

Understanding Feelings of Inclusion and Exclusion
for Black and Brown Students in Museums

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Abstract

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Museums have been making efforts to make their practices more inclusive. Research suggests that despite these efforts Black and Brown visitors experience a sense of alienation when visiting museums. The purpose of this research study was to better understand how and when students of color feel inclusion and exclusion during a field trip at a museum. 15 students participated in two focus groups held in two different cities. Results suggest that students experienced inclusion when they were met with kindness from staff and other visitors, there was content that aligned with their interests, and if they viewed the museum as a quiet, self-reflective space. Results also suggest that students experienced exclusion when they felt out of place amongst other visitors, content did not reflect them or their interests, they experienced discrimination due to the intersection of their race and age, they had unpleasant interactions with staff members, and when they observed a lack of diversity in staff members. These findings suggest that the inclusion efforts a museum does or does not take are noticed by Black and Brown students and can impact how comfortable or not they feel when in the space. This can inform actionable steps that cultural institutions can take to make their practices more equitable.

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Chapter 1: Introduction

As a Black woman who grew up in a predominantly white town and attended predominantly white institutions all my life, I was lucky enough to be raised by highly engaged parents who exposed me to as many different cultural institutions and events that they could take me to. During these outings, I would rarely if ever see anyone who looked like my family and would be reminded of our otherness through the way we were treated. These reminders of otherness continued in and out of the classroom through statements and actions that were both overtly and unintentionally racist. I had to turn to my parents to help me navigate through these interactions because none of my white teachers knew how to have conversations about race. As I grew older, I got to see this from the other side. I briefly taught at an elementary school that was 99% Black. When we would go on field trips, I would see the lack of preparation and often a strong hesitation to be welcoming or even fully engage with our students from the staff of the institutions we visited.

It was not until I started working for a museum where the education department took decolonization work seriously that I started to see what was causing this disconnect. The managers of the department recognized that it was important for their educators to have anti-bias training because of the city's complicated history with race and the fact that we regularly worked with Black students. This training reflected in our work - my majority white coworkers expressed being more comfortable discussing issues surrounding race and our students often stated that they felt safe and welcome while on our field trip tours. Unfortunately, these practices were not reflected museum wide. I watched Black students who were highly engaged during programs that highlighted civil rights become uninterested as they were presented with content that they struggled to relate to. I also observed my coworkers in other departments not recognize

the value of decolonization work and how that informed their decisions. This showed me how the choices made by staff to learn about and understand other races has a real impact on how Black and Brown people feel about a museum. I believe that by making a genuine effort to make Black and Brown students feel welcome, museums would be working against their colonial pasts by supporting the learning of students who have been historically and are currently ignored or overlooked.

Classroom field trips to museums have long been viewed as opportunities to expand students' education outside of school (DeWitt & Storksdieck, 2008). Museums offer the opportunity for students to learn in a different, more hands-on way that is not normally possible in a classroom and teachers recognize that (Cox-Petersen et al., 2003). Both schools and museums recognize that these out of classroom learning experiences allow students to explore a multitude of interests in a different setting while providing a novel experience, which can allow them to remember information and experiences they had long after the trip has ended; students were interviewed years after their museum visits and “concluded that high personal involvement, links with the curriculum and multiple visits to the same institution enhanced long-term impact” based off of their descriptive retellings of their experiences (DeWitt & Storksdieck, 2008; Falk & Dierking, 1997). The memories that students create in museums provide a novel way to connect with material that lasts long after they leave which encourages them to be life-long learners (Cox-Petersen et al., 2003; Falk & Dierking, 1997; Greene et al., 2014).

Museums have also shown that they understand the importance of school visits to their institutions through the resources that they dedicate to providing educational programming (Falk & Dierking, 1997). Institutions dedicate a considerable amount of their budgets to education efforts because providing a public education space is central to many museums' missions

(Anderson et al., 2015; Ng et al., 2017). It is also important to museums to create positive experiences for visitors early in their lives if they hope for them to remain museum visitors when they become adults who have more agency over how they spend their time (Greene et al., 2014).

Because of this shared understanding of the importance of museum visits for students, there has been a lot of research on the effectiveness of different teaching strategies during field trips to museums to reach students with a wide variety of learning styles but they rarely take a student's background into consideration (Burgard & Boucher, 2016). While museums are typically portrayed as places to reflect and recharge, these restorative actions can be difficult for Black and Brown visitors in an institution that upholds elitism and white supremacy (Anila, 2017; Imbler, 2019). This elitism can be felt by visitors of all ages, including children, and can give some the impression that museums are not places for them (Archer et al., 2016; Burgard & Boucher, 2016).

Over the past few decades, decolonization has been a prominent theme in museum efforts (Burgard, & Boucher, 2018; Ng et al., 2017). Many institutions have come to realize that no story can honestly be told in its entirety without the contributions of multiple perspectives (Kauffman, 2018). Some examples of the work museums are doing to decolonize their practice includes repatriation efforts in collections, changes in hiring practices to make the process more equitable and staff more representative of communities, and to make more inclusive programming.

This trend is particularly present in many education departments across the country that are also working to make their programming more inclusive (Ng et al., 2017). Because museum education departments are so deeply involved with the public, they have an obligation to understand the communities they serve and be voices for social justice and anti-racism

(Anderson et al., 2015; Ng et al., 2017). Museum educators in particular have a unique opportunity to break down white supremacy through their interactions with visitors (Dewhurst & Hendrick, 2016; Harper & Hendrick, 2017). However, when working to dismantle white supremacy in educational practices, museums professionals have not taken into consideration the race of the students they are teaching and how learning in spaces that were originally created to uphold white supremacy could specifically affect the experiences of Black and Brown students.

The problem that this thesis intends to address is the lack of information on how museums can create welcoming environments for children of color, even though museums have historically been places that center white supremacy, by learning about their experiences. Much of the research surrounding children's learning in museums treat all children the same and fail to highlight how these experiences might be different for children of color. This lack of understanding of the experiences of students of color is problematic because it can prevent these students from having impactful, meaningful learning experiences while visiting museums.

The purpose of this research study is to better understand how and when students of color feel inclusion and exclusion during a field trip at a museum. This study was guided by the following research questions:

- When do Black and Brown students feel included during a field trip at a museum?
- When do Black and Brown students feel excluded during a field trip at a museum?
- To what extent are moments of inclusion/exclusion influenced by elements of the field trip?

Despite the research that shows that a visitor's background has a strong influence on how they perceive information presented by museums, we still have a limited understanding on how race influences a student's experience in a museum (Burgard & Boucher, 2016). This information is necessary to understand Black and Brown students learning and to inform changes to make museums more inclusive spaces. This research will contribute towards work being done to make museums more inclusive, better serve Black and Brown students, and will inform best practices on how to conduct programming with Black and Brown students.

Chapter 2: Review of Literature

To develop a better understanding of how students of color experience a school field trip to a museum, an analysis of related literature is necessary. This research included three main areas, which include a) the history and effects of white supremacy in museums, b) the decolonization efforts in museums today, c) the experiences of visitors of color to museums, and d) understanding school visits to museums. This chapter will synthesize the literature to highlight what is and is not known in this area of study.

The History and Effects of White Supremacy in Museums

To understand why the experiences of students of color during a field trip might be different than their white counterparts', one must first understand how white supremacy has influenced the development of museums across the world. This section is meant to synthesize this history and show the lasting effects of white supremacy in museums.

How museums have been used as a tool to preserve and spread white supremacy.

Starting from their earliest version, museums have been used to disseminate information about the dominant culture while reinforcing Eurocentric cultural standards (Bennett, 2004; Kauffman, 2018). People with power and privilege created many of the early collections that were displayed in museums and used them to spread their version of history and their hopes for the future (Kauffman, 2018). These European objects that have made up the core of collections since the beginning of museums have been and continue to be housed "in buildings that are themselves European in style, modeled after the great royal and imperial collections of England, France, and Germany. Because the centering of Europe is baked into the architecture of these institutions, some may not see the connection to white supremacy today. But white supremacists do" (Kauffman, 2018, para. 2). The extensive and prominently placed collections of western

European items placed in cold, marble buildings served as reminders that these places were meant to uphold the importance of these specific cultures.

The rise of the modern museum coincided with Enlightenment, the shift from using religion to science to explain the world (Imbler, 2019). With this increase of modern museums and interest in scientific theories, racism was often found on full display in exhibits under the guise of scientific theory (Imbler, 2019; Kennicott, 2019). A strong example of this comes from America's museum, the Smithsonian. Previously known as the National Museum, in 1903 the Smithsonian appointed Ales Hrdlicka to the position of curator of physical anthropology, which at the time was a field that focused on the study of different physical attributes of different races. Hrdlicka was considered an influential leader at the Smithsonian and was known for his study of what he called "The Old Americans," who were not Native Americans but rather the European settlers who arrived to the Americas before Italians and Jewish people had arrived. His support of eugenics and advocacy for the careful selection of "superior" types were also well known and central to his work. These scientific theories were deeply "embedded for decades into the Smithsonian, as it was into other museums and academic departments. The legacy isn't just in musty, old and now discredited journals, but also in statues and paintings, novels and poems, and in deep-seated ideas about whom museums should serve and welcome" (Kennicott, 2019, para. 9).

The presence of white supremacy in modern museums. The prominent display of the dominant culture, more specifically white culture, continued as museums gained popularity in the United States (Pieterse, 2005). White supremacy is foundational to the history of the United States and continues to affect policies and museums to this day (Burgard, & Boucher, 2018). Although many years have passed since Ales Hrdlicka had a leadership role at the Smithsonian,

plenty of controversies caused by museums' lack of understanding of or ability to address race have happened in recent years. Some of these controversies include the Enola Gay exhibit at the National Air and Space Museum, which essentially ended in the removal of the Japanese perspective of the Hiroshima bombings during World War II; the Brooklyn Museum's decision to hire a white curator to oversee their collection of African Art; and leadership in museums, like the president of the Brooklyn Museum David Berliner and other trustees, accepting money from developers who are driving gentrification in communities of color to name only a select few (Atomic Heritage Foundation, 2016; Kennicott, 2019).

When museums do approach topics discussing non-white cultures or countries, they tend to view them through a white savior lens or they neglect to mention people and instead focus on nature (Imbler, 2019). White supremacy is more than its most egregious moments; it also lives in subtle suggestions like the centering of white stories and the portrayal of white innocence that is seen in museums and historical sites (Burgard, & Boucher, 2018). This is an important issue in the museum field because the whitewashing of history and culture in museums reinforces white supremacy across the country and the world which underlines the idea that whiteness is the norm and everything else is othered (Burgard, & Boucher, 2018; Ng et al., 2017).

The centering of whiteness in museums is not only noticed by historians or people of color who visit these institutions but also by white supremacists (Kauffman, 2018). White nationalists have used imagery from museums including Renaissance sculptures, centuries old European furniture, paintings of the landscapes of European countryside, and other works that are commonly found in encyclopedic museums as backdrops to their images and their mission. They choose these images and American art museums in particular because they believe that these institutions represent pure, traditional art and therefore embody the values that their

organizations are fighting for. If even white supremacists view museums as places that uphold antiquated ideas about race and center white voices, then it is undeniable that museums need to reevaluate their messaging if they truly intend to be places for everyone.

Decolonization Efforts in Museums Today

In the past five years or so, there has been an increased effort to push diversity and inclusion initiatives in museums (Harper & Hendrick, 2017; Burgard, & Boucher, 2018; Ng et al., 2017) This coincided with an increase in people of color working at encyclopedic museums and a rise in awareness of the power museums have in public discourse (Harper & Hendrick, 2017).

There are many changes that museums are making towards decolonization. Many institutions are recognizing that it is impossible to honestly tell one succinct story with one perspective and are utilizing diversity both in staffing and collections to provide multiple narratives (Kauffman, 2018). Some museums are changing their practices to include a more diverse collection of voices in their galleries. A few examples of what some museums are doing to decolonize include intentionally incorporating contemporary and historical pieces from underrepresented groups, implementing anti-racist and anti-oppressive practices for interpreters in galleries, rewording labels to make sure they are not assuming whiteness as the norm, holding programs that highlight the stories of those who have been historically ignored, and repatriating items that were stolen or telling the truth as to how the museum acquired them (Harper & Hendrick, 2018; Kauffman, 2018; Ng et al., 2017; Sargent, 2018). These practices work together to help work against the myth that there was once a time of complete European, Christian, male dominance and that other cultures were not contributing to works both then and now (Dewhurst & Hendrick, 2016; Kauffman, 2018).

Decolonization efforts can often fall short without proper execution. Unfortunately, many decolonization efforts are often surface level and rarely address or fix the complicated biases that museums uphold through white supremacy (Ng et al., 2017; Imbler, 2019). Museum staff members of color especially feel this frustration stating that they often feel that their institutions are just paying lip service to these issues but are not making the big, institutional changes that are necessary to make their museums more equitable and inclusive (Autry, 2017; Imbler, 2019). This is often a lonely fight because, despite many institutions claiming that they are working to make their hiring practices more equitable, there are very few people of color who are hired for decision making positions in museums (Autry, 2017; Ng et al., 2017). For example, 90 of America's top encyclopedic art museums employ 730 people in the curation departments. Of those 730 curators, only 11 are Black and 634 are white (Kauffman, 2018). It is difficult to expect collections and exhibits to represent many different cultures if museum staff are so homogenous.

Having a non-diverse staff typically makes it less likely that long standing white supremacy norms in an institution will be noticed or addressed (Autry, 2017). An example of this comes from American art museums and their extensive European art collections. Collections of European art are rarely scrutinized under "colonial-era restitution claims, and few people see their galleries as sites for expanding narratives and representation" (Kauffman, 2018, para. 8). Museums need to recognize that the interpretation of these items influences how people view race in both the past and in the present. Instead of taking the responsibility to provide this complex interpretation to their guests, it is common practice for museums to outsource this work to artists of color who are invited to participate in the museum space on a temporary basis (Kauffman, 2018). This forces people of color to do the heavy lifting of addressing white

supremacy and conveys the message that fighting for racial equity in museums is extra and temporary instead of integral to the foundation of museums.

Resistance to change makes the decolonization process that much more difficult.

Decolonization work is often met with resistance because of the challenges they present to the status quo, but to do real equity work institutions need to be willing and able to dismantle central practices that are upholding white supremacy in the institution and replace them with norms that make inclusion possible (Anila, 2017). Many examples exist of racial equity minded employees suggesting initiatives that would make their spaces more inclusive to then be shut down by other employees because they believe that it would be too political and would cause more trouble than it was worth (Anila, 2017). Much of this resistance comes from the idea that museums should take a neutral stance and just present the facts. The idea that museums could ever be neutral is a fallacy that has been holding back decolonization efforts (Autry, 2017; Dewhurst & Hendrick, 2016; Kauffman, 2018). When an institution makes decisions about what topics will or will not be addressed within their walls and how they will go about discussing them, they are taking a stance, and therefore relinquishing any sense of neutrality, on what they view as important enough to address in their institution (Autry, 2017). It is the museum professionals' duty to remind themselves and visitors that museums hold power and the very act of deciding what will or will not be discussed within their walls makes them not neutral (Autry, 2017).

Visitors of Color in Museums

Despite laws that are in place to protect people against discrimination, people of color still experience racism in their daily lives (Schneider & Kivel, 2016). These laws are important, but workplace culture and biases are harder to legislate (Schneider & Kivel, 2016).

Unfortunately, museums are not exempt to these overt and subtle instances of racism (Anila, 2017; Imbler, 2019).

The alienation of Black and Brown people in informal learning spaces. Although museums are often seen as spaces where visitors can relax and recharge, these same spaces can elicit a sense of trauma and alienation for visitors of color (Anila, 2017; Imbler, 2019). Museums tend to uphold elite values, which includes white supremacy, while othering anyone who does not fit into those values (Anila, 2017). This elitism is often palpable and is something that can even be felt by children of color making them think that places like museums, orchestra halls, and galleries are not meant for them (Archer et al., 2016; Burgard & Boucher, 2016). These feelings of being unwelcome create both current and long term problems; today only about 6% of museum visitors are Black and the Black and Brown people who do visit and feel unwelcome are less likely to have positive feelings about the museum content therefore making them less likely to pursue those topics in the future (Archer et al., 2016; Bell et al., 2009; Sargent, 2018).

These public, informal learning environments are intended to provide learning experiences and opportunities for people at all stages of life. If people who are not part of the dominant culture do not feel welcome then they are consistently missing out on chances to gain a deeper understanding and appreciation for many different fields and these museums are not effectively serving their purpose (Archer et al., 2016; Dierking & Falk, 2010). Many types of museums, from historic houses to science museums to natural history museums, are guilty of focusing on stories about white people or presenting stories primarily from the white perspective while also making language choices that can often exclude Black and Brown audiences which plays a large role in creating this sense of otherness for these visitors making them less likely to engage (Archer et al., 2016; Garibay, 2009; Imbler, 2019).

Attempts to include the Black and Brown perspectives tend to fall flat. Even when the content of an exhibit or program is meant to be for non-white groups, they are often left out of the process which creates a surface level product that can feel like pandering (Anila, 2017). These types of exhibits often result in two dimensional stories of people of color who are presented as having little to no agency in their own lives or they completely ignore the contributions of the people and instead perpetuate exoticism by only discussing the physical aspects of their environments (Imbler, 2019).

To create museum experiences that are meant to make Black and Brown people feel genuinely accepted, it is important that they are a part of the decision making. There is currently a low percentage of non-white people in power at museums, but when Black and Brown people are given these positions we see a rise in discourse about racial issues (Kennicott, 2019). Lonnie G. Bunch III, a Black man who was the founding director of the Smithsonian's National Museum of African American History and Culture, was recently appointed as the 14th Secretary of the Smithsonian Institution. This was an exciting announcement because this meant that someone who has experience and is comfortable with talking about race and how it affects museums is in a position to create change in America's museum. We also see museums empowering people of color in their communities by making them the decision makers for their exhibits. The Wing Luke Museum of the Asian Pacific American Experience in Seattle, Washington has a Community Advisory Committee, which provides an opportunity for community members to have a voice in what is shown in the museum (Wing Luke, 2015). This committee increases community engagement and allows the museum to be a place where the community members can truly see themselves and feel like a part of the institution.

Understanding School Visits to Museums

Museums have long been considered popular, educational activities for families and schools and have been thought to supplement classroom learning (Cox-Petersen et al., 2003; Falk & Dierking, 1992, 2000; Griffin & Symington, 1997, 1998; Ramey-Gassert et al., 1994; Rennie & McClafferty, 1996). Reciprocating this sentiment, museums show that they understand the importance of school visits to their institutions through the money and time that they invest in them (Falk & Dierking, 1997).

The importance of school tours to museums. Providing a space for public education is central to the function of museums (Anderson et al., 2015; Ng et al., 2017). One of the ways that museums reach this objective is through providing tours to schools. When working to create these programs, museum educators often consider “prior knowledge and interest of the students, the social context of the visit, teacher agendas, student experiences during the field trip, and the presence or absence and quality of preparation and follow-up” (DeWitt & Storksdieck, 2008, p. 181). Trips to museums also increase students’ interest in these institutions which can affect the likelihood of them returning (Greene et al., 2014).

Teacher expectations and student learning in museums. Schools have a long history of taking students on field trips to a wide variety of locations from museums to theaters (Greene, Kisida, & Bowen, 2014). As of recent years, there has been a shift in field trip expectations from teachers; more senior teachers view field trips as a learning experience while junior teachers see field trips as an opportunity for a reward (Greene et al., 2014). Even with that divide, museums are viewed as spaces where students are able to learn in a more exploratory manner than what is allowed at traditional schools, which can typically feel rigid (Cox-Petersen et al., 2003). Teachers and schools not only use these trips as a tool to help their students make connections to curriculum and retain information longer but to also encourage their students to be cultured

citizens who are curious and involved in the world around them (Cox-Petersen et al., 2003; Falk & Dierking, 1997; Greene et al., 2014).

Museums offer the unique opportunity for students to learn through making personal, social, and physical connections (Cox-Petersen et al., 2003; Falk & Dierking, 2000). Despite learning being something that is difficult to define and measure, museums are still believed to contribute to students learning of information, development of critical thinking skills, and increase their empathy and tolerance of groups that are not like them (Cox-Petersen et al., 2003; Greene et al., 2014)

Diversity, equity, accessibility, and inclusion in school tours. Some schools and their faculty view field trips to cultural institutions as an equalizer for their students (Greene et al., 2014). Families with access can take their children to these institutions outside of school, but less-advantaged families tend to make these visits less frequently so their children might only experience them through school trips (Greene et al., 2014). Research even suggests that students who might not typically have access to cultural institutions, including students from rural schools or schools where more than 50 percent of students receive free or reduced-price lunches, experience an increase in critical thinking and empathy skills as well as interest in coming back to a museum at higher rates than their more privileged counterparts (Greene et al., 2014). Minority students stated in a survey that they were more likely to recommend a visit to an art museum after touring one than those who had not, which suggests that exposure alone can have a positive effect on how Black and Brown students view museums (Greene et al., 2014). Because of these potential positive impacts that a museum visit could have for a student of color, it is necessary to make sure that these visits are inclusive and welcoming for all students.

Chapter 3: Methods

The purpose of this study was to better understand how and when students of color feel inclusion and exclusion during a self-guided field trip at a museum. This research was guided by three research questions:

1. When do Black and Brown students feel included during a field trip at a museum?
2. When do Black and Brown students feel excluded during a field trip at a museum?
3. To what extent are moments of inclusion/exclusion influenced by elements of the field trip?

This chapter describes the two cities these students are from, the cities' histories with race, and the museums that these groups of students visited. It also describes participant sampling methods, data collection methods, and limitations to the study.

Field Trip Visits to Museums

These schools were selected based off of the following criteria:

1. The research site was situated in a diverse city
2. The school had a high percentage of Black and Brown students
3. They students attended a field trip at an encyclopedic museum

After compiling a list of potential sites, the researcher reached out to administrators at several schools and asked if they were interested in participating in the study. Two schools responded positively.

St. Louis, Missouri

The city of St. Louis, Missouri has a long and complicated history with race. Because of its status as a border state during the Civil War, Missouri and especially the city of St. Louis was

and has been the home of many pivotal moments that affected perceptions of race across the country. One of the earliest and most notable being the case of Dred Scott in 1857 which resulted in the Supreme Court of the United States determining that Scott did not have the grounds to sue for his freedom because Black people could not be considered citizens of the United States therefore they had no right to sue in a federal court (Cooperman, 2014).

Like many cities across this country, St. Louis has a strong history of racial segregation in housing. In 1916, the city passed the first referendum in the nation to impose racial segregation on housing which prevented anyone from buying a home in a neighborhood more than 75 percent occupied by another race (Cooperman, 2014). Even though a Supreme Court case made the ordinance illegal a year later, many white neighborhoods adopted racial covenants where they would have families sign a legal document agreeing not to sell their home to anyone Black. It was not until 1948 when another Supreme Court case that began in St. Louis, *Shelley v. Kraemer*, determined that covenants like these were illegal (Cooperman, 2014).

Even though racial segregation of neighborhoods became illegal, the effects of these laws greatly impact the racial makeup of neighborhoods today and have been compounded on by things like white flight to the suburbs in the 1950s. Today in St. Louis, one can see drastic racial segregation referred to as the Delmar Divide where the population north of Delmar Boulevard is 95% Black while the population south of Delmar is almost two-thirds white (Cooperman, 2014). With approximately 45% of the city's population being Black and 44% White, the neighborhood divide is especially apparent when you move through the city (Cooperman, 2014; Data USA, n.d.). This racial divide is coupled with the lopsided governance of municipalities, corporations, banks, and cultural institutions. The neighborhood divide is also deeply ingrained in the culture of St. Louisans with many people avoiding different neighborhoods or feeling unsafe in certain

places because of stories that they have heard of violence or concerns that they will be unwelcome because of their skin color (Cooperman, 2014).

Milwaukee, Wisconsin

The city and surrounding suburbs of Milwaukee, Wisconsin have made headlines for the challenges they have faced in terms of racial equity. In recent years, Milwaukee has been ranked as one of the worst cities for Black people and is considered one of the most thoroughly racially segregated cities in the country (Schmid, 2019). The three largest racial demographics of the 592,002 citizens are Black at approximately 37%, White at approximately 34%, and Hispanic or Latinx at approximately 20% (Data USA, n.d.).

Milwaukee has a long industrial history which has resulted in a lot of migration and immigration to the area over the past century. Many Black people from the south and Mexicans were recruited to move to Milwaukee in the early to mid-1900s to fill the jobs that were being created by the industrial boom (Rodriguez, n.d.). As the area began to lose these jobs, Black and Brown people were unable to move to areas of the city that were seeing growth due to racist housing restrictions (Schmid, 2019). This inequity in the city has intensified throughout the years resulting in Milwaukee being one of the most impoverished cities in the country (Schmid, 2019). The racial inequities in the city have affected so many parts of life in Milwaukee from education to access to healthcare that the city signed a formal resolution in May of 2019 declaring racism as a public health crisis in the city (Schmid, 2019).

Despite the differences in the cities, both have a strong racial history that has impacted the way people of color live and learn. Both cities boast of their cultural institutions but there is little information on how the Black and Brown students who live in these cities feel when they visit these institutions (Burgard & Boucher, 2016). This study aimed to gain a better

understanding of when students of color experience inclusion and exclusion during their visits. At each site, students visited a medium to large encyclopedic museum for their field trip. Although there were differences in the content of the museums they visited, the experiences between the two sites were more similar than the initial criteria had laid out with both schools having self-guided tours, allowing the students to move about the museum in groups and have interactions with other visitors without a museum staff member accompanying them.

Sampling

This study explored the experiences of students who went on a school field trip to a museum in St. Louis, MO and Milwaukee, WI. Before the focus groups were held, teachers distributed permission slips to the selected classes which allowed parents to voice if they did not want their children to participate in the study. If the parents did not return the form saying that their child could not participate in the study, passive consent was obtained. Out of the students who had parent permission to participate, teachers or administrative staff at each school selected seven to ten students to participate in the focus groups.

In March 2020, the researcher traveled to one school to have the focus group in person and held the second as a video conference via Zoom Video Communications due to safety concerns as COVID-19 continued to spread across the United States. The participants were reminded at the beginning of the focus groups and throughout that this was fully voluntary and that they could opt out at any time. COVID-19 also impacted the sample size of this research. The researcher had planned on holding at least one more focus group but was unable to due to school closures.

Participants

The research consisted of 15 participants from ages 11 to 18 years. Students were asked how they racially identify; their answers included Black, Native, Nigerian-American, Mexican, and US Central American. Of the students who named their gender, 6 identified as female and 5 identified as male. All of the participants attended a field trip their school took to an encyclopedic museum.

Data Collection

Data were collected during semi-structured focus groups that lasted approximately 90 minutes. Focus groups were held during the school day on the students' campus. Both were held in classroom or workroom settings in the presence of school administrators; there was no participation from the school staff member during the focus group that was held in person, but during the focus group held over Zoom the school's staff member did help facilitate the conversation by repeating the question or response because of audio issues.

Under the recommendation of Kyana Wheeler, a Racial Equity Organizational Change Strategist, the focus groups began with establishing them as safe spaces and different activities and icebreakers unrelated to the research questions as a way to develop relationships amongst the group and the researcher. The rest of the focus groups focused on the previously mentioned research questions through whole group and small group conversations, individual and small group activities, and whole group, collaborative writing.

Cultivating a Safe Space

Creating an environment that would be considered a safe space was important to the study because safe spaces allow people to feel more comfortable participating and sharing ideas even when the topic of discussion is difficult or personal. Safe spaces are especially important

when discussing race, cultural competency, and oppression (Holley & Steiner, 2005). This contrasts with the notion that museums can often times be places of trauma for marginalized people (Anila, 2017).

Students were encouraged to not repeat what their peers said outside of the focus group and were reminded before and during the focus groups that they are welcome to share as much or as little as they felt comfortable. It was important to the researcher that the students felt valued and respected during these focus groups; establishing those shared agreements and cultivating a safe space was a large part of that.

Data Analysis

Audio recordings were done at each of the focus groups and they were used to produce qualitative data that the researcher analyzed. The researcher grouped together responses that answered one of the three research questions and looked for trends in responses by creating an emergent coding rubric.

Limitations

A limitation that impacted this study was that students were asked to reflect on field trips that they had gone on four to five months before the focus groups were held. This meant that they had to recall feelings and interactions that they had long before they ever took the time to talk about them. Ideally, the focus groups would have been held within a month of visiting the museum so that students could more easily remember the specifics of their field trips. However, due to the timeline of the research, this was not possible and students were asked to reflect back on the experiences they had.

Another limitation that affected the research were the limited opportunities for relationship building. Discussing racial microaggressions can be deeply personal and it can be

difficult to discuss these events with a stranger. Because of this, there were opportunities for the researcher to develop a relationship with the students worked into the instrument, but that does not replace building a relationship over time. Again, due to the timeline of the research, building relationships overtime was not possible so the researcher had to use the time during the focus group to connect with the students and make sure that they felt comfortable sharing their experiences.

The methods of data collection used also proved to create some limitations. The first focus group that was held in person was recorded using an audio recorder. Although the sound quality was high, it proved to be difficult to note and collect data on the nuances of having a conversation face to face without a visual recording; for example, non-verbal agreement or dissent cannot be picked up solely through audio. The second focus group that was held over Zoom was recorded with audio and video, but the audio quality was so poor that if multiple people spoke at once or spoke too quietly it was not properly recorded. These technical difficulties made it particularly difficult to collect all of the demographic data the researcher intended and attribute quotes to the correct participant during analysis.

Like the vast majority of work taking place in 2020, this research study was impacted by the pandemic caused by COVID-19. One of the focus groups was held over Zoom instead of in person due to health concerns. This made the previously mentioned relationship building more difficult because the researcher could not talk face-to-face with the students and it was also difficult to hear the voices of some of the students through the call which affected the flow of conversation. The researcher had also planned on holding at least one more focus group to have more data to analyze but was unable to plan it before schools across the country had closed and non-essential travel was discouraged.

Chapter 4: Results and Discussion

This research study investigated the experiences of 15 Black and Brown students who went on field trips to encyclopedic museums. The study examined (1) if and when Black and Brown students experience feelings of inclusion or exclusion while on a field trip to an encyclopedic museum and (2) to what extent were moments of inclusion and exclusion influenced by elements of the field trip. This chapter examines the major findings for each of the research questions.

RQ1: When do Black and Brown students feel included during a field trip?

The first research question asked students to reflect back on their field trip and describe experiences that made them feel included. To set up this conversation, the term inclusion was defined for the students by asking them to think of a place where they experience feeling included. Then, each student was asked to use one word to describe how they felt when in that space. Students used words like welcome, calm, home, peaceful, friendly, respected, relaxed, and safe when describing how it feels to be in an inclusive space which align with literature stating that inclusion fosters a sense of being valued and respected (American Alliance of Museums, 2017). Based on the definition of inclusion that was provided and the students' personal definitions of what inclusion feels like, students were then asked to reflect back on their field trips and discuss moments that gave them similar feelings.

The content of the museum played a large role in whether or not students felt a sense of inclusion during their field trip. Students discussed feeling a level of excitement and familiarity when they saw exhibits that reflect previous experiences or knowledge. One student described a prideful moment for them when asked to explain what made them feel welcome in the museum:

Different exhibits make you think about different things and I walked in here and look at the fish, you know the big thing they got fish in there and- and I'm like...It made me- it made me kind of feel good because I recognize and could identify a few different species. Like I could remember a time when I didn't know what no kind of fish was except a goldfish. So it made me feel good. And then you know, other exhibits like the ancient civilizations exhibit. I can- it really took my mind back and forth through time, actually, like, you know, all the- all the advancements in modern technologies that we take for granted today. You know how- you know, a rock was at some point somebody advanced technology, you know, so it just made me feel like this is the thinking space.

Engaging content was so influential that it could make otherwise negative experiences, described as the feeling of “a lot of people staring at us” for one student, feel more positive.

Students also described different opportunities they had to socialize with their classmates and other visitors that made them feel welcome during their visit to the museum. Both groups of students had self-guided experiences at the museums which allowed them to move throughout the museum in small groups with their peers. When asked to describe a specific moment when they felt a sense of inclusion during their visit, one student said, “I don't really have a moment, but I guess like being reunited with your friends. Like walking around the museum and just having fun being with your friends. Nothing very specific towards the museum but I guess being with my friends is always a good time.” Another student described how using an interactive with friends led to a positive interaction with other visitors and became one of the most memorable moments of their visit: “But we were at the basketball place. We were at the basketball place and we were shooting. We're just having fun balling out and then some guy came in with his son and

stuff and they started playing with us and then we were just enjoying ourselves.” Positive social interactions allowed these students to feel a sense of comfort and ease during their field trips.

The last major theme that was frequently mentioned during the participants’ moments of inclusion was how they view the museum as a space to be reflective and learn. When reflecting on trends they noticed in the collaborative poems they wrote during the focus group (see Appendix B), one student described how the atmosphere of the museum allowed them to peruse the exhibits at their own pace:

You can be quiet at the museum and I think a lot of people here enjoy a quiet place. [Yeah, calm and relaxed]. Yeah, nothing too crazy. We don't really like to be loud, surrounded by that type of energy. Just like focus. Everybody does [inaudible] everybody does what they want, read what they want, and just take everything in at a museum because there's a lot to take in. And as much as you want to take in too. So those are the main ones: being calm, relaxed, and at peace.

Students mentioned how they could “go into [their] own mind” and that they felt that they had information “at [their] fingertips” during their field trips. The space to be self-reflective allowed some students to not “[worry] about what anyone else thinks or feels” about them while they are in the museum. “Being calm, relaxed, and at peace” gave participants the space to “take in as much as [they] want to take in” during their field trips and students appreciated that the environment of the museum allowed them to do that.

RQ2: When do Black and Brown students feel excluded during a field trip?

For the second research question, participants were asked to reflect back on their field trip and share moments when they felt excluded. To frame this conversation, the researcher referenced back to the list that students made of places where they felt welcome and asked them

to list places where they did not feel welcome. Students listed places including the police station, banks, white neighborhoods, movie theaters, malls, courthouses, lawyers' offices, and big crowds. The researcher then asked how the participants decided what to put on this new list. Some used a comparison to the places where they felt included and "safe and respected in and other places where [they were] not" were a part of their new list. This practice of defining exclusion in the context of what it feels like to be included aligns with social inclusion theory discussed in the literature (Rawal, 2008). Others talked about how they did not like the way people looked at them or that they felt people were talking about them while they were in these spaces. Some participants stated they feel uncomfortable in "situations where [they] don't know what the outcome will be" while some had difficulty describing why they were uncomfortable in certain spaces because they had to "dig down when [they are] thinking about the uncomfortable situation that places or people could put you in and it's kind of harder to pick up. It's like, it's not really something you want to think of." These descriptions of exclusion from the participants were used to frame their reflection on moments of exclusion during their field trips to museums.

One theme that was present across some participants' statements about experiencing exclusion was that they felt as though they were being watched by other visitors. One student, with a few others nodding in agreement, felt that being in "a big group making lots of noise" made "a lot of Black and white people [stare at them]." While most of the other participants did not have such an inconsequential justification for why they felt watched. When asked if they would list the museum as a place they felt welcomed or unwelcomed during the focus group (see Appendix A), a student said, "I put it on the side where I don't feel respected because when I went there these white people kept looking at me like I was some- something else then them

because they kept looking at me like this [gestured] their eyes peeled [?].” This feeling of being watched made some students feel disrespected and insecure.

The content of museums also led to some participants experiencing moments of exclusion. One student described what they saw as racial bias in a program that was in the museum they visited. This participant realized that none of the students from their school were being selected to participate in a demonstration of an interactive and that everyone who was selected was white; they later realized that it was because this interactive would not work for people with physical traits that many people of their race share.

We were like at the place where some guy does all those tricks where like- where they're making people's hair spike out with electricity and stuff. I know he was only letting certain people up and like letting certain people up and me and my friends were sitting at the back row and we were like kinda- I was the only one who was trying to get on the stage but he just kept calling other people up. [So did you notice anything about the certain people did or was it just like you noticed that they weren't calling you up?] They were white. The people who were going up.

Another student was disappointed by the lack of cultural diversity they saw in exhibits. They found it uninteresting that the museum focused on the story of white settlement in the United States and devoted very little space to the long history of immigrants in their area. These experiences prevented students from having a deeper or more enriched experience during their field trips. When describing the exhibits in the museum they said the following:

I guess it's like comfortable but it's not really interesting for me. Like I like dinosaurs and I like fish and butterflies and stuff. But usually when I go, I always go to the same place, which is like Native Americans and white people coming to America, it's over in

America and whatever but I don't feel like there's a lot of diversity and in it. I don't see a lot of talking of all stories like people who immigrated from Mexico and not just like recent but like Mexicans and Hispanics have been in the United States for a long time and I feel like there should be something to represent us. Yeah, like at least a couple things to represent us like there's an exhibit from my country there is Guatemala but it's like really little. It is just like a market so it's like that doesn't represent Guatemala, you know, it's just a market but I feel like we should have something else to represent Hispanics and the story of our ancestors coming over here.

Some participants experienced exclusion because they do not perceive themselves or people who look like them as the average museum goer and had interactions that reinforced this. Along with the feelings of being watched by white visitors that were described earlier in this section, some noticed the racial disparity in the visitors they saw. Students talked about feeling uncomfortable in the museum because there are “more whites than Blacks there and sometimes they stare at you.” Recognizing that they were a racial minority amongst visitors left some students feeling that they were “different from everyone else” which left some feeling “alone.”

Some students had experiences where the intersection of their race and age played a role in negative interactions. For the younger participants, this presented in them thinking that other visitors thought they were misbehaving when they “[stared] at [them] thinking they were going to break [an interactive]” or a white visitor expecting them to clean up after them. The older participants described a moment of discrimination that they felt was caused by “maybe [their] skin color or that [they are] teenagers” when they were accused of setting off an alarm and their chaperone was told to “watch your kids.” This left the student feeling “judged,” “criticized,” and that people assumed they would “cause trouble.” These examples show how museum visitors

and staff can carry prejudices about children or teenagers in museums and how these judgements are amplified when they are Black or Brown.

RQ3: To what extent are moments of inclusion/exclusion influenced by elements of the field trip?

During conversations and stories told in the focus groups, the researcher asked about and listened for feelings of inclusion and exclusion that were influenced by components of the field trip. The researcher listened for mentions of the museums' treatment of school groups and how that influenced the students' sense of inclusion or exclusion. Some students discussed how the entrance of the museum they visited made them feel welcomed into the space and that this was made even more welcoming when there was a greeter there to meet them, but most of the conversation revolved around the way that museum staff members interacted with the students throughout their trip.

Kindness from staff at different levels, including cafeteria staff to gallery attendants, left lasting impressions on students. Participants mentioned how "friendly" some of the staff were and that they appreciated how helpful they were. One student "thought about the time when [they] got help from an exhibits person" when asked about a time when they felt welcome in the museum. Another student stated, "the people over there were really friendly on the [museum interactive]." Moments like these were so impactful that they were what participants recalled when asked to discuss moments when they felt welcomed or included during their field trip months after their visit.

As impactful as those positive interactions with museum staff were to their visits, negative interactions with staff also left a lasting impression on participants and they were mentioned more frequently throughout both focus groups. Students recalled moments when their

behavior was more closely monitored than other children in the museum and felt that their school was expected to follow rules that other schools visiting at the same time were not following. One student recalled that there were restrictions on how many students and busses they could bring to the museum but “when [they] looked at all the other schools [they] were like the only Black school” and they brought “like hundreds of kids mostly and like three buses.”

Multiple participants mentioned how they found the museums’ staff to be “not so friendly” and sometimes rude. They described enjoying their time at the museum despite some of the behaviors of the staff.

Even though discrimination might happen in a museum I think it's pretty calm, very informative [inaudible] past the people who are there, the museum is a really good place to go if you wanna be somewhere quiet or learn something new; the museum is good. It's just the people that might be not as good. Not that they're not the best they just could be a little bit rude towards certain people.

Another student also mentioned the lack of hospitality of the museum staff and said, “They don't talk to you. They don't say ‘hi.’ They just be pushing their carts and yelling at you to put your lunch bag in and they don't say ‘hi, how's your day?’ nothing.”

Students also sensed a lack in diversity of the museums’ staff.

Yeah, and at the museum I don't feel like there is a lot of diversity in the staff either. I think it's mostly just like starting to [inaudible] well that's what I see. Most of the staff is the same and like maybe like elderly too and they have a certain impression about the youth nowadays and that we're trouble makers and you know there's not a lot of people that stand out you know and we're just all in one group just cause how they see them.

They take one look and they judge right away. So I think that's why I put words like criticized and mocked and angry I guess.

Another participant had an interaction with a white staff member who was “greeting [them] real nicely; [they] felt welcomed and everything. And when, after [their] friend she was speaking to [them] in Spanish. So, you know, I replied back...I was speaking to her in Spanish, [their] friend, and then the white lady looked at [them] weird and then her tone like changed automatically. So, yeah. It made me feel like...I don't know...it just made me feel like so...angry.” This lack of diversity in the staff made some of the Black and Brown students who were visiting feel that they were being “judged” or “criticized” for being themselves which left them feeling angry.

Chapter 5: Conclusions and Implications

The purpose of this study was to better understand how and when students of color feel inclusion and exclusion during a guided field trip at a museum. This study aimed to do that by specifically looking at (1) when Black and Brown students feel included and excluded during a field trip to a museum and (2) how elements of the field trip influenced these feelings of inclusion and exclusion.

To learn about these experiences for Black and Brown students, two focus groups were held at two different schools with 15 total students participating. The findings of this study contribute to the research and practice to make museums more inclusive for Black and Brown youth specifically.

Conclusions

Students Appreciated Learning and the Environment at Museums

One of museums' central functions is to provide a space for public education and school field trips help to make that possible (Anderson et al., 2015; Ng et al., 2017). When museum educators create these programs, it is considered best practice to incorporate "prior knowledge and interest of the students, the social context of the visit, teacher agendas, student experiences during the field trip, and the presence or absence and quality of preparation and follow-up." (DeWitt & Storksdieck, 2008, p. 181). This showed to be true for the participants in this study. Students reflected positively on exhibits and interactives that related to topics they were familiar with or related to their other interests. Seeing things that they recognized made them "feel good," "comfortable," and proud of their knowledge.

Like many other visitors, the opportunity to socialize at the museum made their visit to the museums more enjoyable (Falk, 2006). Several of the students discussed how they enjoyed

that the museum offered them a way to socialize with their peers that was different from their regular school environment. Other participants reflected positively on engaging with other visitors in the museum and would bring up those experiences when asked when they experienced moments of inclusion during their field trips. When these interactions are positive, Black and Brown appreciate and recognize how the museum provides a space to socialize both within and outside of the group that they come with.

A handful of students stated that they viewed the museum as a “relaxing” place. Like the rechargers as described by Falk (2006), participants enjoyed the “quiet” exhibit spaces and that it gave them the opportunity to be reflective and the ability to peruse the space at their own rate. The perception of the museum being a relaxing space came up multiple times when the participants were asked to discuss what inclusion looked like for them during their field trips. The time and freedom to be “in [their] own head” allowed students to feel “comfortable” in the museums they visited.

Racialized Interactions with Visitors and Staff had a Negative Impact on Students’ Field Trips

Socialization with classmates, visitors, and staff were mentioned frequently during both focus groups and had long lasting effects on how students viewed their field trips. This aligns with visitor research indicating that socialization is a strong motivator for many museum visitors (Falk, 2006). Because socialization was so important to the participants, it is understandable that students seemed especially attuned to how museum staff and other visitors behaved around them on an interpersonal level. When participants were met with other visitors and staff members who treated them with kindness students noticed and reflected on how they felt “welcome” and were able to “have fun” during these moments.

Participants also had interactions with other visitors and museum staff that they categorized as negative and sometimes racist. When asked about times when they might have felt unwelcome during their field trips, multiple students recalled moments when they felt other visitors were treating them differently because of their race. They mentioned feeling watched by the other visitors because the students felt they were seen as different than the average museum visitor. Others felt that visitors would move to other parts of the museum when they saw a group of Black and Brown students making their way to the same space. The sense that others were watching them because they did not belong aligns with the historic marginalization Anila (2017) addresses when discussing the alienation Black and Brown people can experience in museums. This feeling of otherness was intensified for some students who either had previous knowledge about museum visitors being predominantly white or they saw that very real trend for themselves (Sargent, 2018). These particular responses from visitors made participants feel “judged” and “watched” which took away from the experience of the field trip.

Similar interactions took place between participants and museum staff members. Students were able to recognize the lack of diversity in the staff and some felt that these staff members had trouble connecting with them. Racialized experiences ranged from staff members facilitating a racially biased interactive, becoming less friendly when students spoke in a language other than English, and accusing Black and Brown teens of setting off an alarm. When discussing how and why they would describe their feelings of inclusivity during their field trip, multiple students stated that they enjoyed their visit despite there being “not the best” people working there. Several of the participants recognized these negative interactions as being born out of racism which, again, reinforced the perception some had that museums are not a place for them. This is indicative of problems cited in the literature that many institutions have with having staff who

are more comfortable continuing traditional practices that uphold dominant culture rather than doing the work to confront their internalized biases, which have a strong impact on their work (Anila, 2017).

Implications

Implications for Practice

The preliminary results of this study contribute to a growing body of literature that addresses the importance of inclusion efforts in museums. Researchers have highlighted the importance of a museum having an education department that is knowledgeable about their community and voices for social justice and anti-racism (Anderson et al., 2015; Ng et al., 2017). The racialized experiences that participants had with staff members at multiple levels shows that this mindset needs to be adapted by all departments within a museum. Even though decolonization and anti-bias work is often met with resistance by staff, the stories shared by students show that unchecked biases can have a negative impact on Black and Brown visitors.

To make an inclusive mindset central to a museum's function and its staff members, they need to accept that a neutral museum is a fallacy (Autry, 2017; Dewhurst & Hendrick, 2016; Kauffman, 2018). Museum professionals need to take the responsibility to remind themselves and visitors that museums hold power in deciding what or what not to include in their spaces and if they truly want to be a space of inclusivity then that should be clearly communicated instead of avoided in an attempt to maintain neutrality (Autry, 2017). If inclusion and anti-racism is a clear and integral component of a museum's mission to the point that these values are known by a majority of its visitors, this could help alleviate the feelings of elitism that makes Black and Brown children feel uncomfortable in museum spaces (Archer et al., 2016; Burgard & Boucher,

2016). It is the museum's responsibility to make visitors aware of their stance on inclusivity instead of allowing that load to be carried by their Black and Brown visitors.

Initial findings from this study showed how impactful content can be towards a student's feeling of inclusion while on a field trip to a museum. Many encyclopedic museums tend to primarily highlight the dominant culture which can leave people who do not identify as white feeling excluded and unwelcome in these spaces (Archer et al., 2016; Garibay, 2009; Imbler, 2019). **If making Black and Brown students feel welcome during their visit is important to a museum, it would be in their best interest to provide content that represents their histories, perspectives, and cultures.** Some participants found representations of their culture of cultures other than the dominant culture to be lacking. Students felt that the representation they did see was minimal at best and that it could have done better to represent the communities in their city. They were able to recognize what they viewed as a two-dimensional representation of their culture that many institutions are guilty of and that it contributed to their feeling that the museum is not a space for them (Imbler, 2019). Making genuine efforts to incorporate a more inclusive approach to curation through options such as having more Black and Brown senior staff involved in making these decisions or working more closely with the community could make museums more inclusive for more students (Kennicott, 2019).

Implications for Future Research

Because of the particular limitations put on this study, this study should be replicated, or a similar study should be conducted, to see if a larger sample has similar trends or allows for more trends to emerge. The data from an identical study could be collected with a different device that collects both audio and video at a high quality; this would allow the researcher to attribute quotes to participants with certainty while also allowing the researcher to have a record

of the nonverbal communication taking place during the focus groups. Data from more students with different backgrounds who visited different museums would allow for a more comprehensive data set than this researcher was able to accomplish due to unforeseen circumstances.

During data collection, the researcher noticed that there was an anecdotal difference in the preconceived notions about museums that each individual participant held. More in-depth research on how Black and Brown students view museums, particularly students who have never been to a museum before and learn how they developed their impressions. Further research on how Black and Brown students perceive museums as a place for them or not will deepen the field's understanding of this topic and allow them to adjust based on those views.

This research study included a sample of participants who attended a field trip to any encyclopedic museum regardless of the specific content. Studies can be done on a specific type of museum, like an art or history museum, to provide more focused information to that particular sector of the field. A similar study could be conducted with participants who attended museums that have made a concerted effort to make inclusive practices one of their values throughout the museum to see if the efforts being made by the museum are helping to make the museum a more inclusive space for Black and Brown students.

Concluding Thoughts

As the museum field continues to prioritize inclusion, there will need to be an increase in data describing what it is actually like to be a Black and Brown person in these spaces (Harper & Hendrick, 2017; Burgard, & Boucher, 2018; Ng et al., 2017). This preliminary research suggests that this audience has similar motivations to visit a museum as any other visitor including recharging, socializing, and satisfying their curiosity but they can have a particular set of difficult

experiences while in a museum that a white visitor would not have to face. Field trips to museums can be made less enjoyable when they have to endure racial discrimination from museum staff and other visitors. Although there have been internal efforts in museums to make their practices anti-racist, especially in education departments, these efforts should be incorporated at all levels of the museum to the point that it is clear to the museum's community and their visitors (Anderson et al., 2015; Ng et al., 2017). Black and Brown students should be able to enjoy the unique learning opportunities available to them at a museum and it is the responsibility of the museum to ensure that racist discrimination is not detracting from their learning while in that space.

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Appendix A
Focus Group Instrument

TIME	PURPOSE & CONSIDERATIONS	ACTIVITY	DESCRIPTION
5 min	<p>Begin establishing rapport with students.</p> <p>Introduce myself and the purpose for this engagement.</p> <p>Frame the expectations of participants for the meeting.</p> <p>Establishing an environment where participants understand their role as an individual and as part of the group allows for comfort in meeting workshop objectives.</p>	Establishing Safe Space	<ul style="list-style-type: none"> ● During our time together today, we are going to have a lot of conversations about what it means and feels like to exist in this world while being Black or Brown. ● I want to make it clear that this is a space where you should feel comfortable to share or not share as much as you feel comfortable ● I also ask that what is said here stays here. Please respect what your classmates say and try not to discuss it outside of this room
10 min	Allow participants to introduce themselves. This is the beginning of developing a group relationship with and among participants.	Participant Intro	<p>Example: Hi everyone. My name is Addey and I am a student at the University of Washington - Seattle. I'm a museology student there and I am working on my research project. I'm here to talk to you and learn more about the field trip to _____ that you went to in _____.</p>

10 min	<p>The goal is to help students to feel more relaxed and open in the space. There is a significant possibility that students may feel hesitant to share personal feelings and vulnerability with a group they may not feel comfortable in. Utilizing a youth-centered, arts-based approach, such as the identified ice breaker, allows students to physically engage in story, empathy, meaning making, and play to connect them to their personal agency and sense of self.</p>	Ice Breaker	<p>I know that you all probably know each other but I would like to get to know you a little bit as well. If we could all go around and say our names, pronouns, how you racially identify, your age, and the flavor of ice cream that best describes you and why (or some other fun ice breaker)</p> <p style="text-align: center;">Movement Activity Ice Breaker</p> <p>Students will be asked to stand and asked to follow these prompts</p> <ul style="list-style-type: none"> ○ Walk around like you're super tired. ○ Walk around like you're late for a meeting ○ Walk around like something scary is behind you ○ Walk like you just found your long-lost friend
5 min		Framing Participant Expectations	<p>The reason I reached out to have you all here today is because I think that it is really important to learn more about what it feels like to be in a museum as a Black or Brown student like all of us. I'm hoping that through our conversations and different activities we are going to do today that I can learn more about what it is like for you to be in spaces like museums.</p>

<p>10 min</p>	<p>Communication and the ability to express ourselves satisfy one of our most basic needs. Not only is it important for participants to have language to describe their experiences, it also helps them communicate more effectively and feel understood by the others.</p> <p>Developing a working language for concepts that may improve one's ability to articulate their lived experiences will help decrease participants' fears and insecurities when describing the emotional, physical, or mental impacts of racialized incidents and experiences.</p>	<p>Establishing Terminology</p>	<p>BIAS</p> <ul style="list-style-type: none"> ● Showing favoritism or a dislike for something ● Can you think of a bias you might have? <p>PREJUDICE</p> <ul style="list-style-type: none"> ● This word means to pre-judge. People with prejudices judge something before they have any experiences with it ● A racial prejudice could look like someone not liking someone else because of the color of their skin <p>STEREOTYPES</p> <p>MICROAGGRESSIONS</p> <ul style="list-style-type: none"> ● These are subtle or small moments of discrimination ● An example of this is when people tell me they like me better when my hair is straight instead of natural ● Can you think of any other examples? <p>INCLUSION</p> <ul style="list-style-type: none"> ● Inclusion means that all people, regardless of their abilities, disabilities, or health care needs, have the right to: Be respected and appreciated as valuable members of their communities
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20 min	<p>Reflection is a commonly accepted engagement and learning practice. Through reflection, “adolescents experience a profound cognitive shift that allows them to experience transcendence for the first time.”</p> <p>Utilizing reflection practices that move from individual contemplation to group deliberation increases participant engagement and allows participants to build their capacity to make meaning and form understandings while also building their ability to see themselves as others may see them.</p> <p>Additionally, moving between individual to group reflection meets the needs of multiple comfort levels and learning styles, allowing for increases in comfort levels of participants.</p>	Inclusion Discussion	<p>Individual Reflection: Think about a place where you feel welcomed and included.</p> <ul style="list-style-type: none"> ● Give one word that describes how that feels. <p>Group Reflection:</p> <ul style="list-style-type: none"> ● I want you all to silently think about places where you feel welcomed or included (provide some examples like school, place of worship, family member’s house, etc.?). As a group, write down places where you feel welcomed on one side of the paper. ● Now take a minute to think about places that didn’t make you feel welcome. With your same group write the names of these places on the other side of your paper. ● How did you decide what to write on each side of your poster? ● What feeling words can you think of to describe the places where you feel welcome? Unwelcome? ● What specific things make you feel welcome/unwelcome in these spaces? <p>Poster Reflection: Now think back to your field trip at the museum.</p> <ul style="list-style-type: none"> ● Would you put that on the welcome or unwelcome side of your poster? Why? Discuss with the person next to you. ● Think back to what you did during your field trip. Are there specific moments you would put on the welcome side? The unwelcome side? Why? Discuss with the person next to you. ● Share whole group ● What made you put your museum field trip on X side? ● Can you remember any specific moments that made you feel welcome? ● Were there any specific moments that made you feel unwelcome?
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15 min		Elements of the Guided Field Trip	<p>Think back on your field trip again but this time try to remember what you did on your tour.</p> <ul style="list-style-type: none"> ● What activities did you do? ● What did your tour guide talk to you about? <p>Drawing Activity: Draw a moment when you felt welcome in the museum</p> <ul style="list-style-type: none"> ● Talk to your neighbor about the moment that you drew ● Create a title or headline for that moment ● Share headlines with the whole group ● Repeat activity with a moment you felt unwelcome <p>Deeper Dive:</p> <ul style="list-style-type: none"> ● Did having a tour guide with you make you feel more or less welcome in the space? Why? ● Did your tour guide seem excited to have you there? How could you tell? ● What feeling words would you use to describe how you felt when you were in the museum?
20 min	<p>Creative writing is both a healing tool and a practical means to reflect on events.</p> <p>In this collaborative storytelling, participants are able to see themselves as part of the whole, sharing the multiple impressions and meanings of a specific experience.</p> <p>This collective process allows participants to be honest and imaginative without pretense.</p>	Conclusion	<p>Poem Activity:</p> <ul style="list-style-type: none"> ● Each student will have a piece of paper. They will be asked to complete the prompt “When I step into a museum, I feel ____.” ● Each student will then pass their paper to the person on their right and they will add the next sentence based off of their personal experience of what the person wrote before them. ● When they get the paper back that they started with, they will add the final line and close out the poem. ● Each student will read the collaborative poem they have out loud. <p>Discussion</p> <ul style="list-style-type: none"> ● How did it feel writing these poems? Hearing the other poems? ● Was there anything that stuck out to you from these poems? ● Is there anything else that you would like to discuss about your visit to the museum?

Appendix B
Participant Poem Activity

When I step into a museum, I

feel _____.

Appendix C Coding Rubric

Research Question 1: When do Black and Brown students feel included during a field trip at a museum?		
Code	Description	Examples
Content	Participant describes feelings of inclusion when they were familiar with or interested in the content they saw in the museum	<p>“I said I put it in neutral. because there was a lot of white people and Black people staring at us because there was just a big group making a lot of noise. But all the- but I put it over here, because there's also a lot of attractions, a lot, of attractions.”</p> <p>“Different exhibits make you think about different things and I walked in here and look at the fish, you know the big thing they got fish in there, and- and I'm like... It made me- it made me kind of feel good because I recognize and could identify a few different species. Like I could remember a time when I didn't know what no kind of fish was except a goldfish. So it made me feel good.”</p>
Socializing With Peers and Other Visitors	Participant describes feelings of inclusion when they had positive interactions with classmates or other visitors	<p>“I don't really have a moment, but I guess like being reunited with your friends. Like walking around the museum and just having fun being with your friends. nothing very specific towards the museum but I guess being with my friends is always a good time.”</p> <p>“We're just having fun balling out and then some guy came in with his son and stuff and they started playing with us and then we were just enjoying ourselves.”</p>
Museum as a Reflective Space	Participant describes feelings of inclusion when in the quiet, reflective atmosphere of the museum	<p>“My sign was comfortable in my own space. Because I don't feel uncomfortable at the museum. I'm in my own head looking at exhibits. So if I'm right here I'm not worrying about what everybody else thinks or feels.”</p> <p>“The museum is a really good place to go if you want to be somewhere quiet or learn something new; the museum is good.”</p> <p>“Other than that I feel like a lot of people wrote about feeling calm. You can be quiet at the museum and I think a lot of people here enjoy a quiet place. [Yeah, calm and relaxed]. Yeah, nothing too crazy. We don't really like to be loud, surrounded by that type of energy. Just like focus.”</p>

Research Question 2: When do Black and Brown students feel excluded during a field trip at a museum?

Code	Description	Examples
Feeling Watched by Other Visitors	Participant describes feelings of exclusion when they felt that other visitors were watching them	<p>“I put it on the side where I don't feel respected because when I went there these white people kept looking at me like I was something else than them because they kept looking at me like this their eyes [peeled?] so that's why I started running.”</p> <p>“When I step into a museum I feel insecure because I know all eyes are on me for sure. I can't be sure without seeing [?]. People are horrible. It doesn't feel really, really fair in the atmosphere. I just feel really lonely here. I feel left out.”</p>
Content	Participant describes feelings of exclusion when content did not interest or feel representative of them	<p>“We were like at the place where some guy does all those tricks where like where they're making people's hair spike out with electricity and stuff. I know she was only letting certain people up and like letting certain people up and me and my friends were sitting at the back row and we were like kinda- I was the only one who was trying to get on the stage but he just kept calling other people up. [So did you notice anything about the certain people did or was it just like you noticed that they weren't calling you up?] They were white. The people who were going up”</p> <p>“I guess it's like comfortable but it's not really interesting for me. Like I like dinosaurs and I like fish and butterflies and stuff. But usually when I go, I always go to the same place, which is like Native Americans and white people coming to America, it's over in America and whatever but I don't feel like there's a lot of diversity and in it. I don't see a lot of talking of all stories like people who immigrated from Mexico and not just like recent but like Mexicans and Hispanics have been in the United States for a long time and I feel like there should be something to represent us.”</p>
Recognizing Themselves as a Minority Among Visitors	Participant describes feelings of exclusion when they felt that they were a racial minority amongst the museums' visitors	<p>“The thing I hate about the [museum]. Also, it's like it's like there's more whites than Blacks there and at the [museum] it's more whites than Blacks there and sometimes they stare at you and that's just rude.”</p> <p>“When I step into the museum, I feel like I'm different from everyone else in the place. I am alone or not in, I feel I have no respect from anyone else around me.”</p>
Intersection of Race and	Participant describes	<p>“One of the, you know, like the one of the alarms went off and what [our chaperone] was telling me was that um they told, you know, they</p>

Age	feelings of exclusion when they faced discrimination due to the intersection of the race and age	<p>told her to "watch your kids" like why would, you know, like I don't know she was thinking maybe because of the color of our skin or like, maybe what we wore you know some of us wore hoodies so it's like they probably targeted only us because you know maybe our skin color or that we're teenagers."</p> <p>"I guess we started fighting over who would get to hold the rover driver thing because every time you'd mess with it would blow it up by touching the button. So we start arguing about it and meanwhile while we're arguing I walk away and I start seeing the lady and she's staring at all of us thinking we were going to break it."</p>
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Research Question 3: To what extent are feelings of inclusion/exclusion influenced by elements of the field trip?		
Code	Description	Examples
Kindness From Staff	Participant describes feelings of inclusion when having a positive interaction with a staff member	<p>"When we went into the plane simulators, the people over there were really friendly on the plane simulator."</p> <p>"I thought about the time when I got help from an exhibit person."</p>
Increased Rules From Staff	Participant describes feelings of exclusion when staff held them to a different standard than other visitors	<p>"I noticed that our school is only allowed to bring 50 kids, but when we looked at all the other schools we were like the only Black school, and all the other kids was like hundreds of kids mostly and like three buses and, we only had one bus for all 50 kids and the bus was crowded."</p> <p>"Yeah like they told us to stop running around when we walk around and touch things but they got to touch things and run around."</p>
Unkind Staff Members	Participant describes feelings of	<p>"They don't talk to you. They don't say 'hi.' They just be pushing their carts and yelling at you to put your lunch bag in and they don't say 'hi, how's your day?' Nothing."</p>

	exclusion when staff members were not kind or hospitable	“Even though discrimination might happen in a museum I think it's pretty calm, very informative [inaudible] past the people who are there...It's just the people that might be not as good. Not that they're not the best they just could be a little bit rude towards certain people.”
Lack of Diversity in Staff	Participant describes feelings of exclusion when they observe a lack in diversity in the people working at the museum	<p>“Yeah, and at the museum I don't feel like there is a lot of diversity in the staff either. I think it's mostly just like starting to [inaudible] well that's what I see. Most of the staff is the same and like maybe like elderly too and they have a certain impression about the youth nowadays and that we're trouble makers.”</p> <p>“And this one white lady she was like speaking very nicely to me, right?...She was, like greeting me real nicely I felt welcomed and everything. And when, after my friend she was speaking to me and in Spanish. So, you know, I replied back. Obviously, I'm Mexican myself. I was speaking to her in Spanish, my friend, and then the white lady looked at me weird and then her tone like changed automatically. So, yeah. It made me feel like...I don't know...it just made me feel like so...angry. Like I just wanted to like slap her.”</p>

Appendix D
Permission Slip for Student Participants

Focus Group for Museum Field Trip

On (date of focus group) Addey Kifle, a graduate student from the University of Washington - Seattle, will be holding a focus group with students from (grade/classroom) to discuss their recent visit to (museum students visited).

During this focus group, Addey Kifle will be leading conversations and activities to learn more about feelings of inclusion or exclusion that the students might have experienced during their visit to the museum.

These focus groups will be approximately 90 minutes and will be held during (name time agreed upon with school staff).

If you **DO NOT** want your child to participate in the focus group, please check the line below, sign, and return this form to your child's teacher by (date before focus group).

____ I do **NOT** give my child permission to participate in the focus group that will be held on (date of focus group).

Signature: _____

Date: _____

Appendix E
Description of Consent & Assent Talking Points
Understanding Feelings of Inclusion and Exclusion
For Black and Brown Students in Museums

Addey Kifle
Museology Graduate Program

Recruitment talking points will include the following:

- Name and affiliation;
- Permission from classroom teacher and/or administrative staff;
- Purpose of study.

Consent talking points will include the following:

- Data collectors name and affiliation;
- Purpose of the study;
- Voluntary nature of participation, and that there are no consequences for choosing not to participate;
- Participation involves an approximately 90 minute semi-structured focus group, which will be recorded;
- Only the research team will hear recordings;
- Subjects responses will remain confidential; any quoted material will be anonymous;
- Contact information.