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Emerging Research on Identity, Representation, & Inclusion in Museums

Bibliography & Abstracts

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tel: (347) 766-3399	tel: (442) 222-8814
40 Exchange Pl. Suite 1403	3630 Ocean Ranch Blvd.
New York, NY 10005	Oceanside, CA 92056

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Overview

This document features a bibliography of Master's theses and Doctoral dissertations that were used for a literature review of graduate research examining the ways that museums address identity and how this work relates to issues of diversity, inclusion, and equity. This study was supported in part by the Institute of Museum and Library Services (Award #NLG-M-FY18 / MG-50-18-044).

To build the bibliography, two researchers used the ProQuest research database as a primary data source. ProQuest describes itself as the most comprehensive collection of dissertations and theses in the world, partnering with more than 700 universities across the U.S. to disseminate and archive more than 90,000 new graduate theses each year. They included Doctoral and Master's studies published within the United States that focused on museum practice and representation of personal identity from 2000 to 2018. The sample of 92 studies includes 41 Master's theses and 51 Doctoral dissertations from 58 universities. Altogether, the sample represents 41 academic departments with the largest number from museum studies, and others coming from art history or arts management, anthropology, and history departments.

The final section of this document provides abstracts for each work included in the bibliography. Some theses did not include abstracts; for these, we provide only the reference in this section.

We used the publications in this bibliography as part of our data corpus for the study published in the following paper:

Morrissey, K. & Dirk, G. (2020). Identity & Museum Practice: Promises, Practices, and a Broken Pipeline. *Curator: The Museum Journal*. 63(4).



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Abstracts

Ball, T. (2018). *"Pass the mic": Perceptions of museum-community collaborative exhibit development* (Master's thesis, University of Washington). Available from ProQuest Dissertations & Theses Global. (2086457031).

Museums and communities are increasingly coming together to share history, culture, and skills in the development of collaborative exhibits. While collaborative work has been well-explored in the museological field, it is rarely examined from the perspective of the community. Using semi-structured interviews with museum professionals and partnering community members, this study aims to understand and compare perceptions of collaborative exhibit development among both museum professionals and community partners. The results reveal that, overall, individuals who work together on collaborative exhibit development projects maintain a shared set of values. However, there are subtle differences present in the ways in which museum professionals and community partners perceive the benefits, challenges, and relationships of collaborative exhibit development. These findings indicate that such work is still in its infancy in museum practice. With a more complete and nuanced understanding of collaborative practice, museums may work towards a more equitable, responsible, and mutually beneficial relationships with community members.

Bandera, M. (2011). *Places of our own, spaces of our own: A look at the National Museum of Mexican Art and the National Hispanic Cultural Center* (Master's thesis, American University). Available from ProQuest Dissertations & Theses Global. (887708106).

The Hispano/Latino population in the United States of America tripled from an estimated population of 14.8 million in 1980 to more than 50.5 million in 2010. Despite their growth and presence throughout the country, the evident underrepresentation of Hispano/Latino artists, staff, board members and visitors in mainstream museums is of concern. This research explores the value and importance of the National Museum of Mexican Art (Chicago, IL) and the National Hispanic Cultural Center (Albuquerque, NM) from the perspective of their staff and the implications of their experiences to the potential establishment of the Smithsonian American Latino Museum.

Bodinger, d. U. (2003). *The casino and the museum: Imagining the Mashantucket Pequot tribal nation in representational space* (Order No. 3116081). Available from ProQuest Dissertations & Theses Global. (305299395).

This dissertation investigates the articulation of cultural identity in two specific spaces of representation in Mashantucket, Connecticut. The Mashantucket Pequots, a federally recognized Indian tribal nation, own and operate Foxwoods, the largest and most profitable casino in the Western Hemisphere. My research focuses on the two main structures and industries at the Mashantucket Reservation: the Mashantucket Pequot Museum and Research Center (MPMRC) and the Foxwoods

casino. I explore these enterprises as self-representational industries that use display; photographs; narratives of the exotic, the essential, and the real; geographic location; and architectural design to powerfully present and articulate representations of Native American and Mashantucket Pequot identities. My academic and professional interests and strengths combine anthropology, photography, theories of imagining the nation and the creation of tradition, and issues of representational practice, particularly in museum exhibitions. My research investigates self-representational practices, the formation of viable and vibrant reservation communities, and the presentation of historical narratives that support cultural continuity and renaissance. These practices are experienced most vividly in the public sphere through tribal museums and casinos and the popular press and public relations materials associated with them. These industries also mobilize many of the same strategies, narratives, and artifacts. A close examination of these sites and materials affords a further analytical appreciation of issues surrounding the public politics and poetics of cultural self-representation as well as issues of national and community identity.

Bouknight, A. N. (2016). *Black museology: Reevaluating African American material culture* (Doctoral dissertation, Middle Tennessee State University). Available from ProQuest Dissertations & Theses Global. (1865960091).

This study will analyze the development of collection appraisal practices in African American cultural institutions and illustrate how these developments closely mirrored tactics used by activists during the Black Freedom Struggle. Using the history of the library system of early historically black collegiate institutions in Hampton, Virginia, and Atlanta, Georgia as an evidentiary timeline, the research will demonstrate how early black archivists and curators were powerful crusaders for civil rights in their quest to preserve African American history. This unconventional form of activism led to the application of historical value onto black material culture as well as the professionalization of African American museums.

Brady, M. J. (2007). *Discourse, cultural policy, and other mechanisms of power: The Smithsonian Institution's National Museum of the American Indian* (Doctoral dissertation, The Pennsylvania State University). Available from ProQuest Dissertations & Theses Global. (304821091).

This project explores the Smithsonian Institution's National Museum of the American Indian (NMAI) on the National Mall in Washington D.C. through a critical/cultural lens using a variety of qualitative methodological approaches including Foucauldian discourse analysis, surveys/interviews, archival work, and participant observation. It takes an interdisciplinary approach to inform the study of culture, media/communications, museums, cultural policy, and American Indian issues. The study situates the NMAI in terms of the emergence of ethnic museums starting in the latter half of the twentieth century and engages the shift in the museological self-understanding from static transmission of knowledge to dialogic, democratic participation in the midst of neo-liberal funding pressures. The museum positions itself as a reaction to the iconographic noble and ignoble savage constructs prevalent in the popular media and museums and understands itself as a communications technology, using a variety of media and high-technology devices

to enter into public discourse about American Indian identity, emphasizing collaboration with American Indian people in the process of “giving voice.” Its position within the national museum complex as a site of power and policy prescribing the repatriation of human remains and other forms of cultural patrimony suggest the new participants have been taken seriously. However, this project argues the NMAI, while acting as a technology of the self for both American Indian people and its mostly non-Native audience, has been shaped by its socio/economic/historical circumstances and stakeholders, from its American Indian constituency to non-Native tourists, benefactors, and partnering corporations. The museum has been charged with avoiding polemical issues in its attempt to meet expectations. I argue the construction of the pan-Indian within the museum still acts as a generalized identity discourse and is productive for the overarching goal of nation-building. The project explores the intersection between the national museum's new dialogic self-understanding and neo-liberal formation. The following chapters introduce the project and lay out the theoretical and methodological approaches taken (Chapters I and II). They then describe the construction of American Indian identity in popular consciousness and its role in nation building (Chapter III), the museum's situatedness within cultural policy debates (Chapter IV), the various stakeholders with vested interest in the museum (Chapter V), and the use of media/technology devices, architecture, and semiotics to create “a Native Place” (Chapter VI). Finally, Chapter VII suggests Michel Foucault's governmentality is an appropriate analytic of power for understanding the museum and its complexities.

Brooms, D. R. (2010). *From trial to triumph: Representations of African Americans in museum exhibits* (Doctoral dissertation, Loyola University Chicago). Available from ProQuest Dissertations & Theses Global. (503293788).

In my dissertation, I examine contemporary exhibits about African American history and culture at six museums to explore issues of racial representation, collective identity, and cultural authority. I conduct a systematic two-part investigation of exhibition practices across Black-owned/operated and mainstream museums, one of each in three different cities (Chicago, IL; Milwaukee, WI; and Washington, DC). First, I explore the socio-historic discourses on race as played out in the museum medium and its implications for shaping collective identity. Second, I examine the use of exhibits and other visual mediums located within museums, in the process of representation wherein these visual media symbolize social and cultural identities. This study provides a cross-cultural analysis of how the varying foci of museums shape cultural representations throughout their respective exhibition practices, which in turn fosters narratives and counter-narratives of cultural identity and cultural authority that are [re]negotiated within museums.

Buckner, J. (2016). *How can we talk about it?: Disrupting heteronormativity through historic house museums* (Master's thesis, University of Washington). Available from ProQuest Dissertations & Theses Global. (1804037735).

Increasingly, museums are engaging in conversations around queer topics to make connections with a community that has historically been absent from museums. We, as museum professionals, have the opportunity to continue these conversations. The purpose of this research is to describe ways historic house museums engage in queer dialogue and understand how this role may disrupt heteronormativity within the museum field. This research investigates three historic house museums who engage in queer dialogue and includes staff interviews and a group discussion comprised of museum professionals and members of LGBTQ organizations. Findings suggest that by existing and actively changing the conversations had within their museums, these historic house museums are disrupting heteronormativity. The data also suggests a need and demand to have museological platforms for queer histories. It is hoped that this study will express the importance of museums to engage in conversations around queer voice and to help guide museums wishing to engage in queer dialogue.

Burns, A. A. (2008). *"Show me my soul!": The evolution of the Black museum movement in postwar America* (Doctoral dissertation, University of Minnesota). Available from ProQuest Dissertations & Theses Global. (304583572).

Before most museums began to acknowledge that they must integrate African American history and culture into their programs, the leaders of the "black museum movement" stood at the forefront in contesting and reinterpreting traditional depictions of African American history and culture. African American neighborhood museums, which were created and staffed primarily by black community leaders, took root in urban neighborhoods across the country after World War II. Black museum leaders designed their museum's missions, exhibits, and educational programs to counter the skewed impressions of black history and culture that they believed people absorbed when visiting "traditional" museums. In their view, mainstream museums perpetuated white America's power over the historical narrative. It was therefore the task of African American neighborhood museums to disrupt this narrative. My dissertation explores the thematic ties that connect five African American "neighborhood" museums of the black museum movement—the DuSable Museum of African American History in Chicago (founded in 1961); the International Afro-American Museum in Detroit (1965); the Anacostia Neighborhood Museum in Washington, D.C. (1967); the Studio Museum in Harlem (1968); and the African American Museum of Philadelphia (1976). Because of their promotion of a narrative of African American culture and history that was separate from, but grimly intertwined with, European culture, their encouragement of a uniquely "black" identity and consciousness, and their emphasis on the vital need for interaction between the museum and the local African American community, I argue that black museum leaders grounded their institutions in the radical ideology of what became known as the black power movement. Yet while these museums were often defiantly "black power" in mission, they do not fit the outdated definition of black

power as a militant, anti-white movement that began in 1966. I demonstrate how black museum leaders confronted and negotiated with white politicians and cultural institutions, even as they posited alternatives to the traditional model of museum as Eurocentric “mausoleum.” Finally, I illustrate the fault lines that emerged within the movement as African American neighborhood museums evolved from small-scale, community resources to large-scale institutions intent on bringing black history to a national audience.

Cabrera, R. M. (2008). *Beyond dust, memories and preservation: Roles of ethnic museums in shaping community ethnic identities* (Doctoral dissertation, University of Illinois at Chicago). Available from ProQuest Dissertations & Theses Global. (288328003).

This study challenges the common perception that ethnic museums and centers are dusty, gloomy and trapped in the past. It proposes that they have the potential to impact individual and community identity because they are well positioned to understand and address their community's specific needs and challenges. They are able to engage not only multiple voices from their own community, but also broader constituencies in an intercultural dialogue because these organizations are viewed as trusted guardians and transmitters of cultural knowledge, as well as neutral meeting places. Having the capacity to engage multiple voices is a significant asset because individual and community identity are shaped and transformed by a range of voices and sociopolitical realities that extend beyond their community. It is through this dialogic process that communities seek positive recognition in order to advance a range of community goals; and, in this process, ethnicity takes shape and is given meaning. This research shows how four ethnic museums and centers in Chicago shape ethnic identities while assisting their members in integrating into the host society and neutralizing the effects of assimilation. Their ethnic identities are a blend of cultural heritage and American culture. Furthermore, these identities are often shaped by the transnational relationships these organizations maintain with the home country, relationships that provide individuals with the skills to operate in a global society that requires multiple cultural models.

Casey, B. (2016). *(Women) artists and the gender gap (museum): An analysis of inequality, invisibility and underrepresentation, a case study at the Joslyn Art Museum in Omaha, Nebraska* (Master's thesis, University of Nebraska at Omaha). Available from ProQuest Dissertations & Theses Global. (1845307176).

As a microcosm, the art museum is a means of expressing and reflecting greater social conditions. Art is an essential element in the social thread of humanity, it provides the vocabulary for a social construction of culture, and thus should also reflect the unique lenses of women artists. Unfortunately, the percentage of women artists, and their artworks, represented in art museums are insufficient. In this case study of Omaha, Nebraska's Joslyn Art Museum the quantitative statistical evidence supported the general conclusion of non-inclusivity, however, the qualitative interview data provided a narrative while also expanding on increasing optimism for future progress. An inventory of the Joslyn's permanent collection currently on display found that artworks by women are not equally representative as those by male artists, but that the examples the Joslyn has are mostly modern and

contemporary, which reflects the social development and progress of women as artists overall. The case study of the Joslyn shows both that art museums are moving in the direction of inclusivity in terms of artists and museum staff, and that the study of a smaller art museum is beneficial to the conversation of the larger art world and society which it both mimics and reflects.

Cassidy, S. G. (2011). *Addressing identity/redressing the museum* (Master's thesis, University of Louisville). Available from ProQuest Dissertations & Theses Global. (992992415).

This thesis paper expands upon the aspects of identity and power explored in the exhibition that I curated, entitled "Being & Making: Artists Investigating Identity," at the Speed Art Museum. The developments on topics of identity prominent in the United States in the 1980s and 1990s fundamentally changed the creation, exhibition, collection and interpretation of art. These changes related to power investigations originating from artists in marginalized groups. The change affected not just the art itself, but also the function of museums and the role they play in forming identity in contemporary visual practice. As institutions of power, art museums absorb investigations of identity into their operations to sustain a current and relevant position in contemporary culture. This process has caused a paradigm shift in museum management and operations. Feminist theory is a major proponent of this shift and is the key to its continuation into the future. I will analyze the relationship between the two ideologies: investigations of identity in contemporary art coupled with the new museology. I will conclude with the assertion that feminist theory is the basis of this paradigm shift. The rise into prominence of investigations of identity and the new museology coincided, as they were influenced and propelled by feminism and by the cultural and political climate at the end of the twentieth century and into the new century. I argue that the new museology resulted from feminist and poststructuralist investigations of identity and power, as museums struggled with their positions as structures of power in the art world.

Cesena, M. T. (2011). *Encased encounters: Remapping boundaries of U.S. and Mexican indigeneity* (Doctoral dissertation, University of California, San Diego). Available from ProQuest Dissertations & Theses Global. (873787726).

In our current historical moment, notions of citizenship and sovereignty are continually being called into question. Over the past two hundred years, processes of delimiting the cultural and geographic parameters of the U.S. and Mexican nation-states have played out in distinct but parallel ways. As the two countries that share the largest militarized border in the world, flows of migration, or rather the containment of these flows, has necessitated a clear demarcation of what constitutes indigenous people, and more importantly, indigenous landscapes. Citizenship in both countries has always been predicated upon how the nation-state imagines its borders, and whom it imagines as worthy of residing within those borders. This work maps the systemic and overt forms of racism that create current discourses and perceptions of indigeneity, analyzing how these forms continue to define and delimit nation-building projects today. Through centering an analysis of the National Museum of the American Indian in the United States and the Museo Nacional de Antropología in Mexico, I link their institutional practices and

representations of indigenous communities to larger historical developments and genealogies to reveal the way that structural racism and ideologies operate to manage and produce the ongoing "absent presence" of indigeneity. This project aims to move away from the notion of museums as sites of multicultural inclusion and public recognition to examine the ongoing problem and reconfiguring of "difference" in such spaces. Looking at the way that each museum facilitates navigation through spatial, as well as temporal boundaries, I then locate these navigations within larger historical and contemporary debates surrounding conflicting notions of state and Native sovereignty. I contend that museums are key sites for capturing, staging and authenticating indigenous identities, serving as important locations to examine the indigenous presence in larger national and discursive contexts. This dissertation asks the following questions: how do museums provide the groundwork for the imagined and symbolic landscapes through which we see, engage and encounter the indigenous presence in the early 21st century? How does an understanding of indigeneity in these two museums reveal much more about the present conditions of globalization, neoliberalism, diaspora, history and political sovereignty? How does apprehending the racialization of space and place allow for nuanced analyses of power and native subjectivities in the present-day?

Chun, C. K. (2013). *Contemporary Hawaiian artists: A discussion on identity, creativity, and exhibitions* (Doctoral dissertation, University of Hawaii). Available from ProQuest Dissertations & Theses Global. (1430292821).

This dissertation presents information obtained from interviews of five contemporary Native Hawaiian visual artists. The focus of the interviews was on their views of identity, creativity, and exhibition. The following are the five artists: Dalani Kauihou Tanahy, a kapa artist; Noelle Kahanu, a maker of traditional and contemporary kahili and a project coordinator at the Bishop Museum; Kaili Chun, a conceptual artist and carver of traditional Hawaiian implements; Imaikalani Kalahale, a poet, muralist, illustrator, and kupuna; and Solomon Enos, a commercial and fine art illustrator, painter, and community activist. Among these Hawaiian artists, there is a general understanding that to be Hawaiian is to be genealogical Hawaiian. It is extremely important to these Hawaiian artists that they understand Hawaiian culture and use this knowledge in their artwork. These artists believe that participating in exhibitions is essential and an important way to share what they have discovered with their community. The dissertation includes images of the works of these artists and provides a comprehensive definition of what is unique and distinctive in contemporary Native Hawaiian visual art in the 21st century.

Coleman, L. S. (2016). *The socially inclusive role of curatorial voice: A qualitative comparative study of the use of gatekeeping mechanisms and the co-creation of identity in museums* (Doctoral dissertation, Florida State University). Available from ProQuest Dissertations & Theses Global. (1795577706).

Museums, and museum professionals, engage in a significant role within society. This dissertation is a qualitative exploratory study of the ways in which museum professionals promote or hinder the social inclusivity of museums through curatorial voice. Through a series of exhibit evaluations and intensive interviews, the

researcher investigates the mechanisms used to craft curatorial voice within museums that handle contested subject material. This research seeks to broaden the understanding of curatorial voice, as viewed through the theoretical lenses of gatekeeper theory and co-creation of identity, with the explicit purpose of aiding in the development of professional guidance to help make museums more socially inclusive.

Cooper, A. S. (2018). *Portrayals of Native Americans in museums: What are visitors learning?* (Doctoral dissertation, The University of Tulsa). Available from ProQuest Dissertations & Theses Global. (2154909366).

In addition to formal education and the media, people learn about different cultures, people, animals, plants, technology, art, and history through museums. Museums provide additional context to art and artifacts through labels and exhibition design. As a result, there is potential to combat or perpetuate stereotypes of different people. The history of mainstream museums is well known and the literature relating to the history of Tribal museums is growing. However, this research has yet to be applied at mound site museums. Many mound sites have museums or interpretive centers to interpret the archaeology of pre-contact Native Americans. This research explores today's museum visitors beliefs in the Mound Builder myth and similar stereotypes of Native Americans; to ascertain whether their preconceptions changed after a visit through a museum; and finally, to determine if visitors understand that cultures adapt and change (not just disappear or vanish), as ways of understanding descendant groups of mound building Native Americans. This research discusses the history of museums, mound sites, and stereotypes of Native Americans; and how these histories affect museum exhibitions and impact visitor learning. Visitor surveys were conducted at four museums: the Interpretive Center at Cahokia Mounds State Historic Site, the Osage Nation Museum, the Chickasaw Cultural Center, and the C.H. Nash Museum at Chucalissa. Results indicated that visitor preconceptions can change and visitors do learn after going through a museum once; however, not everyone's preconceptions change and some do not learn from the museum. The research is important since it relates to visitor learning at museums, provides a foundation for further research into mound site museums and their impact on the public, and encourages museum professionals to reflect carefully on their presentations of Native Americans.

Cooper, C. S. (2017). *More than two-spirit: Queer indigenous sovereignty and survivance in museums* (Master's thesis, University of Washington). Available from ProQuest Dissertations & Theses Global. (1942848540).

The intention of this study was to identify ways museums represent Two-Spirit and queer Indigenous artists. This qualitative study included interviews with six Two-Spirit/queer Indigenous artists, using a phenomenological approach. Museums as cultural institutions built upon colonial ideals have the responsibility to amend museological authority that silence the voices of and refuse space to those that traverse intersectional identities. Two-Spirit artists examine the historical relationship of race, gender, and power as they pertain to material culture, contemporary self-expression, and art. Within this art they are Indigenizing Western

academic spaces like museums, demanding accountability from institutions considered vessels of cultural knowledge. Findings suggest that curators' willingness to listen, communicate, and engage in dialog is critical. The study also found that Two-Spirit artists' work confronts heteronormativity by exhibiting shifts in gender roles across cultures and time and embodying the values of community organizing, storytelling, and survival.

Cross, L. (2017). *WOCA projects, building communities through exhibitioning: Curating and creating spaces for women artists of color* (Doctoral dissertation, Texas Woman's University). Available from ProQuest Dissertations & Theses Global. (1916576629).

In this dissertation the researcher examines the implications of and strategies for curating exhibitions that feature the works of women of color (WoC) artists. In this study the researcher explores the ways in which viewers interpret exhibitions by the non-profit arts organization, WoCA Projects, an alternative curatorial initiative in Fort Worth, Texas, that highlights the contributions of WoC and underrepresented artists. Responses of visitors to exhibitions at WoCA Projects were evaluated based on on-site and internet surveys. The researcher also reflects on her own womanist approaches to curating WoC artists that are informed by her artist-curator-Women's Studies scholar identities and compares her womanist approaches to the work of nine curators in Texas, who reflect on their curatorial practice through open-ended interviews. Throughout this dissertation the researcher discusses the implications of womanist approaches to curatorial practice as methods for incorporating more cultural equity within art institutions. New approaches like womanism were proposed for curators to create art spaces where both WoC artists and communities of color feel welcomed. This dissertation provides an opportunity to consider how the field of Women's and Gender Studies (WGS) can expand the ways in which art exhibitions can be used as platforms for social transformation on behalf of WoC artists and diverse communities. While feminist art and feminist exhibitions have long been the primary methods and approaches used within the field of WGS for engaging with gender within art practice and art history, the researcher proposes the use of social justice perspectives like womanism and women of color feminism as more appropriate frameworks for addressing racial and gender injustices both within the art world and local communities. The researcher also explores ways in which curators could champion cultural equity for WoC artists beyond womanism and how other curators throughout the state of Texas are addressing the issue.

Croteau, S. A. (2008). *"But it doesn't look Indian": Objects, archetypes and objectified others in Native American art, culture and identity* (Order No. 3350636). Available from ProQuest Dissertations & Theses Global. (304652369).

The dissertation considers how stereotypes have contributed to the perpetuation of certain ideals in the construction and appreciation of Native American art, culture and identity. These stereotypes have been supported and upheld by concepts like "tradition" and "authenticity", which are themselves suspect for what they promote and hide. Over four case studies the author discusses several kinds of "suspect" cultural activities, including the production of tourist art, the reclamation of lost cultural identity, and the social cohesion, dissonance and power structures that

emerge from acts of artistic patronage. Cultural construction, and with it artistic activity and the creation of identity, is seldom a one-sided affair. Rather, it is a process by which artist and patron, tourist and "native", museum owner and museum-goer, all co-construct forms of culture. Although a negotiated process is seldom, if ever, admitted by the participants, the author finds mutual construction to be, in fact, the norm. Taken as a whole, the dissertation proposes that we reassess the roles that "tradition" and innovation have played in our perceptions of Native American art and culture, and demonstrates that the act of reinvention itself has been an integral part of Native American art and cultural development.

Dartt-Newton, D. (2009). *Negotiating the master narrative: Museums and the Indian/California community of California's central coast* (Order No. 3370142). Available from ProQuest Dissertations & Theses Global. (304979701).

In California, third and fourth grade social science curriculum standards mandate an introduction to Native American life and the impacts of Spanish, Mexican, and "American" colonization on the state's indigenous people. Teachers in the state use museums to supplement this education. Natural history and anthropology museums offer programs for teaching third graders about native pre-contact life, while Missions and regional history museums are charged with telling the story of settlement for the state's fourth graders. Clearly, this fact suggests the centrality of museums and Missions to education in the state. Since only one small tribe on the central coast has federal recognition, non-tribal museums are the only public voice about Indian life. These sites however, rarely address hardships experienced by native people, contributions over the past 150 years, the struggles for sovereignty in their homelands, and a variety of other issues faced by living Indian people. Instead, these sites often portray essentialized homogenous notions of Indianness which inadvertently contribute to the invisibility of coastal Native peoples. This dissertation analyzes visual museum representations in central coast museums and Missions and the perspectives of local Native American community members about how their lives and cultures are portrayed in those museums. Using methods of critical discourse analysis, the dissertation seeks to locate discontinuities between the stories museums tell versus the stories Indian people tell. It addresses these ruptures through a detailed analysis of alternative narratives and then offers suggestions to museum professionals, both in California and elsewhere, for incorporating a stronger native voice in interpretive efforts.

Davis, P. G. (2009). *Ripping the veil: Collective memory and black *southern identity* (Order No. 3369239). Available from ProQuest Dissertations & Theses Global. (304850738).

My study investigates processed through which African Americans articulate an identification with the South through the reconstruction of cultural memories of slavery and the Civil War. The objective of the dissertation is to examine the ways in which multiple, contradictory, decentered, and fragmented subjectivities are produced and expressed through a variety of vernacular media forms. Using a mixture of interviews, historical research, and critical textual analysis, I analyze history museums foregrounding the black experience of slavery, African American Civil War reenactments, and a digital media Memory Book site. These forms enable

vernacular media producers to construct narratives of the period highlighting black historical agency, connecting the history of slavery to its contemporary legacy, and recovering the emancipationist vision of the war. In so doing, they critique and revise dominant historical narratives of slavery and the Civil War that construct 19th century memory, as well as contemporary southern identity, as white.

Dawson, K. L. (2017). *Playing the game: Understanding the gender gap in art museum directorships* (Master's thesis, University of Washington). Available from ProQuest Dissertations & Theses Global. (1944510439).

The Association of Art Museum Directors has identified a gender gap in art museum directorships particularly in the largest and wealthiest institutions. In order for art museums to create inclusive, accessible educational spaces, it is imperative that the field explores the inequities present in its leadership. This research aims to understand the experiences of women who have achieved leadership positions in medium to large art museums. Fifteen art museum directors from museums with budgets from \$10-\$30 million, from across the United States were interviewed. The desire to make an impact is a strong theme throughout the interviews, as is the desire to remove barriers for others in the field. Another strong theme that emerged is the importance of, and need for, mentorship. Participants highlighted how gender does not operate in a vacuum, however, but rather interacts with other identities, such as age, race, and sexuality. Interviews emphasized a strong need to address inherent biases against women's leadership within organizations, particularly on boards of directors. Executives are foundational to organizational culture, building organizations that make critical choices about whose art, history, and culture is considered worthy of collecting and exhibiting, and how that is done. These findings suggest that further research should be done to investigate how boards of directors might begin diversifying leadership and mitigating the leaks in the pipeline.

Dirk, G. (2018). *Do it off Broadway: Exploring the politics of diversity and inclusion in museums through risk, advocacy, and queer experience* (Master's thesis, University of Washington). Available from ProQuest Dissertations & Theses Global. (2083984256).

What does it mean for museums to be diverse and inclusive? Does inclusion just mean representation, or does it also require a degree of institutional allyship and pursuit of change? This research study seeks to explore, from a queer perspective, how aspects of risk and advocacy interrelate in creating the experience of a museum as diverse and inclusive. To explore this, a phenomenology of seven museum professionals from across the United States was conducted, all queer identified or heavily involved in diversity and inclusion efforts. Their insights were aggregated into a series of emergent themes that point towards the ways museums are "doing" inclusion now, and how they might improve. The four overarching themes which emerged were (1) inclusion tends to be measured by feelings of safety, welcome, and prioritization of the included community; (2) risk and advocacy have value to diversity and inclusion work; (3) the most prevalent barriers to inclusion efforts were direct or indirect financial concerns; (4) individuals, rather than policy, tend to be credited with driving change. While limited by the sample's size and a lack of visitor data, results have implications for how museums can continue to develop new

strategies for diversity and inclusion based on institutional identity, integration of inclusion into all museum functions, “safe” risk-taking principles, equitable hiring and employment practices, and encouragement of internal and individual innovation.

Douglas, H. F. (2015). *Voices of individuals with disabilities in art museum programming: A person-centered approach* (Master’s thesis, The University of Arizona). Available from ProQuest Dissertations & Theses Global. (1688329304).

This study documents an experience in which a small group of cognitively and developmentally disabled adults expressed their personal goals and views related to art museum visits. A review of literature related to disability studies, museum access and inclusive programs, art therapy, and person-centered thinking provide background and context. Case study and qualitative interviews are used as methodologies to support an investigation of the use of person-centered thinking in the implementation of art museum programming for the study participants. Person-centered thinking is considered and assessed as an approach to structuring meaningful collaborations between visitors with disabilities and art museums. Data collected in the forms of visual and written response, observation, and documentation of interviews inform the findings, discussion, and analysis of the study’s research goals. The resulting case study may be used by museums to structure visits with similar groups. This study contributes to a growing body of knowledge pertaining to how museums can best collaborate with disabled populations to create inclusive programs.

Dudzinski, D. (2010). *An interpretive study of African Americans' mental models of museums and visitation: "...you think, damn, so close, but yet so far."* (Order No. 3492057). Available from ProQuest Dissertations & Theses Global. (915016959).

Given the absence of racially inclusive museum visitation studies, the challenge for museum and adult learning researchers is to better understand African Americans' mental models of museums and how these mental models influence visitation decisions. The conceptual framework for my study was constructed from three diverse, yet complimentary fields of research. First, research on mental models provided a basis for understanding the impact that mental models can have on decisions to participate in learning opportunities, like those offered in museums. Second, Knowles' (1980) concept of andragogy provided an understanding of how characteristics of adult learners' and the learning context may further influence visitors' conceptions of museums and visitation decisions. And lastly, Critical Race Theory (CRT) allowed me to examine how museum philosophies, policies, and practices have influenced African Americans' mental models and visitation of museums. Two research questions guided the study: 1) What are African Americans' mental models of museums?; and 2) In what ways do African Americans' mental models of museums influence their visitation? The study utilized an interpretive qualitative design (Merriam & Associates, 2002), which, "...seek[s] to discover and understand a phenomenon, a process or the perspectives and worldviews of the people involved" (Merriam, 1998, p. 11). The sample was purposeful and representatively selected and comprised 8 African Americans. Data 11 were

collected via three methods: modified Twenty Statements Tests (Kuhn & McParland, 1954), semi-structured interviews, and concept mapping. Data were inductively analyzed using a constant-comparative method and revealed four themes: (a) museums are conceived as, and visited because they are worthwhile places of learning; (b) museums are visited because they provide an escape from socio-cultural pressures; (c) museums are conceived as offering narrow representations of African Americans that perpetuate African American stereotypes; and (d) museums are conceived of at times as not wanting and not accepting African American visitors. By eliciting African Americans' mental models, instead of relying on anecdotal evidence, museums will have a more accurate understanding of African American "edutainment" needs and wants, with which to develop future exhibitions and programming.

Eichinger, C. E. (2009). *Racial, ethnic and gender diversity of the U.S. museum workforce: Trends, implications and solutions* (Master's thesis, University of Colorado at Boulder). Available from ProQuest Dissertations & Theses Global. (304867216).

Equality is currently a considerable hurdle facing all U.S. workplaces, museums being no exception. The museum field has been lagging in comparison to other industries in terms of gender and racial equality. A particularly vexing fact is that the directors of museums and the heads of museum boards overwhelmingly remain white males. Museums are seen as irrelevant, exclusionary places by many minorities who see no reason to visit a museum, much less work in one. With the rapidly changing demographics of the United States, museums in their current form are failing to provide a place relevant to the lives of all individuals. While the rest of the country improves their diversity statistics, museums remain at a standstill. What will this deadlock mean for the future of museums? How can museums join this movement to increase racial and gender diversity at all levels of their institutions and offer a workplace where everyone feels welcome and capable of success? In order to answer these questions an extensive research study was conducted which included a survey of museums nationwide, a survey of museum studies programs, and an in-depth site visit of The Detroit Institute of Arts. The nationwide museum survey was used to gain aggregate qualitative data on the gender, racial and ethnic statistics of museum employees. The student survey was conducted in order to compare the demographics of museum employees with the demographics of students who have graduated from museum studies programs within the past ten years. Lastly, The Detroit Institute of Arts was chosen for a site visit in order to gain qualitative data based on their survey responses. Overall, a striking discrepancy was uncovered between the employment and types of positions held by individuals based upon their gender and race. By combining the survey results with ideas from the case study, four pressing solutions for increasing staff diversity in the future were developed. These changes include an increase in museum studies training and museum internships, a deep reflection of internal practices by museum professionals, a change in the nature and structure of U.S. workplaces, and a commitment to long-term collaborations with minority communities.

Erickson, O. L. (2015). *Co-constructing racial identities at Seattle's Northwest African American Museum* (Doctoral thesis, University of Washington). Available from ProQuest Dissertations & Theses Global. (1722480474).

In the United States museums have played a key role in shaping our understandings of ourselves as members of particular geographical, national, and racialized groups. While many museums in the United States present this information from a Euro-American perspective (a reflection of both their leadership and their presumed audiences), the growth of minority-run museums and cultural institutions challenges these hegemonic understandings of race and identity by presenting alternative narratives of identity and belonging. Taking the Northwest African American Museum (NAAM) as a case study, this work will examine the role an African American museum plays in reflecting and shaping identities and local understandings about race. Within NAAM, ideas about what it means to be African American are continually co-constructed through the dynamic relationship that exists between the museum and the public. Through these interactions, various (and sometimes contesting) discourses of "blackness" are reshaped and reinterpreted within the space of the museum. However, the discursive power of the museum derives not just from its content and programs, but also from its physical location in a neighborhood experiencing rapid demographic changes, and from its visitors whose racial identities impact the extent to which they are able to make personal connections with the museum's content.

Farrell, M. R. (2019). *Diversity and inclusion in art museum board of governance: Does the boardroom reflect the community?* (Master's thesis, Sotheby's Institute of Art - New York). Available from ProQuest Dissertations & Theses Global. (2197050008).

The objective of this thesis is to examine the diversity and inclusivity of the art museum board of governance to see if the community accurately represents in the boardroom. This study finds a severe resistance to change along with the many obstacles corporate and nonprofit sectors face when incorporating diversity and inclusion in the boardroom. Based on population shifts affecting the cultural landscape of the workforce, this thesis focuses on the crucial need for art museums to strategize and implement diversity and inclusion in their board of directors. This study outlines comprehensive strategies from corporate and nonprofit sectors which are performed to make effective decisions to serve the communities of the institutions best. By assessing art museums rooted in historically diverse communities, such as Queens, Brooklyn, and the Bronx, this thesis looks into whether or not the museum board accurately reflects the community they serve. Until then, museums run the risk of under-performance when strategies are not in place. Art museums need to make sure their community represents the boardroom, so more creative and intelligent decisions are made to contribute the art market and the population better.

Fartushnikova, I. M. (2012). *Cultural representation in museums: Assessing the impact of changes on visitor experience* (Master's thesis, University of Colorado at Boulder). Available from ProQuest Dissertations & Theses Global. (1021726506).

In the last few decades museums in the United States had experienced major changes. Responding to extensive postmodern critique of the field, museums made a concerted effort to reevaluate their role in their communities. This "re-thinking" led to some of the most interesting changes in museum practice and how these institutions relate to their public. One of those changes is the dramatic increase in the amount of attention that museums now pay to the socio-economic and cultural diversity of their audiences. Museums are not only acknowledging that diversity, but also are focused on accommodating it within their walls. This research looks at two different museums: one is a major mainstream American museum that had implemented many of these changes in the design of its new Native American Arts gallery. The other is a large tribal museum. Through the use of evaluation techniques this research reveals the impact of the new design strategies used by the mainstream museum of visitors' experience. The results are then compared to similar research conducted at the tribal museums.

Ferry, M. L. (2009). *The thin red line: Native American culture bearers, memory and the museum* (Doctoral dissertation, University of California, Santa Barbara). Available from ProQuest Dissertations & Theses Global. (304853401).

The Thin Red Line: Native American Culture Bearers, Memory and the Museum examines how the collective memory of four Native American groups, the Pequot, Mohegan, Tongva and Piscataway, was preserved to the present day. This dissertation defines the role of those individuals that became "culture bearers," and looks at their importance both in preserving tribal identities and for those who would establish tribal museums. In the post-contact Diaspora, collective memory of these four groups transformed—from collective memory of coherent indigenous communities, to individual memory of widely scattered culture bearers. Just as indigenous communal memory was contracting the conquerors were building museums that featured self-interested narratives of "primitive" and "vanishing" Indians to expand Anglo-American collective memory and national identity. The American Indian Movement of the 1960s transformed culture bearing, memory and the museum. The thin thread of collective memory carried by earlier culture bearers became the foundation for a new collective tribal memory, albeit one woven out from a thin thread and transformed to serve tribal needs in the present. The post-AIM culture bearers also expanded memory by taking back sacred tribal lands and by making sure their memories were rewoven into national collective memory. Finally, they built tribal museums as a means to project tribal narratives and institutionalize the legacy of their culture bearers. Museums founded upon the legacy of culture bearers will share characteristics of the revived collective memory. Examinations of the Mashantucket Pequot Museum and Tantaquidgeon Lodge (the biggest and oldest tribal museums) illustrate that such museums inevitably reflect their reliance on a very thin line of transmission. Finally, this dissertation maintains

that the culture-bearer museum, while a powerful locus of tribal memory, cannot and should not usurp the unique position of living culture bearers.

Garibay, C. (2011). *A case study of a museum's cultural inclusion model in the Mexican American and Vietnamese American communities with a specific focus on implications for creating multicultural institutions* (Doctoral dissertation, Saybrook University). Available from ProQuest Dissertations & Theses Global. (868529292).

This dissertation investigated an inclusion model developed by the Children's Discovery Museum (CDM) in San Jose, California, to better serve Mexican American and Vietnamese American families. Case study methods included interviews with staff members and community advisors, focus groups with parents, unobtrusive observations, and examination of archival data. Thematic content analysis was used to identify major themes. Themes from staff data included (a) factors leading to developing inclusion initiatives, (b) components of CDM's inclusion model, (c) role of community advisors, (d) implementing the model in a multicultural context, and (e) developing internal capacity. Themes from advisor data included (a) perceptions of the inclusion model, and (b) the role of community advisors. Parent data resulted in two themes: (a) responses to inclusion initiatives, and (b) perceptions of CDM. CDM's model had several strengths. It took a holistic approach that accounted for organizational infrastructure aspects such as governance, operations, and developing community partnerships. Advisors served the critical function of cultural liaisons. The model outlined a series of proactive steps to implement activities upon which CDM could continue to build. CDM's use of special exhibits and events was successful in welcoming and providing cultural touchstones that allowed families to share cultural traditions. Several challenges emerged that facilitated individual and organizational learning. These challenges included (a) the need to communicate to all stakeholders how inclusion activities related to CDM's broader diversity goals, (b) the importance of learning about and accounting for differences between immigrant communities, (c) the need to account for within group differences, (d) the need to develop partnerships with organizations with similar missions, and (e) the importance of hiring staff directly from the cultural communities served. The most difficult lessons emerged when CDM staff's cultural norms and values ran counter to those of community members; this situation provided "critical moments" for staff members to reflect on and question their own practices and cultural assumptions. These moments of individual and organizational learning expanded the museum's capacity to develop as a truly multicultural organization.

Gonzales, J. J. (2008). *Complicated business: Chicanos, museums, and corporate sponsorship* (Doctoral dissertation, Temple University). Available from ProQuest Dissertations & Theses Global. (304471844).

This study examines the cultural politics in the making and national tour of Chicano , a project consisting of the tandem museum exhibitions Chicano Now: American Expressions and Chicano Visions: American Painters on the Verge , developed by BBH Exhibits, Inc. in collaboration with Cheech Marin and Chicano cultural workers, and presented by Target Corporation. Through the examination of the complicated business of commercial and institutional cultural production, I have sought to

understand how Chicano cultural workers strategically negotiated their subjective and collective cultural, political, and economic interests by leveraging human, cultural, symbolic, and material resources towards making corrective adjustments to the collective conditions of subjugation affecting Mexican-descent peoples within the dominant political and economic structures of late-capitalism. Due to the extended nature of the project and the national dispersal of participants, work places, and exhibition sites, its study necessitated a long-term, multi-sited ethnographic research framework. The anthropology of cultural production, visual anthropology, and the anthropology of art, as well as, Chicano Studies, and Museum Studies inform my analysis. Within this scope I reveal and interpret the encounters amongst a disparate mixture of individuals and interests, and the colliding and coalescing of ideologies and cultural values that took place during Chicano 's making and circulation. Social engagements within this cultural process were the causes and results of complicated cultural politics over which issues related to Chicano social identity, museum policy and practice, commercial and marketplace values, corporate sponsorship, and cultural commodity were negotiated. I contend Chicano and Mexican-descent cultural workers employed strategic, ethnically centered political ideologies and enactments in attempts to achieve individual and collective equality and affect more widespread progressive social transformation within the constraints of this mediated process. In this model, the exhibitions *Chicano Now: American Expressions* and *Chicano Visions: American Painters on the Verge* and related materials and events, were the manifestation and continuation of these social engagements, disparate and overlapping ideologies and imperatives, and attendant cultural politics. Furthermore, the exhibitions' interactions with the public reveal the extent to which Chicano cultural workers and competing parties were able to communicate their intentions.

Gorman, J. M. (2009). *Building a nation: Chickasaw museums and the construction of Chickasaw history and heritage* (Order No. 3400208). Available from ProQuest Dissertations & Theses Global. (304923938).

The Chickasaw Nation, an American Indian community located in southeastern Oklahoma, entered into a period of substantial growth in the late 1980s. Following its successful reorganization and expansion enabled by federal policies for tribal self-determination, the Nation pursued gaming and other industries to affect economic growth. From 1987 to 2009 the National budget increased exponentially as tribal investments produced increasingly large revenues for an increasing Chickasaw population. Coincident to this growth, the Chickasaw Nation began acquiring and creating museums and heritage properties through which to interpret their own history, heritage, and culture through diverse exhibitionary representations. By 2009 the Chickasaw Nation directs representation of itself at five museums and heritage properties throughout its historic boundaries.

This study argues that the Chickasaw Nation is using museums and heritage sites as places to define itself as a coherent and legitimate contemporary Indian Nation. In doing so through museums they are necessarily engaging with the shifting historiographical paradigms as well as changing articulations of how museums

function and what they represent. Through this interaction with history and with museums the Chickasaw Nation has developed a shifting representation of itself that is internally inconsistent and maintains a contradictory relationship with historiographical and museum literature.

Through a series of four case studies, this dissertation examines the roles of the Chickasaw Nation's museums and heritage sites in defining and creating internal representations of sovereignty. It examines the exhibitions at these sites within their historicized local contexts. The study describes the museum exhibitions' dialogue with the historiography about the Chickasaw Nation, the literature of the new museums studies and the indigenous exhibitionary grammars emerging from Native American museums throughout the United States.

Gutierrez Lopez, D. A. (2014). *The displays, silences, and aesthetic possibilities of museum fashion's gendered geopolitics* (Master's thesis, The State University of New Jersey). Available from ProQuest Dissertations & Theses Global. (1617960028).

This thesis studies how the "museumification" of fashion—the collection and display of decommodified objects— may affectively (re)produce normative gender, class, ethnic, and geopolitical hierarchies narrated and embodied in the garments and exhibitions. Re-locating "personal" fashion items within institutional walls molds the (art) museum as a site for social control—surveillance, inclusion, exclusion— of subaltern groups, specifically of women, subcultures and ethnic minorities: respectively, the Metropolitan Museum of Art's Impressionism, Fashion and Modernity and Punk: Chaos to Couture ; and the Museum of Chinese in America's Shanghai Glamour: New Women 1910s-40s and Front Row: Chinese American Designers serve as case studies. This argument is developed through a contrastive study of the exhibits, which deploys a multi-method approach. In order to contextualize museum practices and the fashion exhibitions, and address geopolitical relationships among those exhibited, I consider historical investigations and previous museum studies scholarship. Moreover, feminist fashion, affect, and post-colonial theories help navigate some of the different but complementary standpoints that shape the museum fashion experience. Informed by repeated visits to the exhibitions, I perform discourse analysis of the spatial (visual and physical) organization of the artworks in the displays; and of the visual and written texts provided at the museum—the descriptions of the galleries and the captions that accompany the garments, accessories, photographs, videos, music or paintings. Finally, throughout I analyze a contemporary prosthetic to the museum's social body that aids the proliferation of the hegemonic discourses circulating within the museum: mass media related to the exhibits—television, press articles, and the museums' websites. However, by focusing on the artificiality and construction of these discourses, the thesis ultimately considers the possibilities for destabilizing and subverting the aforementioned hierarchies. Rethinking collective aesthetic experiences and practices—such that audiences might consciously engage with and perform the meaning-making processes that art and fashion both allow— could alter museum publics' degrees of participation with the fashion spectacles and within society at large.

Harris, J. A. (2005). *The rise, importance, and challenges of ethnic-specific museums and cultural centers: Case studies in Oklahoma and Texas* (Order No. 1430810). Available from ProQuest Dissertations & Theses Global. (305027498).

Because of the persistent and pervasive problem of misrepresentation of ethnic and minority groups within history, natural history and general museums, ethnic and cultural groups have established their own museums and cultural centers. These valuable institutions are places where the content comes from the voice of that ethnic or cultural group and where these groups have a place to celebrate their identity. The ethnic and cultural museum "boom" began shortly after the Civil Rights Movement of the 1960s when a renewal of ethnic identity demonstrated through the Race Pride Movement. The two case studies presented in this thesis focused on the two most historically prominent minority groups: Native Americans and African Americans. The case studies are compared to mainstream museums through the use of the mission statement, collections, exhibits and educational programming. Collaborative efforts and challenges faced are also examined.

Heisinger, M. (2013). *Weaving a new shared authority the Akwesasne Museum and community collaboration preserving cultural heritage, 1970-2012* (Master's thesis, Arizona State University). Available from ProQuest Dissertations & Theses Global. (1355760669).

Museums reflect power relations in society. Centuries of tradition dictate that museum professionals through years of study have more knowledge about the past and culture than the communities they present and serve. As mausoleums of intellect, museums developed cultures that are resistant to relinquishing any authority to the public. The long history of museums as the authority over the past led to the alienation and exclusion of many groups from museums, particular indigenous communities. Since the 1970s, many Native groups across the United States established their own museums in response to the exclusion of their voices in mainstream institutions. As establishments preserving cultural material, tradition, and history, tribal museums are recreating the meaning of "museum," presenting a model of cooperation and inclusion of community members to the museum process unprecedented in other institutions. In a changing world, many scholars and professionals call for a sharing of authority in museum spaces in order to engage the public in new ways, yet many cultural institutions struggle to find a way to negotiate the traditional model of a museum while working with communities. Conversely, the practice of power sharing present in Iroquois (Haudenosaunee) tradition shaped a museum culture capable of collaboration with their community. Focusing on the Akwesasne Museum as a case study, this dissertation argues that the ability for a museum to share authority of the past with its community is dependent on the history and framework of the culture of the institution, its recognition of the importance of place to informing the museum, and the use of cultural symbols to encourage collaboration. At its core, this dissertation concerns issues of authority, power, and ownership over the past in museum spaces.

Hernandez-Bravo, M. (2017). *The dynamics of community museums and their communities: Museo de las Americas' Spanish happy hour fostering social inclusion for the Latino and Denver metro area communities* (Master's thesis, University of Denver). Available from ProQuest Dissertations & Theses Global. (1930023138).

Many museums are now aspiring to collaborate and engage with Latino communities and the community as a whole. Due to Museo de las Americas status as a community museum, I predicted that I would find a collaborative effort already occurring between the institution and their community, which can aid in creating a sense of social inclusion by being committed to including diverse voices by having clarity of purpose that makes sense both within the context of the community and the institution itself. I used staff, volunteer and visitor interviews and observations of the program to evaluate the degree of collaboration and the experiences of the visitors, specifically Latinos. I discover the essential factors to genuinely engage community is through building internal capacity to create a community centered mindset and conclude with recommendations for how museums can approach community collaboration and engagement to have a significant social impact.

High, D. (2013). *Ethnic identity formation in adolescence: Impact of teen programs in museums* (Master's thesis, University of Washington). Available from ProQuest Dissertations & Theses Global.(1426396488).

While there is an emerging body of literature on teen programs in museums, research has not addressed how these programs affect adolescents' racial, cultural, or ethnic identities. This qualitative study explores how teen programs in museums attempt to impact and are impacting participants' sense of their ethnic identity. The research focuses on three award-winning programs: the SURA Arts Academy at the Arab American National Museum, the High School Program at the Alaska Native Heritage Center, and the YouthCAN program at the Wing Luke Museum of the Asian Pacific American Experience. The activities that appeared to impact students in these programs the most were arts-based activities, direct conversations about aspects of ethnic identity, and involvement in cultural practices and instruction. Through these activities, these programs appeared to have the greatest impact on participants' exploration of their ethnic identity, as well as influencing their commitment toward their ethnic identity. Teens reported that the programs helped them to better appreciate their ethnic culture, connect with the museum and their ethnic community, participate in cultural traditions, and think about their ethnic identity by learning more about their culture as well as other cultures. These findings can be used in defining program goals for various teen programs, as well as provide a baseline for further studies.

Hrycyk, A. M. (2015). *Visitor interpretation of gender within a history museum exhibition* (Master's thesis, University of Colorado at Boulder). Available from ProQuest Dissertations & Theses Global. (Order No.1691142314).

The Western museum, because of its specific history, is an institution that has historically privileged the male experience and enforced a rigid gender binary. This study, performed at the History Colorado Center in Denver, Colorado, looked to understand how visitors interpret gender within a history museum exhibition. Eighty

visitors were interviewed and asked questions about their exhibit experience, including questions about their interpretations of gender, after their visit to the exhibition Destination Colorado. This was complimented by interviews with the three members of the exhibit development team in order to understand what aspects of gender within the exhibit were deliberately developed. The results show that visitors do notice gender and suggest that gender is an identity that should be engaged with in future studies of visitor interpretation and by development teams during the process of creating an exhibition.

Issak, T. B. (2018). *Rhetorical (re)constructions: Ground zero, Park51, and muslim identity* (Order No. 10792433). Available from ProQuest Dissertations & Theses Global. (2066539651).

“Rhetorical (Re)Constructions: Ground Zero, Park51, and Muslim Identity” examines Islamophobic rhetoric and the rhetorical practices Muslim women employ to counter dominant stereotypes. I argue that Muslims have been constructed as a monolithic Other and explore how the rhetoric of spaces and places constitutes Muslim identity and shapes the American Muslim experience. My methods include rhetorical analysis, spatial analysis, and interviews. Drawing on constitutive rhetorics, rhetorics of space and place, and transnational feminist theories, I analyze the marginalization of American Muslims in three sites. I begin by tracing how Islamophobic rhetoric circulates from Ground Zero to surrounding sites such as Park51. Next, at the 9/11 Museum, I analyze artifacts, educational materials, and the museum’s design in order to investigate how Muslims are represented. At the third site, the Muslim Women’s Story Lab, I interview participants in a 6-month community writing workshop in New York City for Muslim women. This research provides a glimpse at the ways in which Muslims are denied the protection of their citizenship and subjected to attacks via violent and exclusionary rhetorics.

A growing body of research has theorized Islamophobia (Bazian, Beydoun, Kumar, Lean and Esposito, Sheehi) and issues pertaining to Muslim women in America (Haddad et al.; Hammer; Karim; Mir). Yet there has been limited research in the field of rhetoric and composition on Islamophobic rhetoric and the rhetorical construction of Muslim identity in America. To do this work, I draw from constitutive rhetorical studies (Burke, Charland, Clark); rhetorics of space and place (Cresswell, Massey, Reynolds, Wright); and transnational feminist theory (Maira, Mohanty, Puar). My research contributes to our understandings of Islamophobic rhetoric in the context of Ground Zero. It identifies the racist undertones in arguments for and against seemingly innocuous projects such as Park51. It also offers insights into how Muslim women respond via a community literacy initiative, identifying the rhetorical practices they use to counter dominant stereotypes.

Jenkins, J. S. (2018). *What about us? inclusivity, community, and the future of sustainability in African-American museums* (Order No. 10786562). Available from ProQuest Dissertation.

This paper is intended as a contribution to a contemporary analysis of African-American museums as sustainable institutions of black cultural capital. Its purpose is to answer the central question: “How are African American museums achieving

sustainability as cultural entities today and for future generations?" While operating in a white-European-infused arts sector, African-American institutions have had to navigate the museum field quite laboriously in order to keep their doors open and lights on. Built from the desire to connect with their estranged and displaced history, I argue that these institutions of black cultural capital are key producers of social capital that contribute greatly to the health of African-American communities, arts and cultural economies, and the well-being of each American. Due to the lack of federal and private funding awarded to them, African-American museums maintain sustainability through several foundational aspects, which are ingrained in their institutions. This thesis substantiates the social significance of these institutions through qualitative interviews and compact case studies to uncover new tools and resources for museum management professionals to implement. Finally, it supports the claim that African-American museums are integral and active producers of social capital for the country and can be sustainable for these reasons.

Johnson, R. D. (2018). *A voice unheard: Culture-based museums and audience development* (Master's thesis, Drexel University). Available from ProQuest Dissertations & Theses Global. (10973995)

A culture-based museum is an institution devoted to the preservation, promotion, and education of a specific culture and/or ethnicity. Three culture-based museums in Philadelphia were examined to postulate how these types of museums obtain ethnically diverse audiences beyond their core constituents. Prior to this study, audience-building research generalized the traditional techniques of audience development. This left the nuisances of culture-based museum loss, as they appeal to a specific audience based on culture, race, or ethnicity. Culture-based museums are often used as examples of diversity and inclusion when interacting with audiences. However, this study questioned if these museums' audiences were truly diverse. It was hypothesized that these museums could combat structural racism and become leaders the field of building diverse audiences. An explanatory sequential mixed methodology was used for this study in which quantitative data were analyzed by self-reported narratives of the qualitative data. Although the study, confirmed many assumptions of audience building for culture-based museums, it failed to prove its theory that these museums were leaders in diverse audiences and could combat structural racism.

Johnson-Simon, D. (2007). *The evolving role of Florida Black museums and their communities* (Order No. 3271150). Available from ProQuest Dissertations & Theses Global. (304864390).

Florida has historically been the destination of runaway slaves and the destination of immigrating groups of African Descended Peoples in contemporary times. This makes it rich for a study of the relationships between African American acculturation, enculturation, and the knowledge of and participation in Black museums contrasted with understanding the role of the Black museums in maintaining Black culture. The primary objective of this study is to bring into anthropological focus the cultural meaning of Florida's Black museums in relationship to how culture is maintained and defined by the Black communities they serve.

Khashan, N. (2017). *Developing socially inclusive art museums* (Doctoral dissertation, American University). Available from ProQuest Dissertations & Theses Global. (1896571136).

This study examines the role of museums in communities as arbiters of social inclusion. It seeks to compel the need for museums to become community-centric in order to broaden their audience to all community members, increase their relevancy, and fulfill their requirements as non-profit institutions. This research examines how social inclusion and exclusion enters the museum, resistance to and support of social inclusion in museums, and challenges to becoming more socially inclusive. This study concludes with recommendations on researching and evaluating community needs, building social inclusion internally, utilizing advisory councils, and creating socially inclusive programming. A series of examples and case studies of museums working towards building social inclusion are used to illustrate ideas and recommendations.

Kiskowski, W. L. (2017). Arab American identities and the cultural landscape of Dearborn, Michigan (Order No. 10645518). Available from ProQuest Dissertations & Theses Global. (1945960994).

Dearborn Michigan is perhaps the most notable Arab American community in the United States. This dissertation examines how Arab Americans in Dearborn have altered landscapes to suit their needs and tastes. Using qualitative approaches to landscape observation and participant engagement, I have explored the Dearborn community and neighborhood, focusing on the visual built environment to identify alterations to the landscape affected by Arab Americans. Informants also offered varied perceptions of the neighborhood's ongoing redevelopment and Dearborn's symbolic position as an Arab American enclave. In the context of Dearborn's ethnic enclave and two of its major Arab American Organizations, the Arab Community Center for Economic and Social Services (ACCESS) and the Arab American National Museum (AANM), I discuss the development of Arab American identities. The relationship between the various subgroups in the Arab American community is complex, and Dearborn is not perceived as an in-group enclave by all Arab American groups. It appears that the sense of pan-Arabism fostered by major organizations has yet to become salient among the majority of Arab Americans. There is, however, a growing level of comfort for Arabs, non-Arab Muslims, and other Middle Easterners within the Dearborn neighborhood and the surrounding area. Dearborn offers an inviting setting for visitors and students who wish to practice traditional culture without drawing notice.

Knight, C. A. (2017). *Nashville Copts: Cultural identity, community collaboration, and cultural institutions* (Order No. 10263394). Available from ProQuest Dissertations & Theses Global. (1900245255).

My thesis, *Nashville Copts: Cultural Identity, Community Collaboration, and Cultural Institutions*, examines the necessity of collaboration between museums and surrounding communities using oral histories to facilitate engagement and investment. I also attempt to show how museums and other cultural institutions can work with minority communities, like the Copts in Nashville, to foster greater

understanding between ethnic and immigrant groups and the rest of the Nashville community. I conducted oral histories with members of the Coptic immigrant community in Nashville to demonstrate this collaboration. This thesis addresses the uses and best practices of oral histories, Coptic cultural identity and immigration, Public History theories about shared authority and representation, different learning types and needs for exhibition, and the history of the Coptic Church and people. By understanding how the process of conducting oral histories builds community relationships and promotes collaboration, project organizers and museum professionals can better represent surrounding ethnic and minority communities.

Ko, J. (2011). *Cultural representations and museums: The construction of ethnic identity in Chicago's Chinatown* (Doctoral dissertation, The University of Wisconsin - Milwaukee). Available from ProQuest Dissertations & Theses Global. (879089623).

This study examines the cultural representation and ethnic identity of Chinese Americans in Chicago's Chinatown through an analysis of ethnic exhibits in museums, issues related to the invention of traditions, and the politics of ethnic identity. Chicago's Chinatown resembles a living museum in which Chinatown members negotiate their identity through cultural representations, interactions with outsiders, ethnic celebrations, and community museums. Case studies on Chinatown museums not only reflect the changing concept of Chinese ethnicity in social and historical contexts, but also indicate the current contradictions of transnational migration. While the Ling Long Museum (1933-1970s) featured ancient Chinese culture and history related to China, the Chinese-American Museum of Chicago (2005—present) displays an ethnic Chinese American culture that has become part of the diverse American culture. This change in the portrayal of Chinese ethnicity in Chinatown museums mirrors the cultural practices in the community, including identity construction, immigrant trajectory, language change, ethnic boundaries, and community politics. It is these contesting social forces that shape the cultural representations of the Chinatown museums. Both Chinatown and the Chinese-American Museum of Chicago represent Chinese immigrants' responses and resistance to mainstream society's portrayal of the Chinese American. Chinatown museums function as a cultural symbol and increase the visibility of the Chinese community in a multicultural society. In order to demonstrate cultural uniqueness, Chinatown has maintained its classic Chinese characteristics and recreated an "Oriental" atmosphere. The traditional Chinese culture and nostalgia for early immigrants preserved in Chinatown are detached from the views of contemporary Chinatown residents. However, this representation of Chineseness has helped generate an exotic and Oriental ethnic image that satisfies the expectations of outside visitors.

Lerch, S. M. (2016). *Changing the conversation: Diversity at living history museums* (Master's thesis, University of South Carolina). Available from ProQuest Dissertations & Theses Global. (1808939061).

"Changing the Conversation" explores the lack of diversity among costumed historians at living history sites. Using Old Sturbridge Village in Massachusetts as a case study, this paper traces the history of diversity among the costumed staff and the interpretation at the site. I suggest solutions and ideas for interpretative planning to increase the representation of minority perspectives into the historical narrative of the site and include more ethnic and racial diversity among the employed costumed staff.

Lewis, J. (2018). *Diversity, equity, and inclusion: Impacting leadership roles in art museums* (Master's thesis, Drexel University). Available from ProQuest Dissertations & Theses Global. (2165852280).

Diversity, Equity, and Inclusion (DEI) are broad topics in the cultural and creative community at present. Many organizations and cultural institutions have taken great interest in diversity, equity and inclusion in recent years and have made efforts to create a more inclusive and diverse environment for the communities surrounding them. I believe that the interest and concern around the lack of representation in the field is vital because it allows organizations to re-think with whom they are trying to engage and why. In this paper, I address the problems that are impacting DEI by asking how the creative sector, specifically art museums, are developing a diverse workforce. How can the creative sector create a pipeline to help build and diversify leadership roles? How can museums and cultural organizations retain diverse staff and maintain an inclusive environment, and how can they create an authentic experience to promote professional development for emerging leaders of color, that allows them to feel valued and included in leadership roles in the creative sector? I discuss the literary resources that explore the historical disparity within the cultural sector, past efforts to make an impact in DEI, and the most recent project called the Diversifying Art Museum Leadership Initiative (DAMLI). In conclusion, I discuss the need to invest time in implementing professional development and mentorship into their internship programs, and creative ways that organizations can accomplish these tasks.

Littles, K. (2006). *Locating the hidden voices in African museum exhibitions: How "African voices" at the Smithsonian Institution politicizes race, class and cultural capital* (Doctoral dissertation, University of California, Davis). Available from ProQuest Dissertations & Theses Global. (305367351)

In 1999, the Smithsonian Institution's National Museum of Natural History unveiled the new "African Voices" exhibition. Prior to "African Voices" the exhibition on Africa remained largely unchanged for decades. The old "Africa Hall" reinforced stereotypes about Africa and Africans that were racist at worst and outdated at best. What was revealed through "African Voices" was that the attempt to represent a continent in 6,500 square feet inadvertently re-inscribed notions of a fixed African identity. Due to political pressure by Africans and people of the African diaspora, the

new exhibition process included mediating between traditional museum theories and methodologies, and black patrons who demanded a more accurate African narrative. "African Voices" forged a new kind of curatorial process that included museum professionals, Africanists, people of the African diaspora, artists, teachers, and other concerned citizens. But rather than hearing African voices throughout the exhibition, visitors experience an African narrative that is filtered through western eyes. The "community based" curatorial process conjured up several pertinent questions: How does one exhibit Africa in 6,500 square feet? Is the museum the correct venue for this exercise? What aspect of African life and culture should be emphasized and who decides? Why is it necessary to have "African voices" in the decision-making process? How does a museum that was founded on elite white male ideology begin to articulate the history and diversity of the African continent? Moreover, how do black Americans imagine Africa, and how does this facilitate a specific museum narrative that may or may not be factual? This project revealed that the historical complicity of the museum provided the space for "community based" curating. Furthermore, the inclusion of people from the African diaspora in the curatorial process did not completely alleviate the problem of challenging static notions of African life, culture, and history within the confines of the museum; in fact, it raised larger problems regarding black identity.

Maldonado, P. (2018). *Hablemos de arte: Bilingual Spanish/English family programs in art museums* (Master's thesis, University of Washington). Available from ProQuest Dissertations & Theses Global. (2086457042).

The purpose of this research was to describe the experience of participants in bilingual Spanish/English family programs in art museums. Bilingual programs are providing access to a greater proportion of our changing society and address societal inequalities that museums have often supported. This descriptive, qualitative study examined seven interviews with museum staff and three participant observations of these programs. The research sites were Denver Art Museum, National Museum of Mexican Art, Queens Museum, and Aspen Art Museum. Themes that emerged were accessibility, agency, cultural identity, and relevancy. This data suggests that bilingual family programs in art museums are providing accessibility and inclusion for Latinx families. The museum staff interviewed expressed that the programs are providing opportunities for families to have their culture validated, to hear Spanish outside of the home, to empower adults to participate and teach the children, and to show all visitors the importance of the Spanish language.

Manzano, R. (2015). *Language, community, and translations: An analysis of current multilingual exhibition practices among art museums in New York City* (Order No. 10060087). Available from ProQuest Dissertations & Theses Global. (1775526931).

This dissertation provides an analysis of current multilingual practices among art museums in New York City. This study is located within the current theoretical analysis of 1) museums as sites of cultural production and 2) the politics of language, interpretative material, and technology. This study demonstrates how new roles for museums embracing multilingual exhibitions and technology may signal

new ways of learning and inclusion. The first part is a theoretical-based approach. The second part consists of a mixed-method research design using qualitative and quantitative methods to create three different surveys: of museum staff, of the general public, and finally my observations of museum facilities and human subjects. Multilingual exhibitions are complex and require changes at all levels in a museum's organizational structure. Access to museum resources can provide more specific data about language usage. The survey responses from 175 adults provides statistics on multilingual settings and its complexity. The survey responses from 5 museums reveals the difficulty, and benefits, of dealing with this topic. Visual observations at 36 museums indicate that visitors pay attention to interpretative material, while production cost, space, and qualified linguistic staff are concerns for museums. Technology is a breakthrough in multilingual offerings, for it can help democratize a museum's culture to build stronger cultural community connections.

Marcum, A. B. (2014). *Material embodiments, queer visualities: Presenting disability in American public history* (Doctoral dissertation, University of New Mexico). Available from ProQuest Dissertations & Theses Global. (1627186619).

This dissertation examines the presentation of disability at three of the most popular sites for the consumption of public history in the United States including the U.S. Capitol, the Franklin Delano Roosevelt Memorial, and the Smithsonian Institution's National Museum of American History. I de-construct the cultural and historical narratives and discourses of disability circulating at these sites and offer a visual culture analysis of the images, artifacts, and statuary found at each of them. My study is informed principally by the theories and methods of queer disability studies, visual culture studies, and cultural studies critiques of neoliberalism. I consider how questions of identity, inequality, and power raised by the Disability Rights Movement interact with modes of representation and practices of public history to produce cultural and historical knowledge about physical and cognitive difference. I contend that heteronormative notions of gender and sexuality have structured both the history of people with disabilities and the contemporary presentation of that history for public audiences. Accordingly, I argue that the history of disability in the United States should not be conceptualized or represented solely in terms of political efforts to achieve equal rights and inclusion for those with disabilities. Nor, I contend, should we understand the movement for disability rights in America primarily as a social struggle that has transformed architectural and "attitudinal" barriers. Rather, I propose that the history of people with disabilities in the U.S. must also be understood, explored, and presented, as a history of resistance to, and struggle against, the able-bodied, raced, classed, gendered, and sexed terms of disabled people's inclusion in, and exclusion from, American society. Interpreting U.S. disability history in this way not only permits us to expose and challenge the normative cultural construction and deployment of disability in American life, but also, allows to develop histories of disability not grounded in nondisabled standards, norms, and expectations, of disability and not dependent on the able-bodied status of audiences.

Marshall, A. L. (2012). *Indigenous architecture: Envisioning, designing, and building the museum at Warm Springs* (Doctoral dissertation, Arizona State University). Available from ProQuest Dissertations & Theses Global. (1013614716).

Many Indigenous communities in North America develop tribal museums to preserve and control tribal knowledge and heritage and counteract negative effects of colonization. Tribal museums employ many Indigenous strategies related to Indigenous languages, knowledges, and material heritage. I argue that architecture can be an Indigenous strategy, too, by privileging Indigeneity through design processes, accommodating Indigenous activities, and representing Indigenous identities. Yet it is not clear how to design culturally appropriate Indigenous architectures meeting needs of contemporary Indigenous communities. Because few Indigenous people are architects, most tribal communities hire designers from outside of their communities. Fundamental differences challenge both Indigenous clients and their architects. How do Indigenous clients and their designers overcome these challenges? This dissertation is a history of the processes of creating a tribal museum, The Museum At Warm Springs, on the Confederated Tribes of the Warm Springs Reservation of Oregon. The focus is to understand what critical activities Tribal members, designers, and others did to create a museum whose architecture represents and serves its community. The study also considers how people did things so as to honor Indigenous traditions. Design and construction processes are considered along with strategies that Tribal members and their advocates used to get to where they were prepared to design and build a museum. Interviews with Tribal members, designers, and others were central sources for the research. Other sources include meeting minutes, correspondence, Tribal resolutions, and the Tribal newspaper. Visual sources such as drawings, photographs, and the museum itself were significant sources also. This study revealed several key activities that the Confederated Tribes did to position themselves to build the museum. They built an outstanding collection of Tribal artifacts, created and supported a museum society, and hired an outstanding executive director. The Tribes selected and secured a viable site and persisted in finding an architect who met their needs. Collaboration—within the interdisciplinary design team and between designers and Tribal members and contractors—was key. Tribal members shared cultural knowledge with designers who adapted to Indigenous modes of communication. Designers were sensitive to the landscape and committed to representing the Tribes and their world.

Mendez, R. (2009). *Complex hybridities: Challenging constructs of race and culture in the museum* (Order No. 1469104). Available from ProQuest Dissertations & Theses Global. (305093176)

Hybridity has become an important tool in the analysis of culture and race. The term helps curators to better understand culture and race because it functions as an alternative to purist definitions of these two concepts. In this thesis I deal specifically with the ways in which curators display their understanding of these terms, culture and race, in museums. Because of their role as places of exhibition, museums tend to shift viewers' focus to the objects displayed while undermining the systems and

ideas behind these objects. In presenting cultural and racial hybridity curators have used hybridity as an alternative category instead of as a commentary on the system of classification present in museums a tendency which undermines the power of this concept. In this thesis I deal with three ways in which museum exhibitions display a simplified version of hybridity. In the first chapter I discuss the issue of cultural mixing as it relates to Puerto Rico and the Dominican Republic. I argue that hybridity is simplified through the creation of categories that describe identities formed as a result of migration. In the second chapter I deal with the classification of race in relation to representations of multiracial people. Lastly, in the third chapter I discuss how and why hybrid objects are often excluded from museum presentation. In all of the chapters I analyze artworks, objects and exhibitions on display in order to illustrate how culture and race are not analyzed thoroughly in museums. The overall purpose of this thesis is to highlight the role that museums have in promoting ideas about culture and race and the influence they can have in representing people and their cultural products more accurately.

Meyler, C. (2006). *Seeing the invisible: Museums engaging Filipino-American communities* (Master's thesis, JFK University). Unpublished.

[Abstract not included in thesis.]

Morris (2010). *Including all of us: race and ethnicity in Portland, Oregon, museums* (Master's thesis, John F. Kennedy University). Downloaded from http://library2.jfku.edu/capstone/Museum_Studies/Including_All_of_Us.pdf.

[Abstract not included in thesis.]

O'Donnell, M. K. (2002). *Application of Darwinian evolutionary theory into the exhibit paradigm: Implementing a materialist perspective in museum exhibits about Native Americans* (Order No. 3074434). Available from ProQuest Dissertations & Theses Global. (305560945).

Long standing dissatisfaction with museum exhibits about Native Americans has come to the forefront of the museum industry in recent years. Claims of racism, exclusion of a Native American voice in the exhibits, and promoting stereotypes all have been prominent. The foundations of not only the museum industry, but also the field of anthropology, have contributed to difficulties with exhibits about non-Western cultures. The inaccurate portrayal of Native Americans in museums, however, is not primarily due to the lack of interest or knowledge about Native Americans. It is an essentialist paradigm that restricts museum professionals from appropriately dealing with the concept of change in cultures. The essentialist framework for defining people and cultures was drawn from the close relationship between biology and anthropology in the late nineteenth and early twentieth centuries. The parallel developments in classification systems in both fields can be seen up through the mid-twentieth century. Biology, however, moved away from a strictly essentialist paradigm and began using a more materialist perspective after a synthesis of field and laboratory research. Anthropology, instead, began discounting Darwinian evolutionary theory as a tool for research and analysis at mid-century due to the difficulties of applying a materialist framework into classification systems for artifacts. Tribal identity and its definition are constantly changing. However,

museum professionals and Native Americans alike have a tendency to define this as if it is one thing and has remained constant throughout time. Idealized images of the past contribute to the concepts of loss of culture. The Osage are an example of a Native American group whose cultural changes have been well documented over the past three hundred years. They are used here to illustrate the need for accepting change in cultures and not applying a negative connotation to that change.

Olivo, S. E. (2015). *Rocking the boat: Exhibition methods of storytelling the experience of gender and sexuality in museums* (Master's thesis, University of Washington). Available from ProQuest Dissertations & Theses Global. (1732168275).

The goal of this qualitative exploratory research was to identify and describe emerging models for telling/sharing stories of female-identified and LGBTQ experience in museum exhibition. The research investigated interpretation methods of four different participants whose purpose was to tell historically marginalized experience. The projects were the GLBT History Museum, the aSHEville Museum, the exhibit Revealing Queer and the associated Digital Storytelling Project. Data was collected through open-ended interviews of professionals directly involved, transcriptions were analyzed for trends and patterns in their methods. Some key results include; 1.) The importance of developing authentic and transparent relationships with the community being represented. 2.) A critical finding is that all started their projects because they felt queer voices were not being heard in the museum. 3.) Language plays a central part in how exhibitions are received. 4.) Be cautious not to marginalize the already marginalized, leave room to add to the archives through listening for silences and gaps in the narrative. These participants are all examples of "rocking the boat" by taking on topics and stories that have typically not been seen, explored, or accepted inside the museum. The results of this work add to the growing body of research around museums as platforms for social change.

Overby, M. H. (2005). *Conversations about culture: Racial /ethnic socialization practices of African American families in a cultural museum* (Order No. 3192744). Available from ProQuest Dissertations & Theses Global. (305423551).

This dissertation merges prior work on racial socialization and museum visitor studies to investigate familial racial/ethnic socialization messages in the naturalistic context of a cultural history museum. Historically, research on racial/ethnic socialization has relied on parental self-report measures to explore and validate theory. As parental practices may be inconsistent with beliefs, studies incorporating observational techniques have tremendous potential to explore the complexities of racial/ethnic socialization processes. Museum visitor studies research that targets families has typically focused on learning behaviors and little consideration has been given to the impact of families' cultural backgrounds on their museum experiences. This project examines race-related messages embedded in family conversations that naturally occur during the course of a visit to a cultural history museum. In order to create a multi-methodological framework for investigating the content and process of racial/ethnic socialization messages, data consisting of audio-recorded conversations from 40 African American parent-child dyads as they toured an

African American history museum, along with parental racial socialization and identity measurements was obtained. Overall, findings support the investigation of racial/ethnic socialization in cultural museums, as parents provided a wide variety of messages such as preparation for discrimination, pride in cultural heritage, critical consciousness, and the importance of education. There was little agreement between parental self-reports of racial socialization and the racial/ethnic socialization conversational comments generated during the museum visit. Parents attended to museum objects and text that supported their world view, and modified the narrative provided by the museum to reflect their perspective. Parental race-related comments were proactively conveyed, as well as offered in response to children's questions or commentary. Findings also indicated that parents communicated similar amounts of racial/ethnic socialization messages to older and younger children, although the content of their communication was responsive to the child's developmental age. Implications and recommendations for racial/ethnic socialization research and museum practices are discussed in detail.

Palacios, I. M. (2013). *Examination of negotiation strategies of Mexican Latinos to visit museums in Wake County, North Carolina* (Doctoral dissertation, North Carolina State University). Available from ProQuest Dissertations & Theses Global. (1459432329).

The Latino community in the United States has been steadily growing for three decades. While the growth of Mexican Latinos in North Carolina is not reflected in visitors to museums, managers at museums in North Carolina believe it is important to understand Latinos' museum visitation behaviors. Hence, the purpose of this study is to examine intentions, motivations, constraints, and negotiation strategies to visit museums for Mexican Latinos. A conceptual framework based on leisure constraints theory, leisure negotiation, motivations, and intentions to participate was used. A targeted convenience sampling method was used. A total of 318 usable questionnaires were collected. Data analysis included descriptive statistics, scale reliability testing (Cronbach's alpha), exploratory factor analysis, confirmatory factor analysis, and structural equation modeling. The majority of Mexican Latinos in the study were 1st generation immigrants, women, married, and indicated an income below \$20,000. Results showed a strong relationship between motivations and negotiation strategies and a moderate relationship between negotiation strategies and intentions to visit museums. Within the model, motives and constraints were not shown to have a relationship with intentions. Thus, the key to influencing intentions for Mexican Latinos is to understand their motives and to facilitate an increase in negotiation strategies. Managers at museums could provide family focused programming, increase marketing efforts by informing Mexican Latinos about the leisure opportunities, their location, and the availability of free programming. Lastly, managers at museums should consider the lack of perceived accessibility by distributing information to the Mexican Latino population about their hours of operation, parking locations, and free entrance to facilities.

Pittman, S. A. (2013). *The museum for the people: A review of the Oakland Museum of California* (Doctoral dissertation, The Claremont Graduate University). Available from ProQuest Dissertations & Theses Global. (1432194585).

The Museum for the People: A Review of the Oakland Museum of California is a critical analysis of the often contentious dynamics that have been characteristic of the diverse stakeholders of the institution throughout its history. The museum has a conflicted interest in serving both the traditionally marginalized, predominantly ethnic minority groups that make up the bulk of Oakland's population, and elite donors that provide substantial financial support. There is a stated goal of becoming a more hands-on, interactive venue while on the other hand security has recently been enhanced to protect treasured, encased items that are only to be observed from what would be perceived by officers as a non-threatening distance. The Oakland Museum of California (OMCA) exemplifies the problem of institutions becoming increasingly dichotomous as they attempt to benefit from stakeholders on both ends of the socioeconomic and political continuum. Whereas traditional museums took pride in being elitist and exclusive, the OMCA boasts of being "the museum for the people," a claim that implies being willing to cut ties with the elite, if necessary, to look out for the well being of commoners. As will be explained in the following chapters, the Oakland Museum of California has attempted to hold on to many of its traditional practices while also expecting to be wholeheartedly embraced by the masses. Its claim of embracing the people of Oakland implies allowing the voicing of politically progressive viewpoints. Making strong, politically progressive statements that result in relatively conservative donors wanting no part of an exhibit is risky business. The fact remains that museums rely on funding. Thus, OMCA must focus on securing funding from sources other than or in addition to those that have traditionally been provided by conservatives. In summation, the museum must capitalize on what makes it unique, which is its being the holder of one of the largest social justice poster collections in the world, and being well renowned as the home of the radical branch of the sixties' Cultural Revolution.

Powell, J. C. (2018). *Creating an Osage future: Art, resistance, and self-representation* (Doctoral dissertation, The University of North Carolina at Chapel Hill). Available from ProQuest Dissertations & Theses Global. (2059260997).

Creating an Osage Future: Art, Resistance, and Self-Representation , examines the ways Osage citizens—and particularly artists—engage with mainstream audiences in museums and other spaces in order to negotiate, manipulate, subvert, and sometimes sustain static notions of Indigeneity. This project interrogates some of the tactics Osage and other American Indian artists are using to imagine a stronger future, as well as the strategies mainstream museums are using to build and sustain more equitable and mutually beneficial relationships between their institutions and Indigenous communities. In addition to object-centered ethnographic research with contemporary Osage artists and Osage citizens and collections-based museum research at various museums, this dissertation is informed by three recent exhibitions featuring the work of Osage artists at the Denver Art Museum, the Field Museum of Natural History, and the Sam Noble Museum at the University of

Oklahoma. Drawing on methodologies of humor, autoethnography, and collaborative knowledge-production, this project strives to disrupt the hierarchical structures within academia and museums, opening space for Indigenous and aesthetic knowledges. Although this research is grounded in an analysis of the Osage Nation, its focus on the intersection of art and self-determination contributes to imperative and timely interdisciplinary discussions about participatory research, decolonization, Indigenous knowledge production, and museum representations with which Indigenous communities across the globe are currently struggling.

Proctor, V. (2018). *Displaying difference: Queer exhibition practice in the United States, 1988-2011* (Order No. 10786793). Available from ProQuest Dissertations & Theses Global. (2038374205).

This project considers three landmark art exhibitions that, each in their own way, aimed to make visible different aspects of queer identity: “The Perfect Moment” (1988), “In a Different Light” (1995) and “Hide/Seek: Difference and Desire in American Portraiture” (2010). My goal is to analyze how these exhibitions, which spanned three decades, informed and helped to constitute the emerging discipline of queer museology. My analysis highlights, on the one hand, the means through which each of these shows successfully undermined the implicit heteronormativity of museum spaces; on the other, I show that these exhibits also failed in some regards to challenge the white, straight, masculinist systems of privilege that underpin mainstream art venues. Taken together, these examples demonstrate that queer museology is itself a fluid, complex concept. The process of curating queer exhibitions has changed dramatically from the 1980s to the 2010s, a period of shifting ideas about museums and their relationship to the public as well as concepts of queer identity. Queer museology is also dependent upon multiple factors, including individual decisions about curatorship and broader socio-historical, political, and art-institutional contexts. However, the fact that certain issues raised in the exhibitions under scrutiny in this thesis—such as spectatorial and display concepts that facilitate LGBTQ or queer visibility—continue to be of primary concern to curators and artists indicates that they provided important models for “queering” institutional spaces of art.

Quinn, T. M. (2001). *Working through culture: Students and museum workers talk back* (Order No. 3008017). Available from ProQuest Dissertations & Theses Global. (304765065).

Museums are primarily visited by and employ white, well-educated, and affluent individuals, but this is a population that does not reflect the diversity of urban centers. Cultural institutions mainly focus on and reflect national dominant culture. Non-dominant culture individuals in museums may experience and understand museums' meanings in different ways from dominant culture people. To explore this idea, an after-school class was held, in which high school students visited and critiqued museums over a period of six weeks. The group then built an exhibit in response; this process lasted another three weeks. A case study of this project was conducted, examining the students' experiences in the museums and during the class, and their responses to what they saw and created. A parallel project surveyed museum workers of color and other social minority groups about their experiences

as employees in dominant culture and other museums. The survey was posted on a Web site, and responses were received from over 60 employees. The first project revealed that adolescents make meaning about their lives in ways that exceed common boundaries of identity. These meanings offer museums an example of ways that exhibits could be organized to better reflect complexities, a move which would “disorder” their exhibits in productive, postmodern ways. The second showed that museum workers of color identify racism as a major factor shaping their museum work experiences, while other social minority workers identified low salaries and other factors as more important issues. Additionally, more museum workers of color planned to discontinue their work in museums, than the other group

Rabinowitz, R. S. (2014). *"Forging an identity": The representation of women in Jewish museums* (Master's thesis, University of Maryland). Available from ProQuest Dissertations & Theses Global. (1658242402).

Museums reflect the way a society looks at the past, but upon closer examination this reflection is bidirectional; museums are shaped by our current social norms and culture as much as built on our past. From their inception, museums have refined the public's understanding of the world around them. Through an analysis of six Jewish museums and their portrayal of Jewish women, it will become clear how museums are a reflection of society.

Reich, C. A. (2014). *Taking action toward inclusion: Organizational change and the inclusion of people with disabilities in museum learning* (Doctoral dissertation, Boston College). Available from ProQuest Dissertations & Theses Global. (1506156392).

This study examined organizational change in science museums toward practices that are inclusive of people with disabilities. Guided by two overarching frameworks, organizational learning and the social model of disability, this study sought to answer the following: What are the contexts and processes that facilitate, sustain, or impede a science museum's change toward practices that are inclusive of people with disabilities? The research orientation was a qualitative, multiple case study. The cases featured three science museums that varied in size and location, but shared a documented history of efforts to include people with disabilities. Data were collected through observations and interviews with people with disabilities, interviews with staff members, observations of museum work, and documentation. Data analysis focused on generating descriptions and interpretation of the individual cases and the collection of cases. Findings demonstrate that change toward inclusion in these three museums is an on-going process that is embedded within the work of a broad range of organizational areas. Findings also suggest actions science museums can take to facilitate change toward inclusion, including involving people with disabilities in organizational work, engaging in experimentation and reflection, promoting the idea that practices that benefit people with disabilities also improve the museum for others, and embedding information about inclusive practices into internal communication, professional development, and large projects. These actions appear to promote organizational learning and sustainment of inclusive practices by concretizing the purpose of inclusion, developing staff who serve as internal

resources, providing mechanisms for on-going feedback, and raising staff awareness of the importance of inclusion.

Robert, N. (2016). *Queering U.S. history museums: Heteronormative histories, digital disruptions* (Doctoral dissertation, University of Washington). Available from ProQuest Dissertations & Theses Global. (1804422023).

This dissertation responds to the problem of disproportionate representations in U.S. history museums, which currently struggle to collect and narrate histories that accurately reflect the diverse identities of our nation. Exclusions based on race, gender and sexuality have misrepresented U.S. history as predominantly white, male and heteronormative. Drawing from queer theory, intersectional feminist theory and museum theories, I create a conversation that engages both theoretical and practical interventions into the important work of museum representation. I call this framework critical feminist museology. Two main points of praxis arise from my analysis of intersectional feminist and queer theories: 1) reflect critically on the institutions, systems and procedures that structure our pathways and our choices and 2) draw from this conscious perspective to identify pathways in-between the simplistic, binary trajectories of normalcy. With this guide, the principles of collaboration, reflection and relational responsibility were put into practice through a multi-year community-museum collaboration in Seattle. Exploring digital interventions, this research re-designs the process of narrative production in digital storytelling workshops. The result is a series of evocative, affective stories which fill an essential gap in historical archives while addressing issues of agency in representation. These digital stories function as a new kind of artifact, one which I call the evocative object, capable of addressing the competing needs to tell broad stories while attending to the diversity of authentic experiences within those broad categories. This project is a unique collaboration between theory and praxis, applying long-standing feminist and queer theories, and re-theorizing from the results of these collaborations. The tensions between institutional and community practices, evident in this collaboration, provide a rich framework for highlighting the social change work that occurs even when we do not meet all of our goals. The challenge to queer what are inherently static, codified histories is met when we utilize third-space feminist framings and queer disruptions of temporality and linearity.

Rodenbeck, E. (2017). *An intersectional examination of the portrayal of Native American women in Wisconsin museum exhibits* (Master's thesis, University of Wisconsin-Milwaukee). Available from ProQuest Dissertations & Theses Global. (2014383070).

This project examines how White curators at four museums in Wisconsin portray Native American women based on a number of institutional and individual curatorial choices. Intersectional Theory is used to explore how museums and museum professionals navigate questions of representation of a traditionally marginalized group. It places specific emphasis on the relationship between Community Curation and Intersectional Theory and explores whether or not the involvement of Native groups noticeably impacts representation of Native American women. The study examines the exhibits of four museums: The Abel Public Museum, The New Canton

College of Anthropology, The Pineville Public Museum, and The Wisconsin Museum of Natural History. These institutions vary in size, scope, audience, and curatorial strategies. However, they all have exhibits that depict Native Americans. Museum professionals from each institution were also interviewed to better understand how individual embodiments of particular Intersections of identity do or do not impact curatorial philosophies. In addition, the questions of bias, authority, and perspective are also evaluated in conjunction with critical approaches to museology. Finally, it explores some of the ways in which these structures uphold existing frameworks of colonialism and White supremacy and how Intersectional museum exhibits can be developed to combat these paradigms and ensure more diverse and accurate representation.

Rudham, G. B. (2012). *Preserving race and class: A critical ethnography of urban art museum docents, backstage and frontstage performances* (Doctoral dissertation, Morgan State University). Available from ProQuest Dissertations & Theses Global. (1428171257).

This critical ethnography examined the culture of art museum docents interacting with K-12 students on museum tours. The research was framed using the three concepts of racial performance, theory of the leisure class, and speech acts. The literature at the foundation of the research was divided into two categories: safe and unsafe literature. This division of literature reserved space on the unsafe shelf for this ethnography to reside alongside literature explicitly exploring issues of race, class and power. The findings exposed how white privilege and leisure class membership manifested in docents' interactions with students. The time spent with museum docents highlighted the various dynamics of frontstage and backstage performances, and uncovered multiple, hidden meanings embedded in the speech acts of docents.

Rueda, A. (2014). *Representing race responsibly: A case study of the social responsibility paradigm in Colorado museums* (Master's thesis, University of Denver). Available from ProQuest Dissertations & Theses Global. (1657427895).

Although museums have moved towards more reflexive practice, misrepresentation continues to be a concern. How then can museums successfully represent racial and ethnic groups that have historically been marginalized or misrepresented? In this thesis I argue that with greater integration of the social responsibility paradigm—which argues that museums can be agents of social change— museums may be able to improve representation. During the summer of 2013, I conducted field research that explored how the social responsibility paradigm was or was not being enacted at The History Colorado Center and Museo de las Americas. This thesis offers a critical analysis of these institutions' philosophies, exhibitions, and related programs. Analysis reveals that the social responsibility paradigm is being adapted into museum work, but often to varying degrees. Moving past surface portrayals of racial and ethnic heritage through a greater acknowledgement and incorporation of the social responsibility paradigm may help to transform museums into more collaborative spaces.

Ruybal Ewing, S. (2018). *Diversity in museums: A study on how Colorado museums have worked with Mexican-American communities* (Order No. 10810834). Available from ProQuest Dissertations & Theses Global. (2088465509).

Museums are working on being more inclusive, but how have museums worked with diverse communities; how have they told the stories of diverse cultures? This paper observes five Colorado museums along the Front Range to see how museums are evolving to be more inclusive and tell more stories of people of color, specifically of Hispanics. By looking at exhibits, collections, and public programs, this paper hopes to show the benefits of working with communities which are valuable to both the institutions and communities they hope to serve.

Ryker-Crawford, J. (2017). *Towards an indigenous museology: Native American and First Nations representation and voice in North American museums* (Doctoral dissertation, University of Washington). Available from ProQuest Dissertations & Theses Global. (2006954861).

The museum field has had a definite impact on the identity of Native American and First Nations peoples, perhaps more than on any other cultural group. Yet the dynamics and historical relations between museums and these populations have been contentious at best. This dissertation examines museums and their history through an Indigenous lens. It explores how the museum field has changed and enriched its philosophical and educational missions due to the modification of collections, curatorial, and conservation practices brought about by Native American and First Nations peoples. It addresses how this has transformed museums across the globe and has impacted the field of museology through the delivery of a more inclusive museum studies curriculum.

Sakai, M. (2018). *Culturally-specific museums: Who are they for? Translating missions to messages* (Master's thesis, University of Washington). Available from ProQuest Dissertations & Theses Global. (2128009879).

Culturally-specific museums focus on a specific culture and ethnicity. Although they are meant to be relevant to everyone and raise awareness of multicultural topics by appealing to a wide range of visitors, these types of museums tend to be considered as institutions for people who are part of that cultural or ethnic group. The purpose of this research study was to understand how culturally-specific museums translate their missions into messages and how those messages are incorporated into communication and marketing strategies to appeal to a diverse audience. A qualitative, descriptive study was undertaken using semi-structured interviews of four museum professionals involved in communication or marketing at culturally-specific museums in the Seattle area. In addition, elements in each museum's website homepage were analyzed to provide evidence of the intended messages and audiences that were revealed in the interviews. The interviews demonstrated that the target audiences of the four museums could be described as concentric circles having more engaged audience as their center and broadening outward as the museums attempt to pursue their missions to be for everyone. Each museum's message clearly mentioned what it offered its audience to encourage engagement with multicultural perspectives. The process of creating their messages involved

many sections of the museums, and opinions from visitors were also taken into consideration. Results also showed that the museums adopted the communication strategy to effectively transmit their messages depending on the intended audience. It is crucial that the stories and values that the culturally-specific museum convey be delivered to, discussed by, and shared with a greater diversity of people to accomplish their mission and for their sustainability. This study clarified future studies that are needed on culturally-specific museums to explore what potential communication and marketing approaches are available and should be taken to attain that goal.

Salguero, B. (2014). *Hanging mirrors: Reflections on women of color, leadership, and representation within museums*. (Master's thesis, John F. Kennedy University). Downloaded from http://library2.jfku.edu/capstone/Museum_Studies/Hanging_Mirrors.pdf.

[Abstract not included in thesis.]

Schneider, G. J. (2009). Science in the science museum: Representations of science for the public (Order No. 3371908). Available from ProQuest Dissertations & Theses Global. (304940204). Retrieved from <https://search.proquest.com/docview/304940204?accountid=14784>

Science museums remain integral sites for the communication and production of scientific knowledge for and amongst the public. Whether entertaining, socially oriented, educational, or all three, museums continue to draw audiences and present science in innovative ways. More recently they have begun to challenge traditional views of science by encouraging increased social engagement from their audiences. In this vein, public understanding of science is not simply about conveying information; it is about understanding the nature of science and its place in our world. Ranging in topic and type, three exhibits from the Science Museum of Minnesota (*Disease Detectives*, *Mysteries of Catalhoyuk*, and *Race: Are we so different?*) all demonstrate how a modern science museum constructs and mobilizes science for the public. This project carries out a case study of each of these exhibits by drawing on semiotic and rhetorical frameworks to study of how they communicate particular scientific knowledge (microbiology, archaeology, and genetics and anthropology). It also explores how exhibits construct the broader picture of science as a discipline as well as how they engage visitors as social actors. This case study helps to open up the museum as a rhetorical space and provide a richer understanding of the ways in which modern museum exhibits continue to function as critical texts in the public sphere.

Scott, A. (2016). *Decolonizing African-American museums: A case study on two African-American museums in the South* (Doctoral dissertation, The University of Wisconsin-Milwaukee). Available from ProQuest Dissertations & Theses Global. (1858569577).

This dissertation seeks to understand how African-American museums' exhibits help individuals gain their sense of racial identity through public memory. In an era where the United States is supposedly "post-racial" African-American museums are flourishing. As institutions serving an important role in preserving the collective memory of African-American people in the US, African-American museums evoke questions of representation within the larger US narrative that confirm the

persistent saliency of race in society, and therefore continue to have a public function in maintaining and developing a racial African-American identity (Jackson 2012; Eichstedt and Small 2002; Wilson 2012; Golding 2009). My research is focused on the following question: What impacts do African-American museums have on their patrons? An exploration of museums provides a lens through which to examine larger questions around power, representation, and race in the African-American community. In order to illuminate these larger questions I utilize a decolonial framework. A decolonial framework helps me answer my research question in two ways: 1) to explain the political and economic context these museums operate in and 2) to understand the impact the museums have on the patrons' thinking within this political and economic context.

Stampe, J. E. (2007). *"You will learn about our past": Cultural representation, self-determination, and problems of presence*. Available from ProQuest Dissertations & Theses Global. (2038862626).

This dissertation is an ethnographic consideration of the perils and possibilities of cultural representation in the context of a particular indigenous sovereignty struggle, at the Mille Lacs Ojibwe Reservation in east central Minnesota. In recent years, as the Mille Lacs Band of Ojibwe has sought to secure its capacity for self-determination in the courts, it has also worked to maintain amicable relationships with visitors and neighbors by educating these publics about Ojibwe culture and tribal sovereignty. A principal site for these efforts is the Mille Lacs Indian Museum and Trading Post State Historic Site, a former trading post and fishing resort now owned and operated by the Minnesota Historical Society. Staffed predominantly by members of the Mille Lacs Band of Ojibwe, the museum has been considered by some an exemplary model of collaborative planning since its redesign in the mid-1990s. Nevertheless, while the Band uses the museum as a platform for self-representation in pursuit of recognition, reconciliation, and rights, non-Native visitors find their own meanings in an often misconstrued Native American identity. I find that particular narrative strategies and spatial practices employed at this site unsettle stable meanings of indigeneity for museum visitors, in ways that are productive but also risk undermining efforts to fix the identity that would act as a certain ground for political action. I suggest that dilemmas of representation here—problems of presence in keeping with postcolonial and poststructural critiques—challenge the liberal promise of the museum and illuminate problems in constituting new forms of subjectivity. I situate this problem in terms of regional and national political debates in order to trouble the sometimes unexamined idea that there is a simple relationship between better cultural representation and improved political standing. In the course of this discussion, I examine changing presentations of Native American cultural materials at several sites, including the Ayer Trading Post and Fort Mille Lacs at Onamia, Minnesota, as well as the National Museum of the American Indian, in Washington, D.C. I attend to competing understandings of these representations and to the role of cultural institutions in fostering political dialogue.

Starck, E. J. (2017). *We call it pulling a thread: Deconstructing femininity at the molly brown house museum* (Master's thesis, University of Denver). Available from ProQuest Dissertations & Theses Global. (1985972361).

Despite making up around half of the global population, women are consistently underrepresented in museums. Where women's experiences are present in exhibitions and programming, they are often misrepresented within an entrenched heteronormative and patriarchal framework. Through this thesis, I show how Denver's Molly Brown House Museum works to upset traditional narratives through their dynamic interpretation of the life of their namesake, Margaret Tobin Brown. Using new museology, feminist anthropology, and performance theory, I analyze data from staff interviews and tour participant observation to explore how the museum deconstructs popular understandings of historical femininity. Through visitor surveys, I measure the extent to which the museum is changing visitors' perceptions of womanhood in the past. By relating Mrs. Brown's experiences to those of modern-day visitors, the museum joins several other notable institutions nationwide in re-shaping the way museums represent women.

Stevens, A. B. (2016). *A rhetoric of revival: Reimagining museum spaces through digital media* (Doctoral dissertation, University of Alabama). Available from ProQuest Dissertations & Theses Global. (1810162149).

Though this dissertation's ideas and theories are grounded in multiple disciplines, its primary focus is on voices. Voices that are heard, voices that are marginalized, and voices that are erased from narratives altogether. Though this focus has been examined in many facets and within many disciplines, examining marginalized voices through visual rhetorical spaces such as museums and art is an area that has not been widely examined in the field of rhetoric and composition. While other disciplines have examined these practices, rhetoric and composition is an important addition to these studies because composing and rhetoric are taking place in these spaces and, while doing so, are leaving out many marginalized voices. My specific topics for inquiry are: the rhetoric of the physical museum; representation of voices through online art spaces and their rhetorical differences to the physical museum; the current interactive and communal spaces to help recover voices through live online spaces; and the possibilities of these spaces for their future community-building and voice recovery. In my dissertation, I argue that, working in tandem, live museums and digital museum spaces have the ability to recover community voices that have been marginalized by the museum in the past by creating inclusive spaces for community voices and new public memories of the museum space.

Strunk, J. M. (2016). *Indigenous curation at the Denver Museum of Nature and Science* (Master's Thesis, University of Denver). Available from ProQuest Dissertations & Theses Global. (1868417185).

This thesis explores the questions of how and why indigenous curation is incorporated into collections care and management for American Indian sacred, ceremonial, and religious items at the Denver Museum of Nature and Science (DMNS) through the examination of staff discourse. This thesis also discusses the importance of incorporating non-Western ontologies and epistemologies into

classically Western science and natural history museums, and how this helps reconcile differing collections care and management practices. Through the presentation and examination of data and literature, I argue that it is important to include indigenous curation in museums because it aids in cultural revitalization and reclamation for Native Americans, and that incorporating indigenous curatorial methods and alternative ontologies and epistemologies aids in the decolonization process in museums. This argument is presented through a case study of the Anthropology Department at the Denver Museum of Nature and Science.

Tutela, J. J. (2008). *Becoming American: A case study of the lower east side tenement museum* (Order No. 3325429). Available from ProQuest Dissertations & Theses Global. (304677108).

This is a historical study of the Lower East Side Tenement Museum (LESTM) that examines its educational philosophy and practices, from its inception in 1988 to the present, and how its policies and practices have changed (or remained the same) during the past 20 years. This study also examines LESTM in the geographic, historical, and cultural context of the Lower East Side; provides a historical overview of its role as an educator of the public; and describes the evolution of American identity from 1880 to the present and how this identity impacts the LESTM. The aims of this research are two-fold: to obtain a clear understanding of LESTM's past and present role as a cultural and educational institution and to gain an understanding of whether or not it has fulfilled its mission from 1988 to the present. Qualitative research methods include (a) archival research; and (b) interviews with individuals who are, or have been, closely associated with the museum, or who support, or have supported, LESTM through grants and other subsidies. Close examination of two data sources will provide a crosscheck on the reliability of the findings and will serve to fill in any gaps that might have resulted had only one data source been used. This work will inform professional museum educators and other scholars of the importance of LESTM—as a documenter, preserver, and disseminator of the urban immigrant experience from 1880 to 1920 to the public at large and to the educational community, and in particular that of New York City. This study also is intended to describe an effective institution developed to educate the public, within the context of education writ large, as conceived by Lawrence A. Cremin, and to encourage other scholars to examine the structure and function of other similar institutions. 1 1 Lawrence A. Cremin *The Genius of American Education* (New York, NY: Vintage Books, 1965), pp.28-29.

Tyburczy, J. (2009). *Exhibiting sexualities: Pleasure, power, and performance in museums* (Doctoral dissertation, Northwestern University). Available from ProQuest Dissertations & Theses Global. (304973320).

This study is the first full-length investigation of the new sex museum. It describes how museums adopt and adapt certain themes, contexts, and display technologies to exhibit sexuality for diverse museum audiences. The sex museums in this study include the Leather Archives & Museum in Chicago, the Museum of Sex in New York, the World Erotic Art Museum in Miami Beach, and El Museo del Sexo (the Museum of Sex) in Mexico City. The analysis of sex museums shifts according to the genre of museum, the ways in which exhibits frame sex, ownership and state-

recognized business status, urban location, differences in museum populations and attendance, breadth of artifacts, and technologies of display and spectatorship. This study employs archival research, exhibit analysis, participant observation, and interviews with guards, gift shop staff, ticket takers, maintenance personnel, visitors, curators, collectors, and museum owners to critique the ways in which sex museums impact contemporary sexual display culture. In sum, this study suggests that exhibiting sexualities in the museum restages sexual artifacts, and offers new ways for approaching, engaging, and understanding issues of desire, sexual identity, and sexual practice as they intersect with the history of the modern museum, sexual history in the nineteenth, twentieth and twenty-first centuries, and genealogies of taste and beauty. This study also examines the transnational circulation of sexual commodities, the globalization of sexual discourse, how sexed objects furnish desire, performances of affect that occur in and around sex museums, and how the representation of sexuality in museums communicates gendered, classed, and raced notions of sexual community.

Vamanu, I. (2014). *North American indigenous curators' constructions of indigenous knowledge: Applying the sociology of knowledge approach to discourse* (Order No. 3681643). Available from ProQuest Dissertations & Theses Global. (1655000204)

This dissertation aims to show how indigenous curators working in museums and universities across the United States and Canada construct indigenous knowledge as a discursive object and thus influence the production and circulation of indigenous knowledge in North American societies. The study is framed through the Sociology of Knowledge Approach to Discourse (SKAD), which accommodates meaning-making and material dimensions of discourses. Qualitative and interpretive research methods are employed including semi-structured in-depth interviews with indigenous curators, analysis of textual documents (scholarly work by indigenous curators and museum mission statements), and analysis of multimodal documents (an exhibition with indigenous content), in order to capture and describe actualizations of discourses of indigenous knowledge by indigenous curators. Indigenous knowledge is constructed discursively as injured knowledge (“invisible” through “erasure” of spatial and temporal presence). Indigenous curators position themselves as the social actors authorized to articulate this status endogenously and to address it by making a case for the compelling (spatial and temporal) presence of indigenous knowledge. In this respect, they employ topographical and chronographic vocabularies to articulate threats to indigenous knowledge and to propose model practices by means of which these threats may be addressed. There are roles associated with indigenous knowledge stewardship, which the curators fulfill, more or less innovatively, by interacting with other actors, by engaging in discursive and model practices, and by using affordances of the material practices of indigenous knowledge. The dissertation contributes to the literature in Library and Information Science by looking at the constructed nature of cultural knowledge. It makes visible the creative work of indigenous curators as a group of information professionals who remain unstudied despite the important work they do in serving the information needs of both aboriginal communities and the larger society.

Wallace, H. (2018). *Micromuseology in practice: A collective assessment of Philadelphia's African American museums* (Master's thesis, The University of the Arts). Available from ProQuest Dissertations & Theses Global. (2039568697).

The purpose of this paper is to improve upon the methods of collective assessment of small museums. Currently, the American Alliance of Museums (AAM) and American Association of State and Local History (AASLH) approach the definition of small museums through primarily numerical criteria of staff size and annual budget. While these determinants are decisive in their ability to separate what is and is not a small museum, numerical criteria cannot speak towards the experiential circumstances that characterize small museums beyond the matter of size. Further, in 2017 the Association of African American Museums (AAAM) assessed the operational parameters of African American Museums nation-wide (regardless of size) in order to develop long-term strategies to support the African American museum community. While the needs assessment by AAAM identifies standards which all museums should strive towards, the inclusion of micromuseum characteristics can further ground collective assessments in the shared experiences of their small museum communities. It is through the collective analysis of small museum's experiential circumstances that actions to support small museums can develop on a wider scale than one-on-one consultative approaches. In order to demonstrate the characteristic patterns of micromuseums, and the usefulness of such categorization, the researcher developed a two-part qualitative study that consisted of online surveys and observational analyses. The first part of this study included a survey instrument that reflected the 2017 National Needs Assessment for the Association of African American Museums. The second part of this study leveraged the characteristics of micromuseums from the 2016 publication *Micromuseology* as an observational analysis. The researcher then compared the emergent themes of each assessment and acknowledged the implications of each method of study. The study of *Micromuseology* is a newly founded branch of knowledge dedicated to the distinct characteristics and practices of small museums. It is through the continuous assessment of micromuseums that this field of study can develop into a multi-faceted discipline through which small museums can be further cultivated and supported.

White, K. E. (2013). *To resist and adapt: Tribal narratives of community, sovereignty, and treaty rights at the Squaxin Island Museum, Library and Research Center and the Mille Lacs Indian Museum* (Doctoral dissertation, University of Minnesota). Available from ProQuest Dissertations & Theses Global. (1760173228).

The power of Western institutions, namely the museum, lies in their colonizing agendas to deny contemporary Native identities and cultures. Standard colonial museum narratives have supported non-Native notions of authenticity and cultural representation, which federal and state governments utilized to attack the rights of tribal nations as stipulated by treaties. Many tribes built museums to preserve and revitalize their cultures, assert their own tribal and cultural identities, and maintain their inherent sovereignty. Tribal museums serve as a central site in which to consider larger narratives of colonialism, conflict, resistance, adaptation, identity,

sovereignty, and empowerment. This dissertation examines and compares the struggle for treaty rights as an assertion of sovereignty in two reservation communities—the Squaxin Island Tribe in Washington State and the Mille Lacs Band of Ojibwe in Minnesota— through their tribal museums. I explore their cultural landscapes and histories, treaties, perceptions of sovereignty, and complex relationships with federal and state governments and local non-Native communities. This project reveals how Native nations have at times recreated and reconstituted their tribal and cultural identities through tribal museums in an effort to further their most significant political causes aimed at maintaining their inherent tribal sovereignty. Comparative analysis of these community's histories, their historical struggles to retain treaty rights, and their museum structures reveals important insights into the place of tribal museums within broader sociopolitical relationships. The museum is one way tribal nations are simultaneously resisting and adapting to their socio-political, legal, and economic circumstances throughout history and into the present.

Williams, S. A. (2001). *Art museums and high culture in the life of the middle -class Black American* (Order No. 3003706). Available from ProQuest Dissertations & Theses Global. (251089765).

In considering the works by African American artists who are regarded as important 1 by the American art world, issues of sociological relevance arise. During the late 1960s, at the same time that art by black American artists was recognized by the mainstream art world, blacks were fighting for civil rights and equal opportunity as Americans, and having won an opportunity for equal opportunity through civil rights programs such as affirmative action, a new black middle class has been created. Today, there is still a correlation between museum attendance and race, although the black middle class continues to grow. Blacks, specifically middle class blacks, should be attending art museums in record numbers, since museum attendance and art is largely a bourgeois preoccupation. In addition, the number of exhibits featuring the works of African American artists could increase given federal and corporate funding aimed at increasing diversity. In this qualitative/quantitative study I examine through the use of surveys, participant observation, and interviews why blacks are not visiting mainstream art museums as much as their white counterparts. I hypothesize that black Americans, especially those who are new to their middle class status, are plagued by an identity crisis that is a response to a race/class/culture conflict. In this study the following findings are made: (1) Professional middle class black Americans visit both mainstream and black owned and operated art galleries and art museums, (2) Despite their attendance rates at these institutions their knowledge of African American artists is low, (3) Whites (predominately teachers in this sample) are more knowledgeable about African American artists than blacks, (4) Art museums are increasing their African American visitorship and are acquiring more works by African Americans. This study will inform both sociology, art history, and cultural studies. 1 Meaning that the artists have works at major museums and show regularly at galleries.

Williams, S. S. (2016). *Speaking out of turn: Race, gender, and direct address in American art museums* (Doctoral dissertation, University of Southern California). Available from ProQuest Dissertations & Theses Global. (2070165097).

This dissertation examines the radical nature of women of color's out of turn speech and presence in American contemporary art museums through the strategy known as direct address. Speaking out of Turn poses four central questions: who is allowed to speak in fine and contemporary art museums—that is, whose work is hung on gallery walls and exhibited in sites of prominence in the fine art world? How can the artistic category of direct address and the idiom 'to speak out of turn' be read alongside each other in order to produce new meaning in contemporary art discourse surrounding under-represented, under-exhibited, and under-theorized artists of color often excluded from these spaces? Does the direct address works made by women of color artists disrupt and/or challenge the practices of viewing art in contemporary art museums? And if so, how do these disruptions orient, disorient, or reorient art spectators? Direct address is an artistic device, as well as a loose category for art that confronts the viewer. I use video installation, mixed-media performance, radical self-portraiture, and text and textual references within visual art works as central sites for exploring and analyzing direct address. Specifically, I analyze the ways Lorraine O'Grady, Adrian Piper, Shirin Neshat, Carrie Mae Weems, and Coco Fusco mobilize direct address strategies to reveal the way the art spectator is interpellated as a political subject into social structures of gender and race and to contest the power relations embedded in fine art viewing practices. It is in this context that I develop 'speaking out of turn' as a specific mobilization of direct address strategies by women of color—it is both a theory and a methodology for contextualizing and rigorously engaging their creative practices. This dissertation demonstrates that, even as women identified artists of color have been begrudgingly accepted into the fine art world in the past several decades, they continue to be rendered invisible and voiceless even as their work is displayed. This research charts how these women use visual and sonic registers to trouble the field of vision and claim a voice. Specifically, I argue that 'voice' and 'presence' are registers of the visual, which must be examined in order to fully capture the political potential of visual art. Toward this end, I use an interdisciplinary set of approaches to explore the boundaries of direct address as an artistic strategy, in order to examine how its disruptive tendencies have reoriented art's history and display.

Winslow, M. (2017). *Pushing the needle: Collections based museum and source community collaborations* (Master's thesis, University of Washington). Available from ProQuest Dissertations & Theses Global. (1942502038).

The purpose of this research was to describe the ways object based collaborations with source communities are shifting and influencing museum collections practices and the role of the museum professional. This qualitative study examined six interviews with museum professionals who work directly with objects and source communities at the Burke Museum of Natural History and Culture and the National Museum of American Indian. Themes arose which emphasized the necessity of reciprocity and true collaboration, shifts in the authority to make decisions, and the

prioritization of relationships over museum agendas. Research suggested the ethic of source community primacy is often brought to this collaborative work, not inspired by it. These projects are idiosyncratic. Each object has its own cultural context and protocols for care and treatment. Through listening, building reciprocal relationships, and not resting on assumptions we can move forward in respectful collaboration and begin to decolonize.

Wittman, A. J. (2012). *The public work of care: Emerging art curatorial community engagement practices* (Master's thesis, University of Washington). Available from ProQuest Dissertations & Theses Global. (1037065893).

Public programming, community outreach, visitor studies and education departments have been central to discussions in the art museum field about strategies for community engagement. However, little documentation is available of the ways in which art curators today see their practice as actively participating in and even generating creative strategies to propel museums toward new levels of inclusion. The goal of this research has been to identify and describe emerging trends in practice among art curators who work to expand community access to art museums. Curators were selected for this study based on their employment at art institutions with commitment to 1) community engagement and/or 2) social justice as demonstrated through their online identity. At selected institutions, the BMW Guggenheim Lab, The Bronx Museum of Arts, The Yerba Buena Center for the Arts, and the Oakland Museum of California, curators were asked to participate in on-site semi-structured interviews. Key words and concepts were cross-referenced between all interviews to find similar themes in order to describe the range of emerging practices that can be found in a diverse set of exemplary art institutions. Findings indicate that curators interviewed for this study have not abandoned more traditional curatorial roles of organizing art exhibitions and interpreting collections through specialized skill and expertise, but instead added to them. Additional roles correspond with expanding the scope of exhibitions and programs in order to engage communities considered non-traditional art museum audiences. Curator participants respond to issues that shape communities and consider how art museum spaces can be programmed and changed in order to promote comfort, familiarity and elevate community expertise and creativity. All curators in this study are shifting the paradigm of curator/intellectual instructing public conversation to diverse communities guiding curatorial work. Art curator participant responses suggest that traditional curatorial roles can be perceived and practiced as complimentary to community engagement rather than contradictory. This research provides art curators with an introduction to exemplary and diverse cases of emerging curatorial community engagement and the ways in which these practices can be more sustainable in the field. It also recommends strategies with which art institutions can better support curators to be integrated into community engagement goals within their institutions and the field.

Woodcock-Medicine Horse, J. N. (2018). *Green museums waking up the world: Indigenous and mainstream approaches to exploring sustainability* (Doctoral dissertation, Montana State University). Available from ProQuest Dissertations & Theses Global. (2128050832).

Mainstream and Indigenous Museums are ideally situated, both geographically and culturally, to educate the public about complex twenty-first century environmental issues. The most effective approaches to understanding, addressing, and adapting to these climate changes can be conveyed by museums, incorporating a holistic methodology utilizing the knowledge, observations and ideas of both Western and Indigenous peoples, and directed toward the young people of the world most impacted by climate disruption. This qualitative research was conceptualized iteratively within an Indigenous research methodology, using a combination of Western and Indigenous research approaches to create a hybrid methodology that would satisfy academic requirements, yet foster the community required to successfully answer the research question. Although a formal list of interview questions was developed, the qualitative interviews were primarily conducted in an informal conversational manner, allowing the respondents to tell their stories and include what they felt was relevant. A snowball strategy was employed to generate the potential interviews, as well as scouting potential interviews at the American Alliance of Museums (AAM) and Association of Tribal Archives Libraries and Museums (ATALM) annual conferences during the years 2011—2015. One hundred and three interviews were conducted at ten institutions; all interviews were conducted in-person on-site at the home institutions. Approximately half of the interviews were conducted at the Smithsonian Institution as the result of a Smithsonian Research Fellowship. The interview respondents were forthcoming about their experiences and observations regarding sustainability initiatives at their institutions. The interviews suggest that it is indeed possible for museums to address issues of climate disruption and sustainability efficaciously, utilizing both Western and Indigenous scientific knowledges to educate and engage the public. However, few American museums are currently attempting this task fraught with challenges, although museums are uniquely able to undertake this crucial work. The collaborative work catalyzed by the Cosmic Serpent and Native Universe NSF-funded research projects serves as a tested model to inspire museums to design their own initiatives. Citizen Science initiatives, engaging museums with their constituent youth, provide a promising way of conveying complex environmental information in a palatable manner to youth of various ages and cultural backgrounds.

Wu, H. (2007). *(Re)producing memory of the forgotten: The representation of minority cultures' memories, histories, and identities in museums* (Order No. 1450178). Available from ProQuest Dissertations & Theses Global. (304776482).

The thesis examines how cultural representations in museums represent the identity of historically oppressed groups, such as American Indians, African Americans, and Asian Americans. Museums are a space for the creation and collection of “memory.” Museums represent the collective past of a group by displaying various artworks, objects and documents. In displaying non-Eurocentric cultures, museums sometimes become a ritual space where the identity of the

particular culture is redefined by the art created by the people or objects used in that cultural community. As more and more museums focus on the display of cultures and the revision of culture, the identities of various ethnic groups reach a different stage in which the story is no longer told from a single Euro-American point of view. The discussion will begin with a few examples of cultural displays beyond the West in the existing museums and exhibitions in order to analyze how memory is re/produced through representation of images and objects, how such representation of memory further retells the history of a culture, and finally assists the people to establish a new identity in a multicultural society.

Young, S. A. (2016). *So we beat on: How Native interpreters at living history museums experience racial microaggressions* (Master's thesis, University of Washington). Available from ProQuest Dissertations & Theses Global. (1821306965).

For a long and painful time, dominant society has chosen how and for what purposes Indigenous history and identity is portrayed to the general public. From the racist ethnographic displays of yesteryear to the often problematic living history museums of today, Native American interpreters have had to cope with the fundamental disconnect between the reality of contemporary Native American culture and non-Native individuals' expectations of it. The purpose of this study is to understand the extent to, and ways in which, Native American interpreters at living history museums experience and deal with instances of racism while interpreting their Native history. This study was guided by Indigenous research methodologies, and includes interviews with six Native American interpreters working at sites across the United States. Using Derald Wing Sue's racial microaggression framework, this study found that all of the interpreters experienced racial microaggressions, and that they have found ways of mitigating the effects of their negative experiences. Living history museums can consider some of these mitigation techniques in order to encourage and maintain Native participation at their sites.



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Knology.org
info@knology.org

tel: (442) 222-8814
3630 Ocean Ranch Blvd.
Oceanside, CA 92056

tel: (347) 766-3399
40 Exchange Pl. Suite 1403
New York, NY 10005