of accountability has come to the fore over this last year spanning a global pandemic and race-based violence and subsequent uprisings. Specifically, in response to this violence, many museums drafted and released statements of solidarity and DEIA plans. A group of museum practitioners affiliated with MASS Action organized an accountability campaign to "narrow the gap between institutional positioning and institutional accountability" (see https://www.museumaction.org/massaction-blog/2020/8/31/from-statements-of-solidarity-to-transformative-action-amp-accountability)

surrounding the development of museum outputs (e.g., exhibition, program), centering instead the quality of relationships cultivated in the process of product development. This approach places the highest value in the people involved, whether external/internal, past/present/future, or proximate/distant.

6.3 Relational Matrix of Inclusion and the Four Interacting Levels of System Change for Cultivating Inclusion Framework

Furthering the above discussion, I highlight in this section the way in which the themes of the study are *in* relationship among each other, resulting in what I call a *relational matrix*. I then consider this relational approach to inclusion *vis-à-vis* the *Four Interacting Levels of System Change for Cultivating Inclusion* framework developed in chapter 3.

6.3.1 Relational Matrix of Inclusion

Echoing the discussion in the previous section, the four themes that emerged from the study are fully *in* relationship, each interconnected with the others. Figure 1 visually communicates this interrelatedness; they are part of a whole and are co-constitutive.

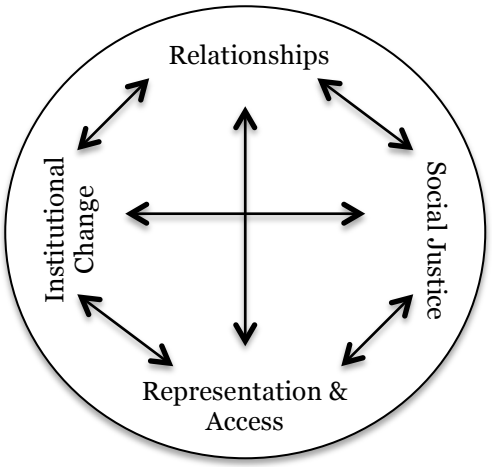

Figure 2: Relational Matrix of Inclusion

I propose that museums and museum work can thereby be understood as taking place within a relational matrix that includes both internal and external stakeholders to the organization, as well as the particularities of place and set of institutional policies, procedures, and legacies that shape the scope of possibilities in the present and future. The web of care-centered values presented under Theme 1 is the foundation of this relational matrix. As stated above, these values point to a different way of conducting museum work, one that is slower, centers caring relationships, and is based in an awareness of how the past is present as the future unfolds (i.e., non-linear temporalities).

The co-constitutive nature of the themes was illustrated in chapter 5 when I introduced Theme 4 Institutional Change. As I explained, the first three themes are also about institutional change; shifting museum practice to center relationships and social justice, and attend to the complexities of increasing representation and access are fundamentally about institutional change. More than that, they are about a greater paradigmatic change (or revolution) that encompasses all aspects of society, which I have been discussing as a shift from a 'power-over' to a 'power-with' paradigm (see, e.g., Starhawk, 1988; Macy and Brown, 2014; brown, 2017).

6.3.2 Four Interacting Levels of System Change for Cultivating Inclusion

In Part I of this dissertation, I carried out a conceptual investigation to probe the question of how sustainable and systemic change centered on inclusion can be brought about. In chapter 3, I presented the iterative process I engaged to develop the *Four Interacting Levels of System Change for Cultivating Inclusion* framework.[42] From the perspective put forward through the framework, museums are to be considered as whole systems made of four interacting levels (Individual, Group, Organizational, Societal); inclusion is to be conceived as a dynamic practice necessitating that change co-occur on these four levels; and inclusion will not be sustainable if focused only on one of these levels (cf. Taylor (2017) and Taylor and Kegan (2017)). From this perspective, inclusion requires an overarching, thoughtful and multi-dimensional strategy at multiple levels of the institution *qua* system.

6.3.3 Side-by-Side Analysis

Now, I consider this Relational Matrix of Inclusion alongside the *Four Interacting Levels of System Change for Cultivating Inclusion* framework, reflecting on commonalities, differences, and tensions. Specifically, I make four observations:

[42] Specifically, I iterated on and expanded Taylor (2017) and Taylor and Kegan (2017)'s *Four Levels of System Change* framework, organizing and integrating within it multiple and diverse sources presented in my literature review pertaining to inclusion in U.S. museums (see chapter 2).

a) Systems View of Museums

Both the framework and *The Incluseum* blogpost analysis present a whole systems view. By this I mean that they consider museums as whole systems in which the organization is understood as being made of various parts that are all interrelated and affect each other (see Ferdman and Dean, 2014; Garibay and Huerta Migus, 2014; Taylor, 2017; Taylor and Keagan 2017). In other words, change in one area of the system affects, or will likely affect, the whole system. This perspective is contrasted to a siloed approach whereby inclusion would be the purview of one department. However, the framework takes a more instrumental approach to institutional change. It does so with a focus on solution-oriented procedures and strategies. In contrast, the findings of this study are descriptive. That is, they paint a picture of a landscape and emphasize a relational approach to change with no clear prescribed method. The study's findings point to a paradigmatic change from 'power-over' to 'power-with', which speaks to an ontological approach to inclusion; one that is predicated on a different way of thinking – a relational way of thinking (see above 6.3.1). As such, care-centered values emerge as key to inclusion-related work instead of a narrow focus on benchmarks that can be measured.

b) Relational, Care-Centered Approach

A key difference is that my analysis shows a relational, care-centered approach. As discussed above, this approach is characterized by a focus on relationships and care-centered values. These constitute an ethical foundation from which to enact museum work otherwise. Following Morse (2020) and Wittman (2017), looking at museums through the lens of care asks that we consider the quality of relationships developed

through the process of museum work, and that museums be attuned to the particularities of the places there are located in. This is supported through considering social justice and how museums' relationships extend to many stakeholders, whether external/internal, past/present/future, and proximate/distant.

c) Tension Between Instrumental and Relational, Care-centered Approaches

A main tension emerges when considering the two approaches side-by-side. Namely, the framework represents institutions in a broad/abstract manner, takes a more general approach to change, and provides seemingly reproducible strategies across contexts. As such, it reduces complexity through a procedural, reproducible, and measurable logic. Moreover, the framework presents itself as a tool that can be taken up as an *institutional strategy* to inclusion or DEAI.

The relational, care-centered approach, however, opens up conversations to local realities; in other words it is place-based. As such, this approach is about creating more possibilities in context, something, adrienne maree brown says "counters the very foundational assumptions of strategy," that is, its militaristic ontology (p. 155). From this perspective, the word "strategy" "means *a* plan of action towards *a* goal" (ibid). This focus on singularity "is a practice of narrowing down, identifying one path forward, one strategy, one way, one agenda, one leader, one set of values, etc. Reducing the wild and wonderful world into one thing that we can grasp, handle, hold onto, and advance" (ibid).

However, these approaches might not be mutually exclusive if they are mutually coordinated *in context*. This way, the complexities of local realities are not reduced or invisibilized, but constitute the soil in which a care-centered approach to inclusion work is rooted and cultivated. From this perspective, museums might want to push back

against, for example, abstract benchmarking standards and funders' demands for quantitative evaluations, choosing instead to develop local indicators of value and change.

6.4 On the Limits of "Inclusion"

Here, I bring forth a couple cautionary notes from the data related to tensions and limitations linked to inclusion-related work. Next, I take a step back and consider the data as a whole to reflect on limitations of 'inclusion" more broadly.

6.4.1 Limitations of Inclusion In-Practice

First, in her blogpost *New Paradigms for Intercultural Work in Museums –or Intercultural Work as a New Paradigm for Museum Practice? Part 2,* Simona Bodo writes about a tension she observed in her practice and research related to inclusion-related work in museums. This tension is between inclusion and assimilation, or the "dilution of differences" (03/29/2013) (31) within a universalizing approach to inclusion. To counter assimilation, she emphasizes the need for "real reciprocity." Through reciprocal engagements, the process of creating museum outputs rests on a process in which stakeholders are brought together and given "genuine opportunities for self-representation and collaborative meaning making" (ibid). In her writing, she shares different examples of how this approach panned out in practice (see 30 and 31).

Second, in the blogpost *Reflections on our Race in the Museum Mixer*, Aletheia Wittman and I relayed: "As museum professionals that work in a field that is disproportionately white, a couple of our colleagues of color expressed that they were often called upon to do the work of educating their white colleagues about the reality and

impact of race, or being asked to do the work of inclusion (work against the racism that excludes many people of color from museums)" (21). In other words, our colleagues expressed that the labor of inclusion often falls on people of color and that this labor is inherently emotional (106). This resonates with Sara Ahmed's (2012) research with diversity practitioners in higher education in Australia and the United Kingdom cited in section 2.3.a.ii (see also Cuyler, 2021). Through interviews and ethnographic work, Ahmed found that diversity workers – those hired to "integrate or embed diversity into the ordinary work or daily routines of an organization" (p. 23) – often embody diversity themselves and experience the institution as resistance, as a brick wall (p. 26). Ahmed describes the emotional labor involved in perpetually encountering this resistance, which her interviewees described as "banging your head against a brick wall" (ibid.). Moreover, she found that this wall is invisible to others in the organization who go with the flow. She elaborates:

> the institution becomes that which you come up against. (…) The wall gives physical form to what a number of practitioners describe as 'institutional inertia,' the lack of an institutional will to change. Perhaps the habits of an institution are not revealed unless you come up against them. (…) While habits save trouble, diversity work creates trouble (ibid.).

She expands on this statement using metaphors of liquids and fluidity, explaining that:

> Diversity work thus requires insistence. You have to become insistent to go against the flow, and you are judged to be going against the flow because you are insistent. (…) Things might appear fluid if you are going the way things are flowing. When you are not going that way, you experience a flow *as* solidity, as what you come up against. In turn, those who are not going the way things are flowing are experienced *as* obstructing the flow (p. 186-7).

These quotes communicate the emotional labor of this paradoxical situation. Diversity workers come up against resistance (i.e., the institution, its habits, and inertia) and become experienced as the ones obstructing the flow, or being resistant because their labor reveals that which is solid, resistant to change, and invisible to those going with the flow. Diversity work, however, emerges the need for institutional change.

6.4.2 Conceptual Limitations of Inclusion

Connected to 6.4.1, I will highlight two conceptual limitations of inclusion. Namely, that the concept reduces diversity and complexity, and fails to name that which needs to change.

As stated above, the findings of this study do not cohere into a fixed definition of inclusion; rather, they bring forth diversity, nuance, and complexity to the concept. The work of inclusion is deeply relational (Theme 1) and rests on shifting practices related to representation and access (Theme 3) and transforming institutions (Theme 4) based on an understanding of social justice (Theme 2). I find this nuance and complexity rich, but am concerned that this richness disappears under the concept it brings insight to.

Similarly, while the data point to a shift from a 'power-over' to a 'power-with' paradigm, this shift is neither explicit nor necessarily evoked by the concept 'inclusion.' As such, I find that this diversity, nuance, and complexity must be reduced and becomes invisible under a single concept. In other words, 'inclusion' does not name that which needs to change (Ahmed, 2012; Gotsis and Kortezi, 2014; Grimes, 2002; Henderson and Herring, 2012; see section 2.3.1.a.ii). Moreover, this reduction and invisibility is misleading in that it presents inclusion as a positive and tidy state of being; a state of being that can be streamlined. However, Ahmed's writing referenced above reveals the challenging experience of "going against" and "coming up against" the institution and its flow when pursuing diversity or inclusion-related work (p. 186).

Along these lines, I am brought back to 2014 when AAM framed inclusion as a business case that would help with ensuring museums' relevance and financial viability into the future (see section 2.3.1.a). While these outcomes might be derived from inclusion-related work, findings from this study, along with all that transpired over this

last year of global pandemic, race-based violence, and social uprisings, demonstrate that they will not be achieved without a willingness to engage in deep examination and discomfort, and to shift from a paradigm of 'power-over' to one of 'power-with.' This demands that the ghosts from the past that continue to haunt the present be compassionately and decidedly dealt with, which demands dismantling structures, practices, and identities that otherwise uphold colonial violence. There is nothing tidy about this.

These limitations, namely, that the concept of inclusion 1) reduces diversity and complexity, and 2) fails to name that which needs to be named were magnified this past year. Indeed many museum professionals in the U.S. criticized museums' DEAI-related responses to the racial violence that took place in 2020-2021 as performative, or used as a front to give the illusion of change all the while leaving intact the paradigm of power-over.[43]

In considering these limitations, however, I am also drawn to ponder the advantages of a concept that can hold plurality. While on some level inclusion conceals nuance, diversity, and complexity, looking to the content of *The Incluseum* reveals richness that different angles and perspectives on the matter bring. Again, these tensions ask to be taken up locally and grappled with in context.

There is no easy resolution to these tensions, nor should there be. The process of shifting from a paradigm of power-over to power-with is messy and imperfect, and entails continuous learning and growth, which is challenging to those who prefer and/or are more accustomed to order and perfectionism.

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[43] See the Instagram initiative https://www.instagram.com/changethemuseum/ that has been "Pressuring U.S. museums to move beyond lip-service proclamations by amplifying tales of unchecked racism" and https://hyperallergic.com/574189/change-the-museum-instagram/ for an overview of this initiative.

6.5 Implications of this Study

Here, I consider implications of this study for the museum field – for both practice and future research – and for *The Incluseum*.

6.5.1 Implications for the Museum Field

- In practice, this study sheds greater light on inclusion in the field and proposes two approaches – namely, the *Four Interacting Levels of System Change for Cultivating Inclusion* framework and the Relational Matrix of Inclusion – to inclusion-related work that can be taken up contextually and worked through locally.
- Future research could build upon this study through multi-case studies where a number of museums employ and adapt the tools and approaches to their local realities. How are these adapted locally? What would these different appropriations of the approaches reveal about the landscape of inclusion in museums?
- The framework constructed in Chapter 3 could be empirical investigated through the survey and interviews tools I have developed (see Appendix C and D). This could enrich the theoretically-constructed framework through insights draw from practitioners' experiences.

6.5.2 Implications for Museum Practitioners

- The two approaches to inclusion presented in this study– namely, the *Four Interacting Levels of System Change for Cultivating Inclusion* framework and the Relational Matrix of Inclusion – can be adopted by museum practitioners as

tools to approach inclusion planning and practice. In other words, these tools are generative rather than prescriptive; they will come to life through local adoption, adaption, reflection, and iteration.

- These two approaches encourage and foster practitioner reflection at all levels of the organization. In other words, the approaches are applicable to practitioners across roles and departments.
- The two approaches to inclusion in museums foster a whole system perspective, thus encouraging practitioners to think of their practice in a way that connects the individual, group, organizational, and societal levels. This perspective encourages any given practitioner to be more aware of their impact on the institution as a whole.

6.5.3 Implications for The Incluseum

Reflecting on the findings of this study, I propose the following implications for *The Incluseum*:

- Revise the metadata schema to account for the themes and sub-themes that emerged from this study, and re-tag the blog entries accordingly.
- In consultation with the two other co-directors and the advisors, consider how the findings could be used to describe our work and how the content is presented on the blog beyond the metadata schema. As it is now, blog entries are presented in a reverse chronological format (i.e., from most to least recent) on the landing page. Would we want to re-design this according to the findings?
- Again, in consultation with the co-directors and advisors, explore the limitations to "inclusion" discussed above and devise an approach for

addressing these tensions explicitly. This could take the form of a statement on the "About" page, a blogpost published then linked to the "About" page, or a revision to how we describe our scope to make the nuance, diversity, and complexity concealed under "inclusion" more visible. Other options would likely emerge through our group work.

- Revise our "About" page to include our values and commitments. Moreover, content developed in section 4.2 Case Description: *The Incluseum* could be revised into a short, downloadable report-like document that makes more transparent our activities of the last 9 years, how we work, etc. While much of this information exists in disparate locations on the blog, the reflective and summative nature of the writing in 4.2 would be aligned with sub-theme 1.2.8 Transparency and could be insightful to *Incluseum* stakeholders.
- Use these findings to reflect on future directions for content generation. Additional questions to consider along with the findings include: How might we reach new voices who have not contributed yet? And what is particularly important to focus on in the (post-) pandemic era?

6.6 Limitations of this Study

In this section, I would like to reflect on two limitations to the empirical aspect of my study.

First, the corpus of blogposts I analyzed as a database is not comprehensive of the myriad of ways inclusion-related work is thought of and enacted in U.S. museums. While *The Incluseum* has presented many perspectives on the topic through our chosen method of collaborative inquiry and multi-vocality, the sample of blog entries reflect our

outreach efforts and who reached out to us. As such, it could be argued that it drew in predominantly those voices of players from the field who felt concerned with the project enough to be willing to contribute to it (cf. Section 4.2.5).

Secondly, the decline in posts over the years means that a certain breadth was lost. This decline in publishing reflects our fluctuating life circumstances and work schedule, and thus our availability to tend to the project. Our plans for the future of this platform in terms of content development and other initiatives are unclear and will be considered after this dissertation.

As qualitative inquiry through a single instrumental case study, the findings in this dissertation do not allow generalization in the (post-)positivist sense, nor was this at all the objective (cf. Section 4.1.3). Instead, my hope is that some *analytical* (Yin, 2009) and *naturalistic generalization* and *transferability* can permit *resonance* (Tracy, 2013) with the readers. Indeed, what has resulted via the totality of blogposts is a line of thought co-constructed over the last 9 years. A possible follow-up study could involve conducting the qualitative survey and semi-structured interviews initially planned before the pandemic.

Chapter 7: Conclusion

In the U.S., museums have long struggled with elitism and exclusion. Recently, however, the notion of *inclusion* has become a central and defining aspect of contemporary U.S. museological practice and thought. In just the year, 2019, a number of institutional and grassroots initiatives made strides towards centering inclusion in the U.S. museum field. For example, institutionally, the American Alliance of Museums (AAM) announced a 3-year grant initiative aimed to "provide the framework, training, and resources for museum leaders to build inclusive cultures within their institutions that more accurately reflect the communities they serve" (American Alliance of Museums, Jan. 15, 2019). At the same time, individual and grassroots efforts are many and varied.

Two interlinked objectives motivated this dissertation. The first was conceptual, and the second empirical. On the conceptual-level, I first discussed various dimensions of inclusion in museums in order to probe the question:

- **How can sustainable and systemic change centered on inclusion be brought about?**

I focused my discussion on the significance of inclusion to the museum field, its history, and who has been involved in conversations about it. In particular, I highlighted how authors such as Taylor (2017) and Taylor and Kegan (2017) put forth whole system approaches to inclusion in museums. Next, building on such an approach, I developed a framework entitled *Four Interacting Levels of System Change for Cultivating Inclusion*. This framework is made of actionable strategies synthesized from contemporary sources on inclusion in U.S. museums and presents a view of an aspired-to state of practice.

Next, on the empirical-level, I conducted a single, instrumental case study of *The Incluseum,* a project that I co-founded in 2012. Since then, it has become the longest run

multivocal platform dedicated to ongoing, collaborative inquiry about inclusion in museums. While my initial dissertation proposal had outlined three methods of data collection, namely, thematic content analysis of *Incluseum* blogposts, semi-structured interviews with a purposefully selected group from various *Incluseum* stakeholder categories, and a wider survey of *Incluseum* stakeholders, namely, U.S.-based museum practitioners, the emergence of covid-19 as a global pandemic required that I change my plans. Specifically, my data collection plan was slated to start as the virus spread throughout the country (and the world), causing museums to shut down and museum professionals to lose their jobs. As such, I focus my study on the data that already existed, the publicly available blog entries. The empirical study in this dissertation thus focused on the following research question:

- **What insights does the content of *The Incluseum* provide into the state of practice pertaining to inclusion in U.S. museums?**

Four main themes emerged through my inductive thematic analysis of *Incluseum* blog entries: Relationships, Social Justice, Representation and Access, and Institutional Change. Each is comprised of sub-themes. These themes are deeply interconnected and best understood as being part of one-another, as constituting a whole, or relational matrix. In other words, inclusion is best understood as existing at the center of this relational matrix; it is about the local interplay of these four themes. Looking to the *Four Interacting Levels of System Change for Cultivating Inclusion* Framework and the findings of this study side-by-side, we see a high degree of overlap, but must be cautious of their different orientation. More specifically, both present a holistic/whole systems view of museums, albeit from different angles. The Framework takes an instrumental and solution-oriented approach to systems change, while the study's findings are descriptive of a landscape and emphasize a relational approach to change with no clear

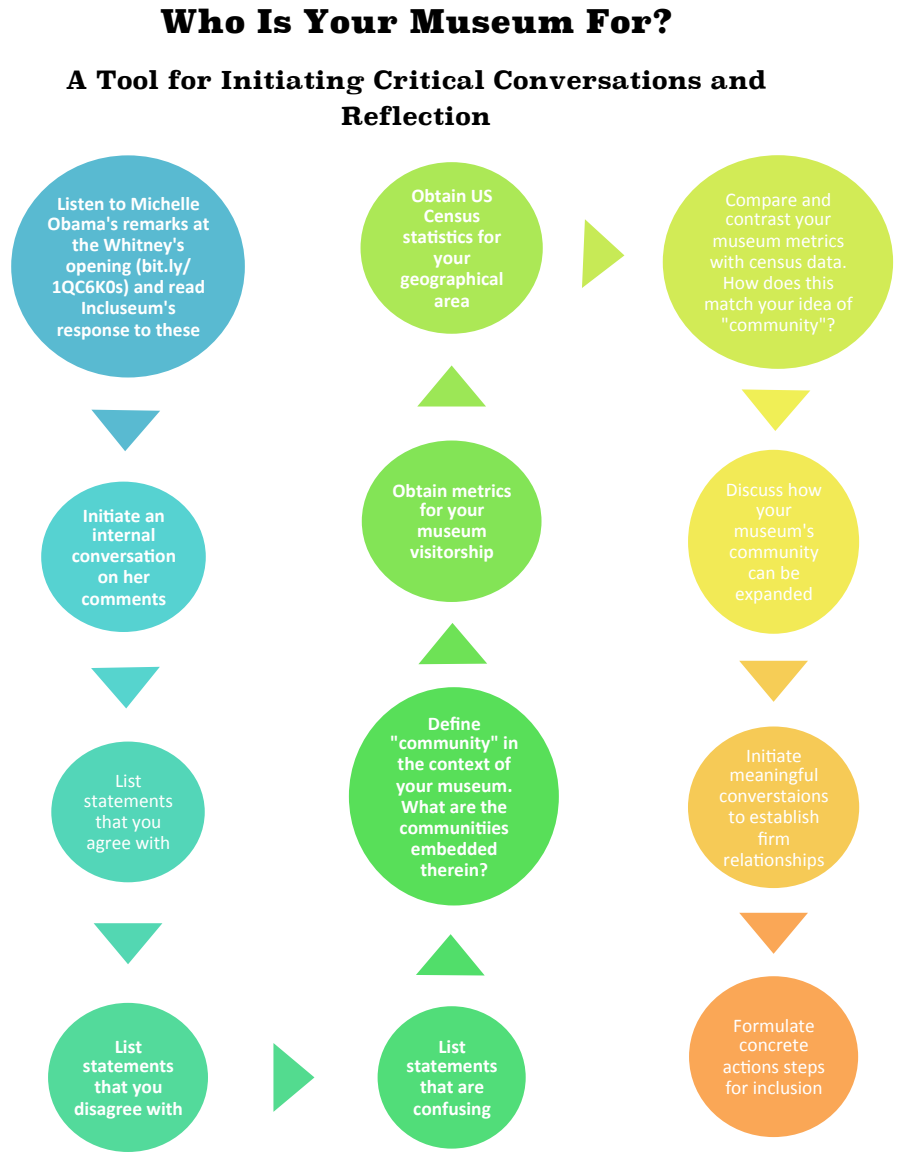
prescribed method. The study's findings point to a paradigmatic change from 'power-over' to 'power-with', which speaks to an ontological approach to inclusion; one that is predicated on a different way of thinking – a relational way of thinking. As such, care-centered values emerge as key to inclusion-related work vs. benchmarks that can be measured.

Importantly, these approaches might not be mutually exclusive, but applying the Framework without the relational understanding that emerged from this study will likely lack depth and substance, reproducing that which authentic inclusion seeks to transform. In fact, I would argue that the care-centered values brought to the fore by my study are *crucial* to inclusion-related work in order to undergird any benchmarks that can be measured. And critically, as I had stressed previously, deep, locally situated dives are required to bring about such transformation. This reflection could therefore open avenues for further research.

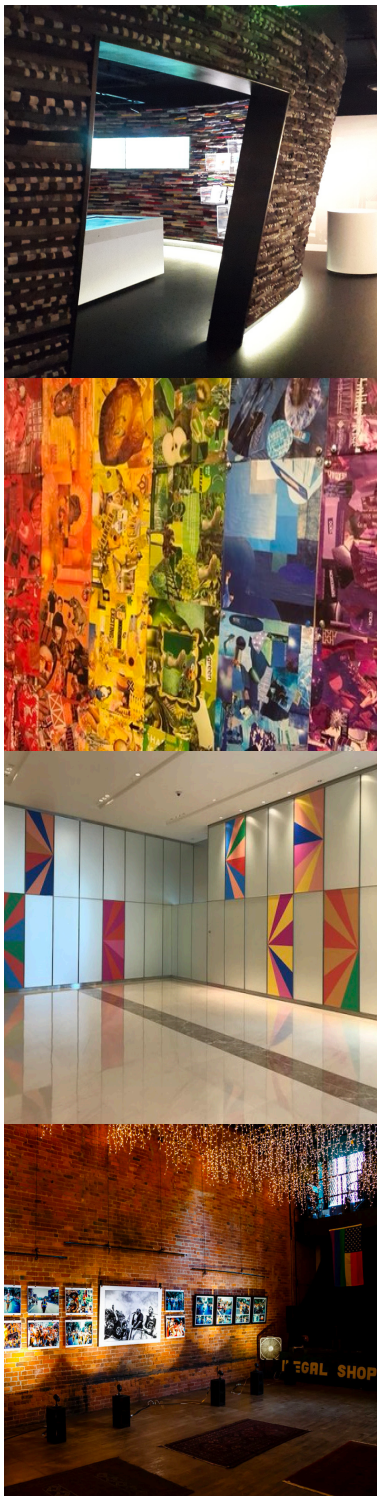
While this dissertation and its conclusions certainly have no pretense to close the book on the question of inclusion in US museums, they have attempted to draw attention to and hold high an on-going process of collaborative inquiry involving many. This inquiry, both through the literature and through the blogposts analyzed, represents a rich diversity of museum practitioners and scholars, all continuing to learn through reflection and action centered on inclusion in museums. The dissertation provides perspectives from many voices, both conceptually and empirically. Its findings expand and strengthen the museological knowledge base with both *conceptual* and *practical significance* (Tracy, 2013). And, in line with Tracy's definition of a "significant contribution", it has served to "bring some clarity, make visible what is hidden or inappropriately ignored, and generate a sense of insight and deepened understanding" (ibid, p. 240).

List of Appendices

Appendix A: Sample Incluseum Tool



Appendix B: Flyer for the University of Oregon Interior Design Class



IARC 484/584 - Winter 2018 - Solmaz Kive

INCLUSEUM:* An LGTBQ Museum/Cultural Center

In this studio, we will reinvent a mid-century building in Eugene into an LGBTQ museum/cultural center. Incluseum will be a center for the LGBTQ individuals to illustrate their past and present challenges and achievements and for the city to celebrate its path towards embracing differences. In addition to the exhibition, Incluseum will provide educational and social services.

Programming is an important component of the winter-term studios. Students will work in groups to develop alternative programs. Readings, case studies, site visits, context analyses and interviews will supplement program development. Beside temporary and permanent galleries, a typical museum program includes service/support spaces such as lobby, storage, laboratory, library, offices, and café. Today's museums often engage in various cultural activities. Lectures, classes, and workshops are common features. The list, however, goes beyond what traditionally would be acceptable. For instance, the desire to attract more people, coupled with financial needs, has encouraged many museums to lease their spaces for different public and private events. This, in turn, creates a design challenge for adapting the space to some rather heterogeneous activities. The programming team will address such challenges and opportunities and provide design principles and suggestions.

The winter-term studio also focuses on human-centered design. We will practice applying universal design principles and wayfinding techniques. We will also explore the impact of the built environment on human experience, behavior, and performance. We will use the theme of this museum (the challenges/ achievements of the LGBTQ individuals) as an opportunity to practice creating forms and spaces that facilitate meaningful experiences along with architectural expressions.

This studio project also engages with the issue of diversity and inclusion. More often than not, we design for people with whom we do not entirely identify. As humans, we inevitably approach the unfamiliar through our familiar categories. As a result, despite best of intentions, we tend to reduce the richness of individuals and communities into identity labels, and thus the complexity of design problems into simplistic solutions. Throughout the course, we will discover some of our subconscious biases and revisit their effect on our design decisions. The scope of this investigation depends on students' interests and their level in IARC or ARCH programs.

In addition to the usual studio activities, students should expect field trips, interviews, teamwork, assigned readings, 3D modeling, iterative and parallel designs, pin-ups and peer reviews.

* The term "incluseum" is borrowed from a group of scholars focused on inclusion in museums. (https://incluseum.com)

Appendix C: Interview

Description, Rationale, Stakeholder Groups

My second research question, asking **how the cultivation of inclusion is perceived and experienced by U.S.-based *Incluseum* stakeholders,** will partially be answered through semi-structured interviews with a purposeful sample of nine *Incluseum* stakeholders. As Lindlof and Taylor (2011) state, "interviews are particularly well suited to understanding the social actor's experience, knowledge, and worldviews," (p. 173), thus presenting a suitable method for the question centering the perceptions and experiences of *Incluseum* stakeholders.

For this study, I propose to interview *The Incluseum's* three expert advisors along with three strategically selected stakeholders from two other specific stakeholder groups affiliated with *The Incluseum*, namely, museum decision makers and museum practitioners. These will be selected based on their profiles and affiliation with *The Incluseum* in view of creating a rich mosaic of perspectives. In employing a purposeful sampling approach, my goal is to "choose data that fit the parameters of the project's research questions, goals, and purposes" (Tracy, 2013, p. 134), or in the words of Creswell (2009), to select individuals "that will best help the researcher understand the problem and the research question" (p. 178). All interviewees will have several years of participation in the museum field and will have been significantly involved in inclusion-related efforts. If any of the following stakeholders I propose to include in this study are not available or prefer not to participate, I will consider others well suited to "understand the problem and the research questions" within the same stakeholder groups.

a) Stakeholder Group: Expert Advisors:

Expert advisors constitute a group of three individuals who have been integral to the activities of *The Incluseum* over the years. They are trusted peers who are invested in inclusion work in museums and beyond and have been invested in our project for years, offering expert feedback and guidance regarding our activities and pursuits. Moreover, they have regularly contributed content and co-authored blogposts with Aletheia and I.

This group of three individuals includes Porchia Moore, PhD, Margaret Middleton, and nikhil trivedi. In addition to their advisory role to *The Incluseum*, they describe themselves as follows:

- **Porchia Moore**: Porchia Moore dually earned her doctorate from the School of Library and Information Science and a Graduate Certificate in Museum Management from the McKissick Museum at the University of South Carolina. The recipient of the Institute of Museum and Library Services (IMLS) Laura Bush 21st Century fellowship, she is a museum visionary and activist-scholar who employs Critical Race Theory to interrogate museums and other cultural heritage spaces. Her research examines the intersections of race, community, technology and social media, and inclusion in museums. A Regular Contributing Writer and Project Advisor for the Incluseum; her writing and research is used as training and learning materials at museums across the country. She is the co-creator of The Visitors of Color project; a national counternarrative project recognized by the American Alliance of Museums as a resource on DEIA (Diversity, Equity, Inclusion, and Access), which seeks to highlight and share the lived experiences, insights, and reflections on modern museums from marginalized citizens. She has served as advisor to numerous national museum projects including MASS (Museums as Site for Social) Action with the Minneapolis Institute of Art and Museums and

Race. She served as consulting curator at the Columbia Museum of Art and curated the rotating African American art gallery, "Spoken."

- **Margaret Middleton**: Designer of thoughtful, playful learning experiences for people of all ages; speaker and consultant advocating for the inclusion of families of all kinds in mission-driven organizations; passionate about the intersection of museum work and social justice movements.
- **nikhil trivedi**: nikhil is a web developer, composer and activist. He works at a museum in Chicago developing web-based software in Java, PHP and Drupal. After hours, he creates music and art using a number of tools: guitar, sitar, composing noise, sound, and through collaborations with other artists. He's a volunteer educator for Rape Victim Advocates, and participates in movements to end oppression. When none of that's happening, he likes to hike, make herbal medicines, and drink warm glasses of chai. He is co-creator of the Visitors of Color project.

From these bios, it is apparent that each expert advisor has expertise in both museum work and inclusion and social justice. These perspectives are a source of richness for this study, informing advisors' responses to the interview questions from different angles.

b) *Stakeholder Group: Museum Decision Makers*

When thinking of our stakeholders, we defined museum decision makers as museum directors and leaders within AAM. For the purposes of this study, and in order

to represent a diversity of perspectives, I propose to interview the following three individuals:

- **Laura L. Lott**: President and CEO of AAM. Follows the work of *The Incluseum* and has sought the council of *Incluseum* co-founders and expert advisors in 2015 when undertaking the design of the current strategic plan. On the "About > Staff" page of the AAM website, Laura's bio reads as follows: A results-oriented, entrepreneurial, strategic leader with a track record of leading transformative change in nonprofit organizations, Laura served as the Alliance's chief operating officer for five years before becoming the chief executive officer in 2015. Laura led the 2012 re-launch of the Alliance, including rebranding the organization and redesigning its membership and excellence programs – leading to a 70% growth in membership and the organization's first five profitable years in a decade. More recently, Laura led the development of the Alliance's current strategic plan which emphasizes topics that Alliance members strongly believe are vital to the future viability, relevance and sustainability of museums: diversity, equity, accessibility and inclusion in all aspects of museums' programs and structure; changing business models for financial sustainability; and museums' growing role in the P-12 education ecosystem. Laura is also a passionate advocate for strong and engaged boards, speaking to numerous museum boards each year.
- **Nina Simon**: Former Director of the Museum of Art and History in Santa Cruz, CA and current Spacemaker and CEO of *of/by/for all.* Follows the work of *The Incluseum* (see, e.g., https://museumtwo.blogspot.com/2013/02/the-diversity-question-in-

arts.html) and has contributed to *The Incluseum* blog.[44] According to Wikipedia, "Nina Simon was the Executive Director of the Santa Cruz Museum of Art & History and author of two books: The Participatory Museum, and The Art of Relevance. Her work has been shared in the Wall Street Journal, New York Times, NPR, and TEDx" (n.d.). The short bio on the "About > Team" page of of/by/for all describes Nina as "the founder of OF/BY/FOR ALL, an Ashoka fellow, and a former museum director. Nina is using her experience as an author, change leader, and activist to guide the growth and development of this global nonprofit" (n.d.) that "provides tools, community, accountability, and coaching on radical inclusion" (ibid.). For more on *of/by/for all*, please refer to section 2.3.2.a.

- **Jaden Hansen**: President and Director of the Museum of Minneapolis (MoM). Follows the work of *The Incluseum* (used the idea/concept of an Incluseum as a generative metaphor for the design of MoM) and has contributed to *The Incluseum* blog.[45] Jaden describes himself as follows: **Jaden Hansen** has worked in the Twin Cities arts and culture sector for 12+ years. He founded Museum of Minneapolis as a way to create more opportunities for marginalized communities to access representation through story telling tools, engagement, and exhibition opportunities. Jaden has a degree from the University of Minnesota in Classical and Near Eastern Archaeology and Ancient Greek. He worked on several archaeological sites throughout the Mediterranean including, Israel, Cyprus, Ukraine, and Italy, with much of his work focused on ancient

[44] See: https://incluseum.com/2013/12/16/nina-simon-on-bridging-and-beyond-at-santa-cruz-museum-of-art-history/; https://incluseum.com/2016/06/28/art-of-relevance-nina-simon/; and https://incluseum.com/2015/12/15/museums-money-tweetchat/.

[45] See: https://incluseum.com/2017/08/24/on-creating-the-museum-of-minneapolis/

ceramic materials. He entered museums by following his passion for working with ancient materials and diverse cultures in the field of archaeology. Jaden's first museum position was as Curator of the Scott County Historical Society before accepting a position as Executive Director at the Hennepin History Museum in Minneapolis, where he worked for nearly seven years. Many of the projects he encountered at HHM fueled his desire to begin an organization that could focus solely on equitable representation for all Minneapolitans. Additionally, Jaden's experience in the arts includes running Institutional Development at Minnesota Opera, Development Manager at Theater Latte Da, and serving on numerous boards including the Minnesota Association of Museums and the American Alliance of Museums' LGBTQ Alliance Steering Committee, a group that crafted the LGBTQ Welcoming Guidelines for Museums. He is the outgoing President for the James Ford Bell Library Associates Board. Jaden served as a Civil Rights Commissioner for the City of Minneapolis in 2008 as a Mayoral appointee by R.T. Rybak.

c) Stakeholder Group: Museum Practitioners

In the context of *The Incluseum*, museum practitioners are either employed by museums or are independent museum professionals. For the purpose of this study, I propose to interview the following three practitioners who have been affiliated with *The Incluseum*. They describe themselves as follows:

- **Cecile Shellman**: is a full-time consultant in diversity, equity, accessibility and inclusion for museums. She recently worked in a leadership capacity for Carnegie Museums of Pittsburgh, heading

initiatives at Carnegie Museum of Art, Carnegie Museum of Natural History, Carnegie Science Center, and The Andy Warhol Museum. Selected past appointments include: Director of Visual Arts and Exhibitions at the August Wilson Center for African American Culture, Program Manager for Pittsburgh Public Schools' Culturally Responsive Arts Education Initiative, Education Coordinator at the John F. Kennedy Presidential Library and Museum in Boston; Director of Education at Heckscher Museum of Art, New York; and Education Curator at the Museum of Church History and Art, Salt Lake City, Utah. She holds a CMS from Harvard University and a BFA in Painting from Brigham Young University.

Cecile has followed the work of The Incluseum since the beginning.

- **Elisabeth Callihan**: is Head of Multi-Generational Learning at the Minneapolis Institute of Art where she leads a team of practitioners who co-create programming that connects communities with the museum's collections and uses art as a lens to explore social issues. She is the co-founder and project manager for MASS Action.

  Elisabeth follows the work of The Incluseum and has contributed to the blog.[46]

- **Alyssa Machida**: Alyssa is a writer, artist, and educator based in Detroit, Michigan. She is the author of The Dreamspace Project Workbook, a toolkit and resource investigating critical, anti-oppressive pedagogies and practices in museums and education.

[46] See: https://incluseum.com/2018/07/23/an-introduction-to-the-mass-action-toolkit-from-the-co-founder/

She earned her B.A. in History of Art from the University of California, Berkeley, and an Ed.M. in Arts in Education from the Harvard Graduate School of Education. She is currently an Interpretive Specialist at the Detroit Institute of Arts.

Alyssa follows the work of The Incluseum and is a regular contributor to the platform.[47]

As of now, the interview is made up of 12 open-ended questions (see Appendix C). I anticipate adding to/adapting these with aspects emergently resulting from the thematic analysis of *The Incluseum* blog entries, i.e., related to my first research question. Currently, the first two questions are of a personal nature, asking interviewees why they think inclusion work is important in museums and how they got involved in this work. The third focuses on the word "inclusion," inquiring about the interviewees' perspective of this term along with what they perceive to be its opportunities and limitations. The following three questions ask the interviewees to consider inclusion work over time (where we have come from), in the present (where we are now), and in the future (what is next). The next five questions focus on the *Four Interacting Levels of System Change for Cultivating Inclusion* model, in which interviewees are prompted to share their thoughts about each of the four levels (Would you make any changes to these strategies? Should anything else be included?), then to consider the model as a whole (does is encapsulate the areas that need to be strategically targeted for greater inclusion?). Finally, the last question asks interviewees to consider the barriers to cultivating inclusion in museums. Taken as a whole, the interviews will allow me to explore my research question: **How is the cultivation of inclusion perceived and**

[47] See for example: https://incluseum.com/2018/01/02/the-dreamspace-project-a-workbook-and-toolkit-for-critical-praxis-in-the-american-art-museum-part-3/

experienced by U.S.-based *Incluseum* stakeholders? Moreover, the interviews will allow a probe into how the *Four Interacting Levels of System Change for Cultivating Inclusion* model relates (or not) to their perceptions and experiences.

Data Collection

I will email the above stakeholders and invite them to participate in the interview. Once they agree, I will send them a participant consent form. Ahead of the interview, stakeholders will receive the *Four Interacting Levels of System Change for Cultivating Inclusion* model to give them time to review it before out meeting. Interviews will be synchronously mediated, that is, conducted remotely via Skype or Zoom, allowing for both synchronous audio and video connection. Interviews should last no longer than an hour and will be recorded with the interviewees' consent.

The mediated approach to interviewing presents the major advantage of connecting physically distributed individuals that might not easily be able to meet face to face (Tracy, 2013). This is the case here, as stakeholders are distributed across different cities and states (e.g., Chicago, IL; Pittsburgh, PA; Boston, MA; and Gainesville, FL). Moreover, many of the stakeholders are already accustomed to collaborating with *The Incluseum* from a distance through technological means (e.g., Skype, Google Document, etc.). I would argue that this ability to connect across space offsets the often-cited disadvantage of the mediated approach to interviewing, that is, mediocre embodied and nonverbal data (Ibid.).

Data Analysis Plan

Interviews will be transcribed. Transcripts will then be analyzed inductively through an iterative process (see Tracy, 2013). Through this process, themes and sub-themes will emerge to characterize the data and relative to the two guiding research questions.

When a first draft of the findings is complete, I will send it to some or all of the interviewees for member reflections. The practice of member reflections contributes to the credibility (i.e., dependability and trustworthiness) of the qualitative account, as it increases the multivocality of the narrative by allowing "for sharing and dialoguing with participants about the study's findings, providing opportunities for questions, critiques, and feedback, affirmation, and even collaboration" (Tracy, 2013, p. 238). As Tracy notes, the practice of member reflections differs from that of member checks, in that checks "emphasize the need for *correspondence* between the researcher's findings and the participants' viewpoints" while reflections "suggest that participant feedback is valuable not as a measure of validity, but as a space for additional insight and credibility" (Ibid.). In other words, reflections amplify the co-constructive nature of the text (i.e., findings) through an explicit invitation to collaborate in the meaning-making process, which leads to richer and deeper analyses. I favor this approach to data analysis since it is congruent both with my philosophical stance as a researcher (see section 4.1) and how Aletheia and I have carried out our work with *The Incluseum* (see section 4.2, and 4.2.3 specifically).

Interview Guide

- In your work in museums and beyond, you've been an advocate, even activist for inclusion (and the type of systemic change that genuine inclusion entails).

    - Could you tell me about why you think that greater inclusion in museums is important?
    - How did you get involved in this advocacy and activism work?
    - Do you feel like the word "inclusion" aptly describes your work and the change that you think should happen in museums? What does this word open up? What does it limit?
- Considering the last 7 years, how would you characterize the evolution of inclusion-related work and advocacy and activism in the museum field? What has changed? What has remained the same?
- How you describe the present moment regarding inclusion-related work and advocacy and activism in museums? (Where are we now?)
- In your opinion, what is the growing edge related to inclusion work and advocacy and activism in museums? What needs to happen next?
- Considering the *Four Interacting Levels for Cultivating Inclusion*:
    - Focus on, and then react to the Individual Level of Change. What comes to mind when you consider these strategies? Would you make any changes to these strategies? Should anything else be included?
    - Focus on, and then react to the Group Level of Change. What comes to mind when you consider these strategies? Would you make any changes to these strategies? Should anything else be included?
    - Focus on, and then react to the Organizational Level of Change. What comes to mind when you consider these strategies? Would you make any changes to these strategies? Should anything else be included?
    - Focus on, and then react to the Societal Level of Change. What comes to mind when you consider these strategies? Would you make any changes to these strategies? Should anything else be included?

- Taking a step back, do the four levels presented in the *Four Interacting Levels of Change for Cultivating Inclusion* encapsulate, in your view, the areas that need to be strategically targeted for greater inclusion?
- In your view, what are the greatest challenges to cultivating inclusion in museums?
- Are there any other thoughts you would like to share with me?

Appendix D: Survey

Description and Rationale

To further explore how U.S. museum practitioners perceive and experience the cultivation of inclusion in museums, along with the state of practice pertaining to inclusion in U.S. museums, I have designed a survey for U.S.-based *Incluseum* readers, or those who have opted into following *The Incluseum* blog platform. More specifically, the survey is geared towards the *museum practitioner stakeholder group*. These individuals are embedded in many different local museum systems who are going to be asked to answer questions based on their unique professional context, position, and experiences. As a whole, this quilt-like assemblage of individual answers will bring multi-faceted insights to my research questions.

The survey is made of 109 questions, most of which in a Likert scale format that probe the extent to which respondents agree with a statement (see Appendix D). The main part of the survey was crafted using the key questions presented under the strategies of each of the level in the *Four Interacting Levels of System Change for Cultivating Inclusion* model. Each key question was turned into a statement that participants are asked to rate (from strongly agree to strongly disagree). Questions in the survey are, therefore, organized into the four main categories of the model – individual, group, organizational, and societal.

Additionally, some questions come from other complementary sources to further enrich the data set. Specifically questions 22-33 are taken from the *Diversity, Equity, Accessibility, and Inclusion Survey* designed by the Minnesota Historical Society, adapted by the Minneapolis Institute of Art, and reproduced in the MASS Action. Questions 61-65, 70, and 77-82 are taken from the *of/by/for/all* organizational self-

assessment presented on the project's website and freely available to visitors of the platform.

Questions 83-105 relate to *The Incluseum* and will allow me to learn more about how the readers have heard about the platform, how they engage with it, their perceptions of the platform, along with what they would like to see more and less of. Answers to these questions will bring additional richness to the case description (see section 3.2) and respond to the critical consideration "Impact?" in section 3.2.2. Finally, questions 106-109 ask respondents about their demographic information.

Overall, the survey allows for the generation of both qualitative and quantitative data. The quantitative data, gathered from the answers to the Likert scales and matched to the different strategies of the *Four Interacting Levels of System Change for Cultivating Inclusion* model will reveal tendencies in terms of the state of practice and where priorities lie regarding needs. Qualitative data will be gathered through stand alone open-ended questions (e.g., What is the case for inclusion in my institution?) and the open-ended invitation "please say more" included with each quantitative question. This invitation allows respondents to share details and particularities of how inclusion is perceived, experienced, and enacted in their own institutions. In other words, since any given institution is its own system, particularities of these unique systems will be brought into dimension through the open-ended questions, bringing more texture and depth to the quantitative data.

Including this dimension of open-endedness is importantly in line with the social constructivist stance to data collection (see section 4.1.2). Indeed, although the quantitative aspect of the survey will be useful to paint the broad landscape of U.S. museums (i.e., the state of practice), the qualitative dimension aims to allow for nuancing the landscape with the context-sensitive nature of the respondents' realities. This is furthermore aligned with the value of case study research highlighted previously

(see section 4.1.3.a). It respects "the wisdom of everyday reason as practiced in contextualized settings" in order to unearth "situated meanings in complex social settings" and thereby contribute to "the body of knowledge indispensable to our capacity to interpret and navigate the social world" (Schwandt and Gates, 2018, p. 353).

Data Collection

The survey will be hosted in Qualtrics and piloted with a couple of museum colleagues prior to launching. It will be open for a month and is projected to take about 30 minutes to complete. Participation will be anonymous, but will allow for respondents to choose to share their identity and email address for any potential follow up. Since *The Incluseum* readership is international, my promotion of the survey will indicate that I am only seeking participation U.S.-based respondents who currently work in a museum.

The survey will be disseminated through *The Incluseum's* online channels including:

- *The Incluseum* blog (www.incluseum.com)
- *The Incluseum's* Twitter account (@incluseum)
- *The Incluseum's* Facebook page (@TheIncluseum)

These channels are particularly well suited for the dissemination of the survey, as these are the outlets that we have used to communicate with readers, i.e., the intended audience for the survey, since *The Incluseum* was launched in 2012.

Data Analysis Plan

After being open for about one month, I will close the survey and proceed to organizing and analyzing the data. I anticipate utilizing a multi-methods approach to data analysis:

- Quantitative measurements will be performed on the data generated from the close-ended questions and Likert scales.
- Qualitative, interpretive analysis will be applied to the data produced from the open-ended questions, leading to insightful thematic categories. However, depending on the amount of qualitative answers provided, this analytical approach might prove itself obsolete, in which case answers to open-ended questions will be treated as illustrative examples.

Survey

Dear reader, dear contributor, dear friend,

It has been our delight to connect and share with you over the last 7 years. *The Incluseum's* goal has been to collectively and collaboratively inquire about inclusion in museums; how it is understood and enacted, along with the opportunities and challenges it presents to contemporary museum practice.

At this moment, and in the context of my PhD studies, I am seeking to better understand the following two questions:

- **What insights into the state of practice pertaining to inclusion in U.S. museums does *The Incluseum's* content provide?**
- **How is the cultivation of inclusion perceived and experienced by U.S.-based *Incluseum* stakeholders?**

I would appreciate your help in shedding light on these questions; I value your time and perspectives whether you have been connecting with *The Incluseum* since the beginning 7 years ago or are just recently tuning in, whether you are based in the U.S. or

elswhere. However, since the context of the research project is the U.S. museum field, I am only seeking participation from those of you situated in the U.S.A. and are currently associated with a museum or museum-like institution.

The survey below is made up of 109 questions divided into 4 sections: Your professional background, Your experience with diversity, equity, and inclusion in museums, Your experiences with The Incluseum, and Your demographic information. In total , the questionaire should take you about 30 minutes to complete. Altough all questions are optional, you are encouraged to be as complete as possible, particularly with each open-ended prompt, for example, to "please say more". While your participation is anonymous, you are ivited to share your email address with me at the end of the survey, if you wish, for any potential follow up questions or communication.

Please contact me, Rose Paquet (rosepk@uw.edu) if you have any questions or concerns. Thank you for your participation!

Your professional background

1. What is your current professional title?

2. Where do you work? Institution, country, and department:

3. Please briefly describe your day-to-day work. How do you take diversity and inclusion into consideration if at all?

2. Your experiences with inclusion, diversity, and equity in museums

4. My working definition of inclusion is:

5. I have worked to develop cultural competency and intelligence.
(Cultural competency is understood as one's ability to understand, communicate with, and effectively interact with people across cultures.)

. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree
. I don't know

Please say more:

6. I expose myself to beliefs, norms, and situations I'm unused to and are outside of my comfort zone.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

7. I engage in leaning opportunities that expand my worldview.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

8. I can recognize my unconscious biases.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree
. I don't know

Please say more:

9. I have participated in unconscious bias training.
. Yes
. No
. I don't know

10. I am aware of the privilege I derive from certain identities I hold.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree
. I don't know

Please say more:

11. I understand how my intersecting identities impact my experience in and of the world.
. Strongly agree
. Agree
. Neutral
. Disagree

. Strongly disagree
. I don't know

Please say more:

12. I have spent time reflecting on my core values, identities, emotions, motives, and goals.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree
. I don't know

Please say more:

13. I have a holistic, self-aware sense of myself.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree
. I don't know

Please say more:

14. My department/work group has formulated strategies and work plans that include diversity and inclusion in their goals and outcomes.
. Yes
. No
. I don't know

Please say more:

15. My department/work group fosters team-learning skills in critical listening, communication, and conflict resolution.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree
. I don't know

Please say more:

16. My department/work group offers ways for staff to hone their anti-oppression skills.
. Yes
. No
. I don't know

Please say more:

17. My department/work group is accepting and respectful of group differences.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

18. My work group/department has formulated ground rules for respectful behavior.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

19. My workplace is working towards eliminating imbalances of power between various work groups at our institution.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

20. Conflicts and differences among colleagues are dealt with in a productive way.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

21. Everyone in my work group/department feels safe sharing their perspectives and participating fully as themselves.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

22. I can have genuine conversations with others without needing to involuntarily hide relevant parts of myself.
. Strongly agree

. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

23. I can be myself around others at work.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

24. I need to conceal or distort valued parts of my identity, style or individual characteristics.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

25. I can share ideas, opinions, feelings, perspectives - especially when they differ from those of others - without fear of negative repercussions.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

26. I am treated fairly, without discrimination or barriers based on my identities.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

27. I can be transparent about and proud of my social identities.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

28. I believe my colleagues notice and value diversity of all types.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

29. I am treated as a valuable team member.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

30. At my museum, we are part of the same team, even when we disagree.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

31. My museum provides sufficient resources to help me feel included.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

32. My department employs a decision-making process that values the input of all employees.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

33. I am included in making decisions that affect me.
. Strongly agree

. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

34. How would I describe the case for inclusion in my institution?

35. At my museum, we are working to decenter the "authoritative" curatorial voice and allow others to collaborate on determining how to best express ideas.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

36. At my museums, we encourage the sharing of counter narratives, or multiple readings of an object.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

37. At my museum, we have conducted a critical review and/or culturally responsive evaluation of the whole of our interpretive program.
. Yes
. No
. I don't know

Please say more:

38. I know the context in which my museum's objects were collected.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

39. I know whose stories my museum collections tell and do not tell.
. Strongly agree
. Agree
. Neutral
. Disagree

. Strongly disagree

Please say more:

40. My museum invites participation and knowledge co-creation from the communities we serve or would like to serve.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

41. My museum is inclusive of the broadest possible public.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

42. At my museum, we reflect our community in all aspects of our structure and programming.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

43. At my museum, we are documenting and measuring growth in inclusion-related work.
. Yes
. No
. I don't know

44. Everyone at my museum is working towards greater cultural competency.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

45. We are being given resources to grow cultural competency among my museum's staff.
. Strongly agree

. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

46. At my museum, we have set up accountability frameworks to guide and deepen our inclusion work.
. Yes
. No
. I don't know

Please say more:

47. At my museum, we have hired someone to help shepherd our inclusion efforts.
. Yes
. No
. I don't know

48. At my museum, we are actively working towards our inclusion vision.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

49. At my museum, we have identified desirable employee assets that move the museum towards our inclusion efforts and vision.
. Yes
. No
. I don't know

Please say more:

50. At my museum, we have examined the hiring process to remove biases at every step along the way.
. Yes
. No
. I don't know

Please say more:

51. My museum prioritizes attracting diverse candidates.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

52 My museum prioritizes the retention of diverse staff.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

53. My museum has effective recruitment strategies to engage candidates from diverse communities.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

54. At my museum, we are investing in developing leaders at every level of the organization who have inclusive skills and can model inclusive behaviors.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

55. My museum has a structure in place for staff input in decision-making.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

56. Leaders at my museum consult frontline staff when making decisions.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

57. My museum integrates a respect for diverse perspectives in decision-making.

. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

58. What is keeping my museum from moving towards greater inclusion? What barriers, challenges, patterns of resistance exist?

59. At my museum, each department is formulating and enacting inclusion goals and increasing partnerships.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

60. At my museum, we understand the need to be of and by our community for genuine and successful inclusion.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

61. My museum welcomes people of diverse backgrounds, ages, and abilities.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

62. At my museum, our audience/patrons reflect the diversity of our local community.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

63. At my museum, our staff reflects the diversity of our local community.
. Strongly agree
. Agree
. Neutral

. Disagree
. Strongly disagree

Please say more:

64. At my museum, our board reflects the diversity of our local community.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

65. At my museum, the content and programs we offer reflect the diversity of our local community.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

66. My museum utilizes policies and practices that create a culture of inclusion.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

67. My museum provides continuing education and training opportunities for all employees to better understand the practice of diversity, equity, accessibility and inclusion.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

68. My museum translates what it learns about diversity, equity, accessibility and inclusion into action.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

69. Are my museum's entrances welcoming and accessible? What message might its architectural style communicate to passersby?

70. Does my museum offer…

A seating in all publicly-accessible areas?
B accessible program areas for people with physical disabilities?
C meeting space for partners and community members to use?
D freely accessible wifi?
E text/signage written at 6th grade reading level?
F programs/content in all languages spoken by 20%+ of community residents?
G changing tables in bathrooms?
H gender-inclusive bathrooms?
I none of the above.

71. At my museum, exhibitions allow for audience voices and narratives.

. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

72. At my museum, when representing a particular culture or experience, the interpretation is grounded in first-hand accounts.

. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

72. At my museum, we have considered how various identities — sex, gender, race, ability, religion, class, sexual orientation, Indigeneity, etc. — inform the stories we tell and how they are received by visitors.

. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

73. When events happen in the community, we see it as our role to respond and connect.

. Strongly agree
. Agree

. Neutral
. Disagree
. Strongly disagree

Please say more:

74. At my museum, we are developing relationships and building trust with a diversity of audiences including marginalized ones.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

75. At my museum, the relationships we form with community partners are based on shared power and authority, and are they mutually beneficial.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

76. At my museum, we are creating opportunities to co-construct and co-create with multiple partners and advisors in all aspects of programing.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

77. Roughly what percentage of my museum's public programs are co-created by community members?
0-10; 10-50; 50-90; 90-100

78. My museum makes it easy for people in our local community to get involved as collaborators, volunteers, and partners.
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

79. At my museum, may community members produce their own programs using the organization's facility and/or resources?
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

80. How would you describe your museum leaders' attitude about involving the community?
A No interest, no action
B Lip service to ideas, but no commitment to action
C Supportive of action as long as it does not threaten other organizational commitments
D Willing to act and take risks to advance community-focused work

Please say more:

81. In the past year, my museum hosted a public meeting with the specific purpose to invite community members to offer feedback about the organization?
. Strongly agree
. Agree
. Neutral
. Disagree
. Strongly disagree

Please say more:

82. My museum has a stated policy of using community-based vendors wherever possible.
. Yes
. No
. I don't know

Your experiences with *The Incluseum*

83. When did you first learn of *The Incluseum*?

84. How did you learn about *The Incluseum*?
. Web link
. Google search
. From a Colleague
. In a class
. At a conference or professional event
. Other [please specify]

85. What were your first impressions of *The Incluseum*?

86. Complete the following statement: I understand *The Incluseum* to be_____

87. In total, how many times would you estimate that you've visited *The Incluseum* blog:
. 0 Times
. 1 Time
. < 10 Times
. About 25 Times
. About 50 Times
. More than 50 Times

88. In the past 12 months, how many times have you visited *The Incluseum* blog:
. 0 Times
. 1 Time
. < 10 Times
. About 25 Times
. About 50 Times
. More than 50 Times

89. I follow *The Incluseum* on social media (select all that apply):
. Facebook
. Twitter
. Instagram
. I don't follow The Incluseum on social media

90. How have you engaged with *The Incluseum*? (select all that apply)
· I have signed up to follow the blog
. I read new blogposts as they are published
. I consult the blog sporadically
· I have consulted the archives
· I have consulted the resources page
· I have consulted the exhibits page
· I have consulted the tools and publications page
. I have contributed content
. I follow *The Incluseum* on social media
. I have never consulted the blog, but am a social media follower
. Other (please specify)

91. How have you used *Incluseum* content (blog posts, tools, publications, etc.), if at all, in your professional practice and/or educational pursuits? (select all that apply and please elaborate below)
· I have shared the link to the blog with peers
· I have shared a specific blogpost with peers
· It has come up in conversation with peers
· I have used it for staff or docent training
. I have used it to help craft a program or other service at my museum
· I have used it for a class assignment
· I have used it in a class I taught
· I have used it to help develop diversity and inclusion policies
· Other (specify)
. I have not used *The Incluseum* content

92. We would love to hear more details about your answer to the last question. If you have used *Incluseum* content, please elaborate about what content you have used and how:

93. Think of the most significant time that you looked to *The Incluseum*?
. Describe the situation:
. Why did you turn to *The Incluseum*?
. What did you gather from *The Incluseum*?
. How did it help address the situation (or not)?

94. How has *The Incluseum* influenced, if at all, the way you think of inclusion in museums?

95. To what extent do you agree with the following statements:

To me, *The Incluseum* is a community of practice. (A Community of Practice is a group of people who share a craft or a profession)
[*strongly disagree, disagree, neutral, agree, strongly agree*]

Please elaborate on the extent to which you feel *The Incluseum* is a community of practice or not. (free-text)

To me, *The Incluseum* represents a diversity of perspectives on inclusion in museums.
[*strongly disagree, disagree, neutral, agree, strongly agree*]

Please elaborate on the extent to which you feel *The Incluseum* represents a diversity of perspectives on inclusion in museums or not. (free-text)

To me, *The Incluseum* presents a professional dialogue on inclusion in museums
[*strongly disagree, disagree, neutral, agree, strongly agree*]

Please elaborate on the extent to which you feel *The Incluseum* presents a professional dialogue on inclusion in museums or not. (free-text)

96. What about *The Incluseum* have you found most helpful or useful?

97. What is one thing you wish you saw more of on *The Incluseum*?

98. What are the three words that come to mind when you think of *The Incluseum*?

99. What other sources do you access to learn about inclusion in museums?

100. In the future, what is one thing you hope to see more of from *The Incluseum*?

101. What would you like to see less of on *The Incluseum*?

102. Complete the following sentence: In ten years, *The Incluseum*_____

103. Complete the following sentence: In ten years, inclusion in museums_____

104. Is there anything else you would like to share with us on your experience with *The Incluseum* and/or inclusion in museums?

Your Demographic Information

105. What is your age:
. Under 18
. 18-24
. 25-34
. 35-44
. 45-54
. 55-64
. 65-74
. Above 74

106. If you don't mind sharing, how do you identify your ethnicity (select all that apply):
. Asian or Asian American
. American Indian or Alaska Native
. Black or African American
. Hispanic or Latinx
. Middle Eastern
. Pacific Islander
. White or Caucasian
. Other:

107. If you don't mind sharing, how do you identify your gender:
. Female
. Male
. Gender Queer
. Other (please specify)

108. How long have you worked in museums and cultural heritage institutions?
. Less than a year
. 1-2 years
. 3-5 years
. 6-10 years
. 11-20 years
. 21-30 years
. 31-40 years
.` 41-50 years
. Over 50 years

109. What is your highest level of education? What did you get your degree in?

Are you willing to share your email address for any potential follow up questions and communications?

Thank you very much for your participation! Findings of this study will be shared via *The Incluseum* and other venues in 2021.

Appendix E: Authors and Blog Entries Analyzed[1]

I.D.	Blogpost Title	Author(s)	Year	Author Job Title	Author Location
1	Setting the Stage Part 1: About this Blog and Defining "Social Inclusion"	Rose Paquet and Aletheia Wittman	2012	Graduate Student;	University of Washington; Seattle Architecture Foundations, Seattle, WA
2	Setting the Stage Part 2: About this Blog and Defining "Social Inclusion"	Rose Paquet and Aletheia Wittman			
3	The Whatcom Museum Serves Homeless Adults and Families	Mary-Jo Maute; Rose Paquet (interviewer)		Education Coordinator	Whatcom Museum, Bellingham, WA
4	Facing Homelessness: Skid Road at [Storefront], Olson Kundig Architects	Aletheia Wittman			
5	Comfort and connectivity: The museum as healer	Anne Melton		Development Coordinator	NorthWest African American Museum, Seattle, WA
6	Creating a community-based music exhibition	Leen Rhee		Graduate Student	University of Washington Seattle, WA
7	Queer is Here and in our Museums!	Erin Bailey		Graduate Student	University of Washington Seattle, WA
8	The pop-up museum as a social inclusion strategy	Michelle Delcarlo		Spark!Lab National Network Coordinator	Smithsonian, Washington D.C.
9	Creating museum programs with adults experiencing poverty	Emily Leighton		Graduate Student	Rhode Island School of Design
10	Seattle's First Arts and Social Change Symposium	Rose Paquet and			

[1] Note that authors' job title and location are based on the time of their contribution.

		Aletheia Wittman			
11	Pullman Porter Blues: Voices amplified	Brian Carter; Aletheia Wittman (interviewer)		Deputy Director of Education	NorthWest African American Museum Seattle, WA
12	Multimodal approaches to learning conferences: Reflections	Jamie Walsh		Graduate Student and Founder of the Quickest Flip	University of Oregon, Eugene, OR.
13	Can exhibit be allies? Part 1	Diana Falchuk		Consultant, Artist, and Educator; graduate student	University of Washington, Seattle, WA
14	Can exhibit be allies? Part 2	Diana Falchuk			
15	Youth and Community Outreach at the Seattle's EMP Museum	Jonathan Cunningham; Rose Paquet and Aletheia Wittma (interviewers)		Manager of Youth Porgrams and Community Outreach	Experience Music Project, Seattle, WA
16	Including museums in critical mixed-race studies	Chieko Phillips		Curatorial Assistant	Northwest African American Museum, Seattle, WA.
17	Allyship and the race exhibit: Reflections part I	Robert Garfinkle		Science and Social Change Initiative Lead	Science Museum of Minnesota, MN
18	Museums and children with autism spectrum disorders	Rose Paquet and Aletheia Wittman			
19	Promoting artists of all abilities: the quickest flip project	Jamie Walsh			
20	Allyship and the race exhibit: Reflections part 2	Robert Garfinkle			
21	Reflections on our "Race in the Museum" Mixer	Rose Paquet and Aletheia Wittman			
22	A museum as a stage for dialogue: Expanding museum communities with programming for international refugees	Tara Lyons	2013	Program Manager	Buffalo History Museum, Buffalo, NY
23	Announcing www.autisminthemuseum.org: A growing online clearinghouse of ideas, resources, models, and	Lisa Jo Rudy		Museum Write and Consultant	Falmouth, MA

	information for inclusion and access.				
24	"What's it like [...] in Morrison County?": Toward a more inclusive representation of history	Mary Warner		Museum Manager	Morrison County Historical Society, MN
25	Free family membership at the Whatcom museum	Rifka MacDonald		Marketing and Membership Associate	Whatcom Museum, Bellingham, WA
26	Engaging Latino Audiences at the Denver Art Museum: My First Year as the Latino Cultural Programs Coordinator	Madalena Salazar		Latino Cultural Programs Coordinator	Denver Art Museum, CO
27	Making Contemporary Art Accessible at the Whitney Museum of American Art	Danielle Linzer		Manager of Access and Community Programs	Whitney Museum of American Art, NY
28	Tales of a museum studies grad student part 1	Kris Johnson		Graduate Student and founder of Access Indy	Purdue University Indianapolis
29	Spotlight on research–subverting the hetero-normative museum	Maria Anna Tseliou		Doctoral Candidate	University of Leicester, U.K.
30	New Paradigms for Intercultural Work in Museums–or Intercultural Work as a New Paradigm for Museum Practice? Part 1	Simona Bodo		Independent Researcher and Consultant	Italy
31	New Paradigms for Intercultural Work in Museums–or Intercultural Work as a New Paradigm for Museum Practice? Part 2	Simona Bodo			
32	Tales of a museum studies grad student part 2	Kris Johnson			
33	CALTA21: A model for bridging museums and immigrant english learners	Patrician Lannes		Founder and Project Director of CALTA21	NY
34	The Uni Project: A Portable Reading Room	Leslie Davol		Founder and Operator of the UNI Project	NY
35	Memorializing 9/11, remembering "Little Syria"	Todd Fine		Co-Founder of Save Washington Street, and Founder and	NY

				Director of Project Khalid	
36	Teenage wasteland: Museums and adolescent identity formation	Dylan High		Not specified	Burke Museum of Natural History and Nordic Heritage Museum, Seattle, WA
37	Thoughts on Object Matter: Making History in Museum Conference	Rose Paquet			
38	Chinatown community think tank: Engaging chinese speaking communities part 1	Alvis Choi (aka Alvis Parsley)		Artist, Researcher, and Curator	Toronto, Canada
39	Chinatown community think tank: Engaging chinese speaking communities part 2	Alvis Choi (aka Alvis Parsley)			
40	Access Indy: Creating a community of practice	Kris Johnson			
41	What Lies Beyond the Paraphrase?: Community Voices in Museums	Andrea Michelbach, Michelle Kumata, Mikala Woodward, and Jessica Rubenacker		Education and Communications Associate; Exhibition Specialist	Burke Museum of Natural History; Wing Luke Museum of the Asian American Experience, Seattle, WA
42	Understanding Inclusion One Educator at a Time	Kate Zankowicz		Museum Educator and Doctoral Candidate	Royal Ontario Museum and University of Toronto, Canada
43	Nina Simon on bridging and beyond at the Santa Cruz museum of art and history	Nina Simon		Executive Director	Museum of Art and History, Santa Cruz, CA
139	Museum Studies Students Facilitate Discussion about Race/Racism in a Museum	Ellen, Sarah O., Sarah T., Diana, Anna L.		Graduate Students	University of Washington, Seattle, WA
141	Museum as Community Advocates Part 1	Alicia Akins		Program Director	Traditional Arts and Ethnology Center, Laos
142	Museum as Community Advocates Part 2	Alicia Akins			
44	The journey of co-creating change Makers	Emily Hope Dobkin	2014	Youth Program Manager	Museum of Art and History, Santa Cruz, CA
45	The danger of the “D” word: museums and diversity	Porchia Moore		Doctoral Candidate	University of South

					Carolina
46	A family' first ticket to a lifetime of learning	Candice Anderson		Social Media Fellow	Cool Culture, NY
47	Shifting paradigms: the case for co-creation and new discourses of participation	Porchia Moore			
48	The road to revealing queer: an interview with curator Erin Bailey, Part 1	Erin Bailey; Jana Greenslit (interviewer)		Graduate Students	University of Washington, Seattle, WA
49	The road to revealing queer: an interview with curator Erin Bailey, Part 2	Erin Bailey; Jana Greenslit (interviewer)			
50	Re-thinking narrative productions in museums through digital storytelling workshops	Nicole Robert		Doctoral Candidate	University of Washington, Seattle, WA
51	The museum as kaleidoscope	Porchia Moore			
52	(Re)Connection in Collaboration: Zuni Collections Reviews at the Indian Arts Research Center	Patricia Baudino		Intern	Indian Arts Research Center, Santa Fe, NM
53	Radical trust	Porchia Moore			
54	Rethinking museum jobs at the museum of art and history in santa cruz, ca	Rose Paquet			
55	Seven Ways to Make the Museum System a Better Place for People of Color	Hannah Hong		Writer, Critical Thinker, Agitator, and Provocateur	Seattle, WA
56	Exhibit opening: an introduction to the power of labeling	Rose Paquet and Aletheia Wittman			
57	Including the 21st century family	Margaret Middleton		Exhibit Designer, Artist, and Craftsperson	Boston Children's Museum, MA
58	Cross-institutional partnerships: opportunities for inclusion	Porchia Moore			
59	Repatriating Knowledge: Connecting Museums and Communities Part 1	Sven Haakanson, Jr.; Rose Paquet (interviewer)		Curator of Native American Anthropology	Burke Museum of Natural History, Seattle, WA
60	Repatriating Knowledge: Connecting Museums and	Sven Haakanson, Jr.			

	Communities Part 2				
61	Pop-up museums in santa cruz	Nora Grant		Community Programs Coordinator	Museum of Art and History, Santa Cruz, CA
62	AAM's diversity and inclusion policy statement part 1	Rose Paquet (interviewer); Auntaneshia Staveloz; William Harris		State and Community Partnerships Manager and Board Officer; Senior Vice President of Development and Marketing and Vice Chair of the AAM Board of Directors	AAM and Association of African American Museums, Washington D.C.; California Center Foundation and AAM
153	AAM's diversity and inclusion policy statement part 2	Rose Paquet (interviewer); Auntaneshia Staveloz; William Harris			
63	We Can't Outsources Empathy Part 1: Thoughts on AAM's Diversity and Inclusion Policy	Gretchen Jennings		Museum Educator, Administrator, and Exhibition Project Director	Wasington D.C.
64	We Can't Outsources Empathy Part 2: Thoughts on AAM's Diversity and Inclusion Policy	Gretchen Jennings			
65	4 steps for successful museum social work	Zachary Stocks		Seattle-based museum thinker	Seattle, WA
66	Museumopplis: teens research and prototype museums of the future	Aletheia Wittman			
67	Social justice alliance of museums (SJAM)	David Fleming		Director	National Museums Liverpool , U.K.
68	Incluseum design session with museum of northwest art	Aletheia Wittman			
69	Responding to the Events in Ferguson and Beyond: The	Chieko Pilips and		Exhibition Manager;	Northwest African

	Northwest African American Museum's Example	Leilani Lewis		Creative Arts Administrator	American Museum, Seattle, WA
70	Joint Statement from Museum Bloggers and Colleagues on Ferguson and Related Events	Aleia Brown, Elisa Granata, Gretchen Jennings, Steven Lubar, Maragret Middleton, Porchia Moore, Mike Murawski, Linda Norris, Paul Orselli, Rose Paquet, Ed Rodley, Adrianne Russell, Nina Simon, nikhil trivedi, Rainey Tisdale, Jeanne Vergeront, Aletheia Wittman			
140	"Radio Magica Libera Tutti!": An Innovative and Inclusive Project to Guarantee Children Playful Digital Accessibility to the Artistic Heritage of the Veneto Region	Elena Rocco		Assistant Porfessor	University of Venice Ca' Foscari, Italy
146	Racial Equity Resources	Rose Paquet			
71	Twitter chat: #museumsrespondtoferguson	Aleia Brown and Andrianne Russell	2015	Co-founder of #MuseumsRespondtoFerguson and #BlkTwitterstorians, Graduate Student; Co-founder of #MuseumsRespondtoFerguson, Museum Educator, Writer, and Non-Profit	University of Michigan; Unspecified

				Consultant	
72	Oprresion: A Museum Primer	nikhil trivedi		Web Developer, Composer, and Activist	Chicago, IL
73	Introducing museum of impact	Monica Montgomery		Cultural Entrepreneur, Action Director, Founder and Curator of Museum of Impact	NY; Lewis Latimer Historic House, NY
74	Discovering our inclusion model: the national public housing museum	Daniel Ronan		Manager of Public Engagement	National Public Housing Museum
75	Museums and the Reproduction of Disadvantage	Emily Dawson		Lecturer	University College, London, U.K.
76	Why think about equity and museums?	Emily Dawson			
77	Challenging oppression in museums	Emily Dawson			
78	Incluseum Tour Notes on the Indigenous Beauty Exhibit	Aletheia Wittman			
79	High art connect: blogging for social engagement at the high museum of art	Nina Pelaez		Interpretation Fellow	High Art Museum of Art, Atlanta, GA
80	Pre-conference dialogue on the AAM diversity and inclusion policy statement	Timothy Hecox, Rose Paquet, Cecile Shellman, Virgil Talaid, Aletheia Wittman		AAM Diversity Committee Board members	AAM
81	Announcing the Department of Inclusion and Community Engagement at the Minnesota Historical Society Part 1	Chris Taylor		Director of Inclusion and Community Engagement	Minnesota Historical Society, MN
82	Announcing the Department of Inclusion and Community Engagement at the Minnesota Historical Society Part 2	Chris Taylor			
83	For the love of Al Green: revisiting Bunch's "Flies in the Buttermilk" 15 years later	Porchia Moore			

84	How do we turn the social justice lens inward? A conversation about internal museum labor practices.	Alyssa Greenberg		Doctoral Candidate and Co-Founder of #museumWorkersSpeak	University of Illinois, Chicago, IL
85	Reflecting on AAM	Margaret Middletong, Porchia Moore, Rose Paquet			
86	Michelle Obama, “activism”, and museum employment: Part 1	Porchia Moore, Rose Paquet, Aletheia Wittman			
87	The power of place: a collaboration with All Rise	Rose Paquet and Aletheia Wittman			
88	Trans family photo gallery project	Margaret Middleton and Matt Clowney		Exhibition Designer; Photographer	Boston, MA
89	Michelle Obama, “activism”, and museum employment: Part 2	Porchia Moore, Rose Paquet, Aletheia Wittman			
90	Activist? Activism? Museum?	Porchia Moore and Rose Paquet			
91	An intercultural tool for museums	Hannelore Franck, Yasmine Heynderickx, Anais Masure, Pierre Tanguay		PhD Candidate; Graduate Student; Graduate Student; Graduate Student and Analyst, Industry and Market Trends	KU Leuven Kulak, Belgium; University of Antwerpen, Belgium; University of Antwerpen and Red Star Line Museum; UQAM and Canada Media Fund
92	Incluseum letter to the editor in museum magazine	Rose Paquet and Alehteia Wittman			
93	Building Community for Lasting Change	Rose Paquet, nikhil trivedi Aletheia Wittman			

94	Necessary Force: Art in the Police State at the University of New Mexico Museum of Art	Traci Quinn, Rose Paquet (interviewer)		Curator of Education	University of New Mexico, Albuquerque, NM
95	Queering the museum piece in "storytelling the experiences of gender and sexuality in museums"	Sarah Olivo		Graduate Student	University of Washington, Seattle, WA
96	Two Takaways from Museumnext 2015	Alyssa Greenberg			
97	Diversity and inclusion in the 21st century workshop reflection	Aletheia Wittman			
98	R-e-s-p-e-c-t! Church ladies, magical negroes, and model minorities: understanding inclusion from community to communities.	Porchia Moore			
99	Taboo: Incluseum edition	Porchia Moore and Rose Paquet			
100	Michelle Obama, "activism", and museum employment: Part 3	Joseph Gonzales, Nicole Ivy, Porchia Moore, Rose Paquet, Aletheia Wittman		Director of Museum Communication Program; Museum Futurist	Philadelphia University for the Arts; AAM
101	Towards an anti-oppression manifesto	nikhil trivedi			
102	The open museum in Glasgow, Scotland	Rachel Erickson		Outreach Assistant	Glasgow Open Museum
103	On the 25th anniversary of the creation of the H-1B visa, a new digital exhibit launches	Smithsonian Asian Pacific American Center			Smithsonian Asian Pacific American Center
104	Announcing the visitor of color tumblr	Porchia Moore and nikhil trivedi			
105	The Incluseum's new metadata schema: a controlled vocabulary for tagging	Gabbie Barnes and Becca Fronczak		Teen Librarian; Graduate Student	YOUmedia Hartford, MA; University of Washington, Seattle, WA
106	Can we talk about money? Tweetchat Dec. 18	Nina Simon and Aletheia Wittman			
107	We who believe in freedom cannot rest	Aleia Brown and			

		Adrianne Russell			
108	Bringing self-examination to the center of social justice work in museums	Rose Paquet and Alehteia Wittman			
136	Paradigms of Publicness Part 1: The Case for Social Justice	Aletheia Wittman			
137	Paradigms of Publicness Part 2: The Case for Social Justice	Aletheia Wittman			
109	Gender equity and museums	Aletheia Wittman, Margaret Middleton, nikhil trivedi, Erin Bailey-Sun	2016	See above for first 3; Independent Museum Professional	Seattle, WA; Boston, MA; Chicago, IL; Seattle, WA
110	So you want to give your internship program an ethical makeover…	Emily Turner		Museum Educator	Museum of History and Industry, Seattle, WA
111	The why of D&I: An (afro)futuristic gaze at race and museums	Porchia Moore			
112	Mashing the fruit: fallen fruit's paradise and opportunities for more inclusive museum curation and art	Daniel Ronan			
113	Engaging with homeless adults	Rose Paquet			
114	LGBTQ Alliance's welcoming guidelines for museums	LGBTQ Alliance			Washington D.C.
115	The Dreamspace project: a critical workbook and toolkit for critical praxis in the American art museum part 1	Alyssa Machida		Interpretive Specialist	Detroit Institute of Arts
116	Oppression: a museum primer–update	nikhil trivedi			
117	The Dreamspace project: a critical workbook and toolkit for critical praxis in the American art museum part 2	Alyssa Machida			
118	A statement, a commitment	Aletheia Wittman			
119	Public trust and art museums	fari nzinga		Adjunct Professor	Museum Studies at Southern University, New Orleans, LO
150	A Checklist Toward Creating Anti-Oppressive Spaces Online	Trish Oxford and Sarita Hernández		Conference Program Co-Chair of MCN	Reynolda House Museum of American

				and Assistant Director of Marketing; Graduate Student	Art, N.C; University of Illinois, Chicago IL.
120	Artifacts on air	Emily Meikle	2017	Graduate Student	University of Toronto
121	LACMA intern thoughts: Casta paintings and some race potions	Angela E. Medrano		McDermott Intern for Gallery and Community Teaching	Dallas Art Museum of Art, TX
122	Sites of conscience: truth, reconciliation, resistance	Aletheia Wittman			
123	On creating the museum of Minneapolis	Jaden Hansen		Founder of the Museum of Minneapolis	Minneapolis, MN
124	Letter to Young Museum Professionals of Color or What Transpires on a Long-Haul Career when Confronted with Racism in Museums	Radiah Harper		Arts and Museum Management Consultant	Not specified
125	Whiteness and museum education	Hannah Heller		Museum Educator	NY
148	MASS Action 2017 Convening	Aletheia Wittman			
149	I Read to Survive	Andrea laroc		Independent Art Historian, Museum Professional, and Founder and Executive Director of the CORAI Project	Unspecified
151	Reading for What Is and What Might Be	Therese Quinn		Director of Museum and Exhibition Studies	University of Illinois, Chicago
152	Reading in Troubled Times	Karen Carter		Executive Director	Myseum, Toronto, Canada
126	The Dreamspace project: a critical workbook and toolkit	Alyssa Machida	2018		

	for critical praxis in the American art museum part 3				
127	Think/feel: towards more meaningful encounters with identity-based art	Ariana Lee		Museum Professional, Artist, and Dreamer	Museum of Fine Arts, Boston, MA
135	Anti-prison organizing and museums: the politics of remembering and forgetting	Therese Quinn, Matthew Yasuoka, Jose Luis Benavides, and other member of the Illinois Deaths in Custody Project		Director of Museum and Exhibition Studies; Graduate Student; Artist, Filmmaker, Writer, and Arts Educaor	University of Illinois, Chicago; Loyola University School, Chicago, IL; Chicago, IL
128	Interpreting slavery in historic cities	Rose Paquet			
129	I am the person sitting next to you	Anonymous		Not specified	Not specified
130	Museopunks action recap	nikhil trivedi		Application Developer and Social Justice Activist	
131	The smithsonian Asian Pacific center's cultural lab manifesto playbook	Andrea Kim Neighbors		Education Specialist	Smithsonian Asian Pacific American Museum, Washington D.C.
132	An introduction to Mass Action toolkit from the co-founder	Elisabeth Callihan		Head of Mulit-Generational Learning	Minneapolis Institute of Art, MN
133	Expanding care: curation in the age of engagement	Aletheia Wittman	2019		
144	Factories of Stories	Simona Bodo			
145	Exhibitions for Social Justice	Elena Gonzales		Independent Scholar	Chicago, IL
134	Uncovering white supremacy culture in museum work	Hannah Heller, nikhil trivedi, and Joanne Jonnes-Rizzi	2020	NY based Freelance Educator; Director of Engineering and Social Justice Activist; Vice President of Science,	NY; Chicago museum, IL; Science Museum of Minnesota, MN

				Equity, and Education	
138	Feeling Van Gogh–Making Vincent Van Gogh's Art more Accessible	Harma van Uffelen		Curator of Education	Van Gogh Museum, Amsterdam

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