

DIVERSITY IN COLLECTIONS CARE:
MANY VOICES
DEIA RESOURCE LIST

DEFINITIONS

- **Inclusion:** the act of creating environments in which any individual or group can be and feel welcomed, respected, supported, and valued to fully participate. An inclusive and welcoming climate embraces differences and offers respect in words and actions for all people.

Source: <https://independentsector.org/resource/why-diversity-equity-and-inclusion-matter/>
- **Race:** refers to the concept of dividing people into populations or groups on the basis of various sets of physical characteristics (which usually result from genetic ancestry).

Source: https://www.diffen.com/difference/Ethnicity_vs_Race
- **Gender:** refers to the socially constructed characteristics of women and men – such as norms, roles and relationships of and between groups of women and men. It varies from society to society and can be changed.

Source: <https://www.who.int/gender-equity-rights/knowledge/glossary/en/>
- **Privilege:** unearned access to resources (social power) that are only readily available to some people because of their social group membership; an advantage, or immunity granted to or enjoyed by one societal group above and beyond the common advantage of all other groups. Privilege is often invisible to those who have it.

Source: <https://www.nccj.org/what-privilege>
- **Implicit Bias:** also known as hidden bias, refers to the numerous ways in which we organize patterns “thus creating real-world implications.” Exposure to structural and cultural racism has enabled stereotypes and biases to penetrate deep into our psyches. Implicit bias is one part of the system of inequity that serves to justify racist policies, practices and behaviors that persist in mainstream culture and narratives.

Source: <https://www.racialequitytools.org/resources/Act/Communicating/Implicit-Bias>
- **Social Identity:** reflect how we see ourselves and how others see us with respect to major social categories. Their meanings are not fixed but take shape in particular social contexts. They are sometimes obvious and clear, sometimes not obvious and unclear, often self-claimed and frequently ascribed by others.

Source: <https://cdn.vanderbilt.edu/vu-wp0/wp-content/uploads/sites/140/2016/04/27192427/Social-Identity.pdf>

4 THINGS TO REMEMBER ABOUT
SOCIAL IDENTITIES
Social Identities are...

 <p>1. DYNAMIC May be chosen or born into, visible or invisible, stable, or shifting.</p>	 <p>2. MULTIPLE Everyone has multiple social identities, & different combinations impact individuals' lived experience.</p>	 <p>3. SOCIOLOGICAL Society determines which identities are flagged, & which differences matter.</p>	 <p>4. SALIENT Certain social identities feel more prominent in certain situations & contexts.</p>
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Center for Creative Leadership

RESOURCES/FURTHER READING

Exhibitions + Power

- [Controversy Leads To Cancellation At The Whitney Museum Of American Art](#)

Curation + People

- [Guggenheim's First Black Curator Denounces Museum's Treatment](#)

Position + Purpose

- [A Bold New Show at the Museum of Contemporary Art in Cleveland Calls Outs the Institution's Own 'Consistent Anti-Black Practices](#)

Statements of solidarity/ Resources: A New Era

Sites of Conscience

- Workbook: [Digital Front Page Dialogue](#)
- BLM Statement: [Race and Policing Front Page Dialogue - Sites of Conscience](#)

Museums & Race

- BLM Statement: [Museums & Race Statement of Solidarity](#)

MASS Action

- BLM Statement: [From Statements of Solidarity to Transformative Action & Accountability](#)

The Empathetic Museum

- [Empathetic Museum Maturity Model](#)

THE NATIONAL SUMMIT ON TEACHING SLAVERY

- Rubric of Best Practices: [IN THE INTERPRETATION OF SLAVERY AT MUSEUMS AND HISTORIC SITES](#)

Further Reading

- [Decolonizing Wealth: Indigenous Wisdom to Heal Divides and Restore Balance by Edgar Villanueva](#)
- [WINNERS TAKE ALL: The Elite Charade of Changing the World by Anand Giridharadas](#)

ADDITIONAL RESOURCES

Jamboard: [CCAHA Strategic Pivot and Facilitation](#)

Listservs: [Download Facebook 101 for Museums, Libraries, and Cultural Organizations](#)

**DIVERSITY IN COLLECTIONS CARE:
MANY VOICES**

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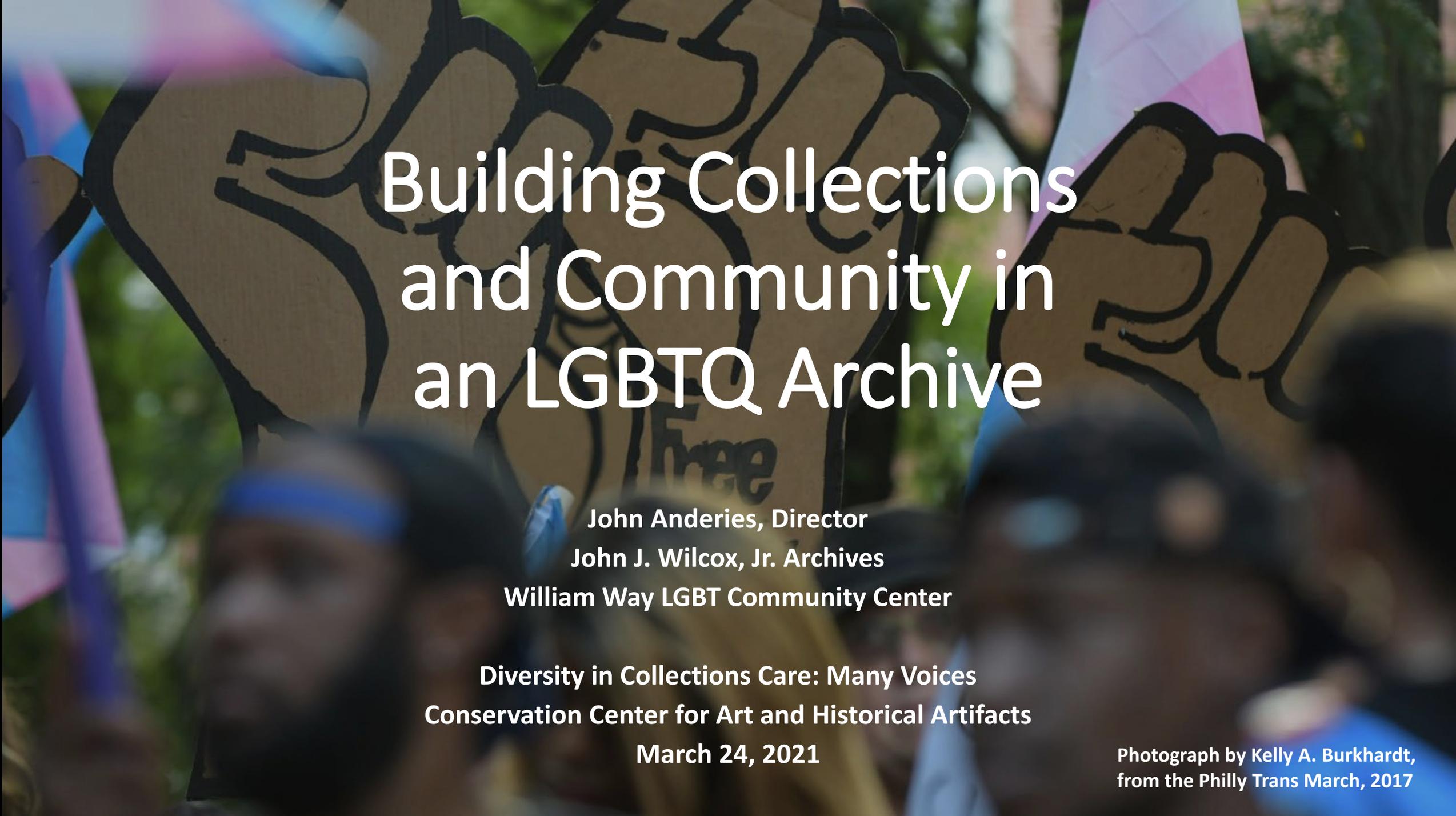
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Building Collections and Community in an LGBTQ Archive

John Anderies, Director
John J. Wilcox, Jr. Archives
William Way LGBT Community Center

Diversity in Collections Care: Many Voices
Conservation Center for Art and Historical Artifacts

March 24, 2021

Photograph by Kelly A. Burkhardt,
from the Philly Trans March, 2017

William Way LGBT Community Center Philadelphia, Pennsylvania

- Serves sexual and gender minorities in the Greater Philadelphia region through service, education, and programming
- Founded in 1974, opened 1976
 - APA removed homosexuality from DSM in 1974
 - Sodomy law in PA struck down in 1980
 - Citywide antidiscrimination law gay and lesbian citizens 1983
 - Citywide antidiscrimination law trans and GNC added 2002
 - Ongoing epidemic of anti-trans violence across the country
- Open 365 days a year
- 15,000 unique visitors annually



Ann Northrup, *Pride and Progress* mural (2003) at William Way LGBT Community Center, 1315 Spruce Street, Philadelphia, PA

John J. Wilcox, Jr. Archives

- Staff of 1.4 FTE (Director and Curator)
- Maintain and provide lasting access to the Philadelphia-area LGBTQ community's cultural heritage materials
- Approximately 1,500 linear feet of material
- Users: scholars/researchers, activists, artists, K-12, undergraduate and graduate students, teachers, local history researchers, journalists, writers, documentarians, and WWCC staff
- 257 research appointments in 2019



Button collection, Tom Wilson Weinberg papers, John J. Wilcox, Jr. Archives, William Way LGBT Community Center

Work with CCAHA

- Preservation Needs Assessment, 2011
- William Penn Foundation grant, 2014-2017
 - Support for professionalizing the Archives
 - Policy and procedures development
 - Conservation assistant on-site one day a week for three years
 - Art collection survey and condition reports
- Partner in our NEH Common Heritage grant, 2018
- More grants to come?



Anna Krain, CCAHA Senior Conservation Assistant, holding drag queen dresses made of newsprint and duct tape, 2016

Representation

- I'm a visual artist interested in publications, posters, and flyers by trans & nonbinary people.
- I'm interested in personal correspondence/diaries by queer women or self-identified lesbians.
- I am looking for black drag scene and black gay nightlife more broadly in Philadelphia that existed before ballroom culture.

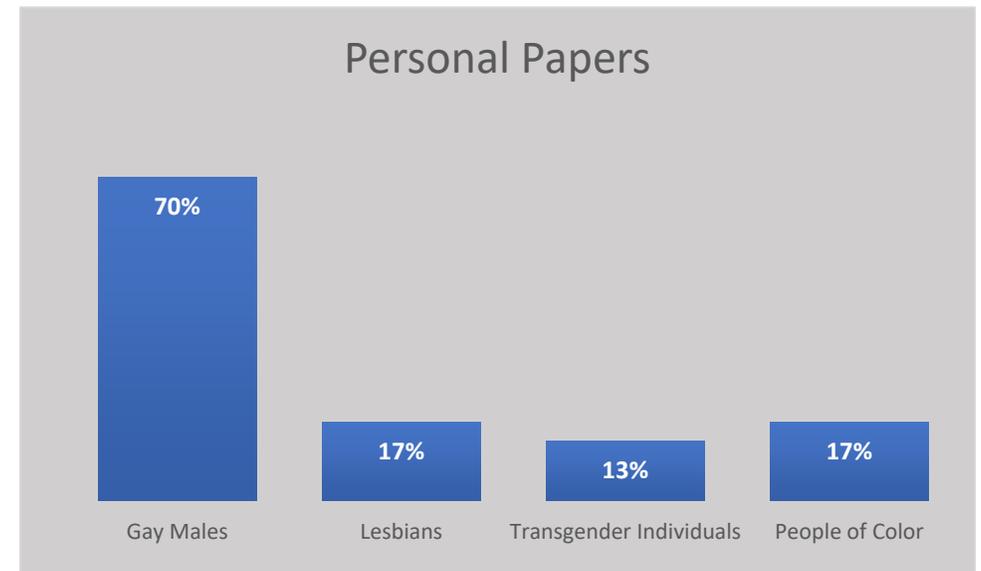


Under-representation Women, POC, Trans/GNC

- Have long histories of productive engagement with under-represented groups; but it's not enough
- LGBT movement itself has prioritized voices of those with power and resources; has excluded or minimized those with less
- Dearth of proactive collecting of under-represented groups
- All leaders of the Archives except one have been white cisgender gay men
- Under-represented groups have legitimate concerns about who tells their stories and controls their cultural materials



1980s gay bar scene from the Harry Eberlin photographs, John J. Wilcox, Jr. Archives, William Way LGBT Community Center



We must do better

- Strategic efforts to increase representation in all aspects of our work
 - Deeper partnerships with other organizations
 - Diversify makeup of Archives volunteers and of our Archives Advisory Committee
 - Highlight collections of color and other under-represented communities
 - Supplement donor-based collecting with targeted purchases
 - Plan exhibits to highlight under-represented communities
 - Take the Archives out of the building – go where people are



Collections to be processed. Work to be done.

Under-representation Grants and initiatives

- Pennsylvania Abolition Society grant
 - Processing of the personal and literary papers of Philadelphia Black lesbian feminist Anita Cornwell
- NEH Common Heritage grant
 - LGBTQ Community Digitizing Days
 - Public programming on personal archives, community archives forum, stories from the Digitizing Days
- Mellon Foundation Community-based Archives grant
 - Building collections and relationships
 - Internships and paid community liaisons
 - Research guides on specific topics
 - Purchasing materials to fill gaps
 - Community-based exhibitions



Archives volunteer assisting community member with personal archival material at our second LGBTQ Community Digitizing Day, October 2018

On the horizon

- Developing a Rapid Response Collecting program in the community
- Taking our LGBTQ Digitizing Days on the road and into the neighborhoods of Philadelphia
- Exploring options for post-custodial models of collection development
- Offering archives and records management expertise to small underfunded LGBTQ service organizations in Philadelphia
- Viewing our oral history interview with the late Black trans and HIV/AIDS activist Charlene Arcila at the annual Philadelphia Trans Wellness Conference



Still shot from video oral history interview of Charlene Arcila (2010), Rosenbaum Oral History Project, John J. Wilcox, Jr. Archives, William Way LGBT Community Center

Guiding principle

“True success for this project will be measured in the relationships we forge and strengthen, as evidenced by continued involvement in the work of the Archives.... With these new and enhanced relationships will come the growing ability to truly, respectfully, and meaningfully represent and serve all parts of our LGBTQ community.”

—From our application for the Community Based Archives Grant
from The Andrew W. Mellon Foundation

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[@waygayarchives](#)



Members of the Philadelphia LGBTQ History Group meeting in the John J. Wilcox, Jr. Archives, 2018



Conservation Center for Art &
Historic Artifacts

Looking at Language with New Eyes: Reparative Description in Archival Collections

DOROTHY BERRY



Reparative Description?

There are many phrases that all look towards the same goal: working towards collections' description that appropriately represents subjects and is discoverable by patrons



Conscious Editing
Metadata

Critical Cataloging
Books

Descriptive Equity
Archive and Manuscripts

Same Goal, Different Standards

While we are all working towards better discoverability, different standards but different boundaries on the work.



Why does description need repairing?

Historical Biases

Class, gender, racial, and religious based biases about who deserves description

Contemporary Users

Users are often accessing material without mediation and need understandable language



Historical Biases

"With limited time, we need to describe the most important parts."

Descriptive decisions on who and what are "worthy" of description are often reflective of cultural biases. These biases lead to archival silences that are both not representative of the historical record and also not representative of the research interests of contemporary scholars.



Contemporary Users

"Description only needs to be sufficient for making reading room requests"

Most users are interacting with our collections online first—many of them may never have a direct interaction with staff. Description is often the only interaction they have with our collections before requesting copies/access and those impressions reflect our reputation and trustworthiness.



Benefits of Iterative Description

It's Important to Look Back, Even When the Backlog Grows

- **COMMUNITY IMPACT:** Opening up user-base to previously excluded
- **INCREASED ACCURACY:** Reparative description fills in the gaps in earlier description and tells a fuller, representative story
- **BETTER SEARCH RESULTS:** Description that reflects users' language will assist in ease of discovery



Specifics Vary

Museums, Historical Societies, Archives, Special Collections Libraries



Areas to Explore

Class

Language that centers/glorifies the wealthy and homogenizes the working class

Race/Ethnicity

Outdated/pejorative descriptions and terms copied over without context

Gender

Women represented primarily in their relationship to men. NB, GNC, Intersex people erased

Religion

Western Christianity centered, other faiths described in comparison.

Sexuality

Diverse sexualities erased or decided arbitrarily

Ability

People described in medicalized/dehumanized terms





Long Term Work

Slow work is necessary, even if it is less promotable

There are undoubtedly a variety of collection areas that are in need of correction. This is a time for transparency and planning, not reactionary changes. Problems that took a long time to build up may not always be disassembled in a day.

Long Term Rewards

Improved discoverability and
relationship with users

Slow work is less exciting, but the reward of providing better services to our patrons is worth the work. Users appreciate the efforts to make change, and humility combined with transparency helps build that bridge.





**This is a basic introduction,
and I'm glad to discuss more!**

dorothy_berry@harvard.edu

Further Resources

- Archives for Black Lives in Philadelphia. Anti-Racist Description Resources, October 2019:
https://archivesforblacklives.files.wordpress.com/2019/10/ardr_final.pdf
- Sunshine Digital Network. "Introduction to Conscious Editing Series."
<https://sunshinestatedigitalnetwork.wordpress.com/2020/09/16/introduction-to-conscious-editing-series/>
- Jessica Tai. "Cultural Humility as a Framework for Anti-Oppressive Archival Description." *Journal of Critical Library and Information Studies*, Vol 3. 2020.



Further Resources

- Lae'l Hughes-Watkins, "Moving Toward a Reparative Archive: A Roadmap for a Holistic Approach to Disrupting Homogenous Histories in Academic Repositories and Creating Inclusive Spaces for Marginalized Voices," *Journal of Contemporary Archival Studies*. 5.6. (2018),
- Jackie Dean, "Conscious Editing of Archival Description at UNC-Chapel Hill," *Journal for the Society of North Carolina Archivists*, Vol. 16, 2019.
- Workshopping Queeries: Linked data vocabularies and ethical cataloging: Linked Data 2020 Conference session recording:
<https://www.youtube.com/watch?v=Q4aUEo5WkVI&feature=youtu.be>



Visual Representation and Why It Matters for Engaging Audiences in Archival Materials

Lauren Cooper • Assistant Librarian and Project Manager • lcooper@psu.edu
Center for Black Digital Research, #DigBlk • Penn State University

Websites: [Colored Conventions Project](#) and [Colored Convention Project Digital Collections](#)

- [Principles](#)
- [Exhibits](#)

Blog Series: [#DivBlk: Principles in Action During a Website Migration](#)

- [Ensuring Digital Space for Black Women and Access to Black Histories](#)

Twitter:

- [@ccp_org](#)
- [@DigBlk](#)
- [@iLaurenCooper](#)

Agents to Fight Deterioration

PARTICIPANT INFORMATION PACKAGE

CONTACTLINKS:

Agents to Fight Deterioration

Etsy Shop: www.etsy.com/shop/agents2fight

Instagram: @agentstofightdeterioration

Email contact: Anita Dey, conservationbydey@gmail.com

Enjoy 10% off notebooks and prints with coupon code: CCAHA (expires April 22, 2021)

BIPOC Pre-Program Fund @ SUNY Buffalo State College Art Conservation Department:

To donate, please contact Meredith Lavelle, Program Manager

Email: LAVELLMA@buffalostate.edu

RESOURCES:

Conservation is Not Neutral Bibliography:

Bibliography & Readings: <https://bit.ly/30Z1522>

Ethical Vendor Resources:

Ethics & Vendor Relations:

<https://yourbusiness.azcentral.com/ethics-vendor-relations-25660.html>

Factors to Consider:

- Quality and customer service
- Vendor mission
- Workers compensation and treatment
- Social justice
- Philanthropy

Sustainability Resources:

Eco-Enclose Sustainable Packaging and Your Business:

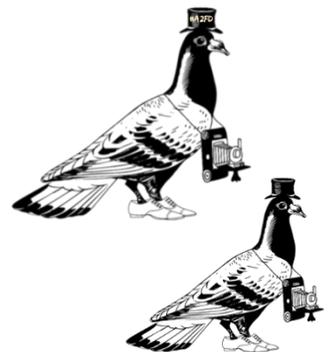
<https://www.ecoenclose.com/sustainable-packaging-and-your-business/>

Sustainable Packaging Resource Center:

<https://www.ecoenclose.com/Sustainable-Packaging-Resource-Center/>

Personal Carbon Offsets Vendor:

<https://www.terrapass.com/product/productindividuals-families>



CONSERVATION
CENTER
for Art & Historic Artifacts

CONSCIENTIOUS CONSUMPTION: AN INCLUSIVE VENDOR LIST

Can be found here: <https://ccha.org/resources/conscientious-consumption-inclusive-vendor-list>

Considering Diversity, Moving to Equity and Inclusion in Collections Care



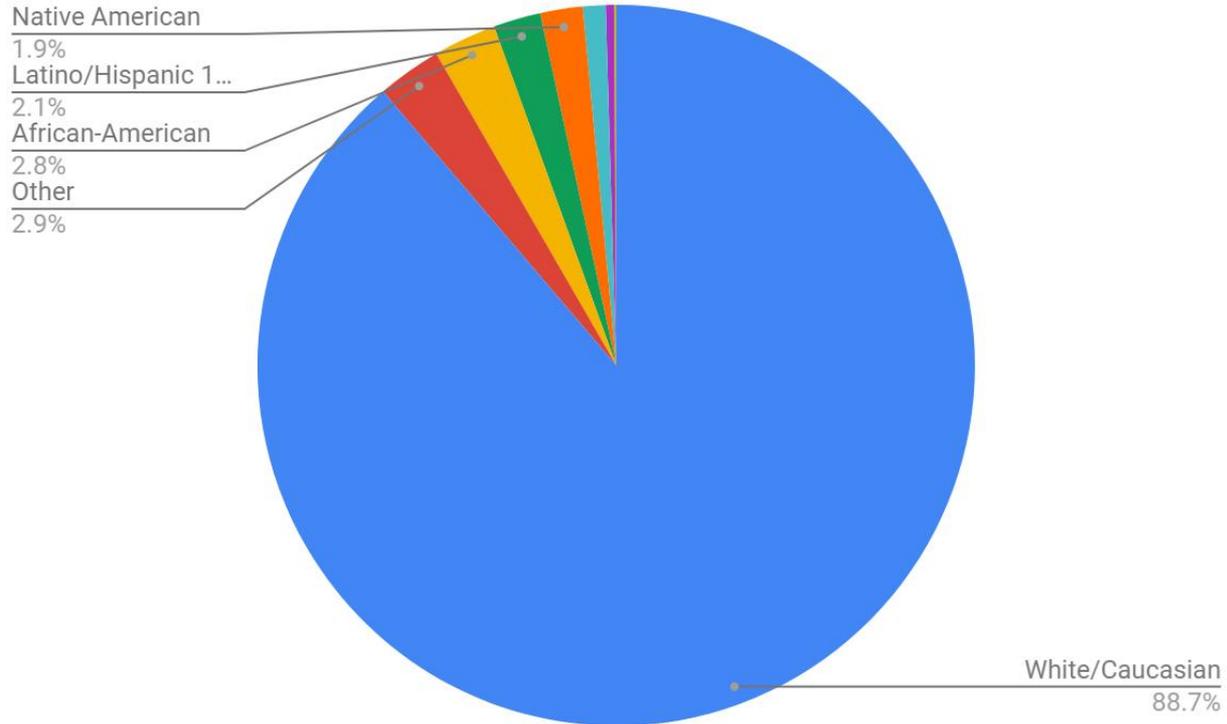
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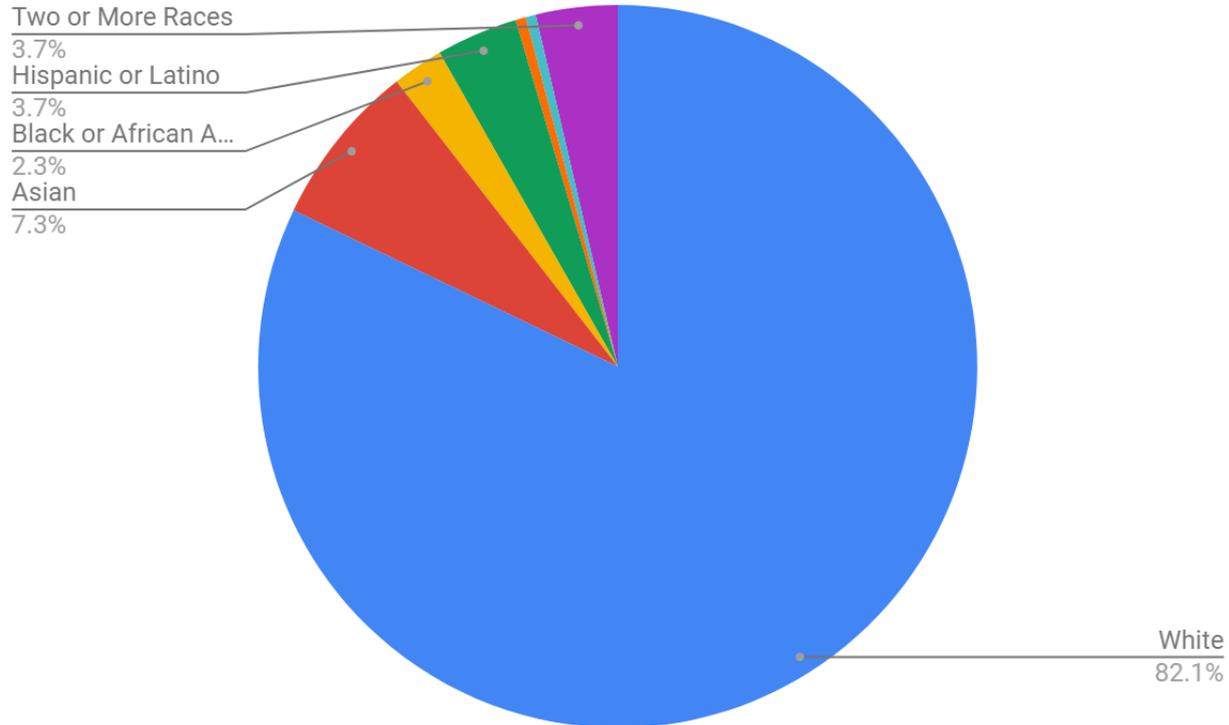
Considering Diversity in Cultural Heritage



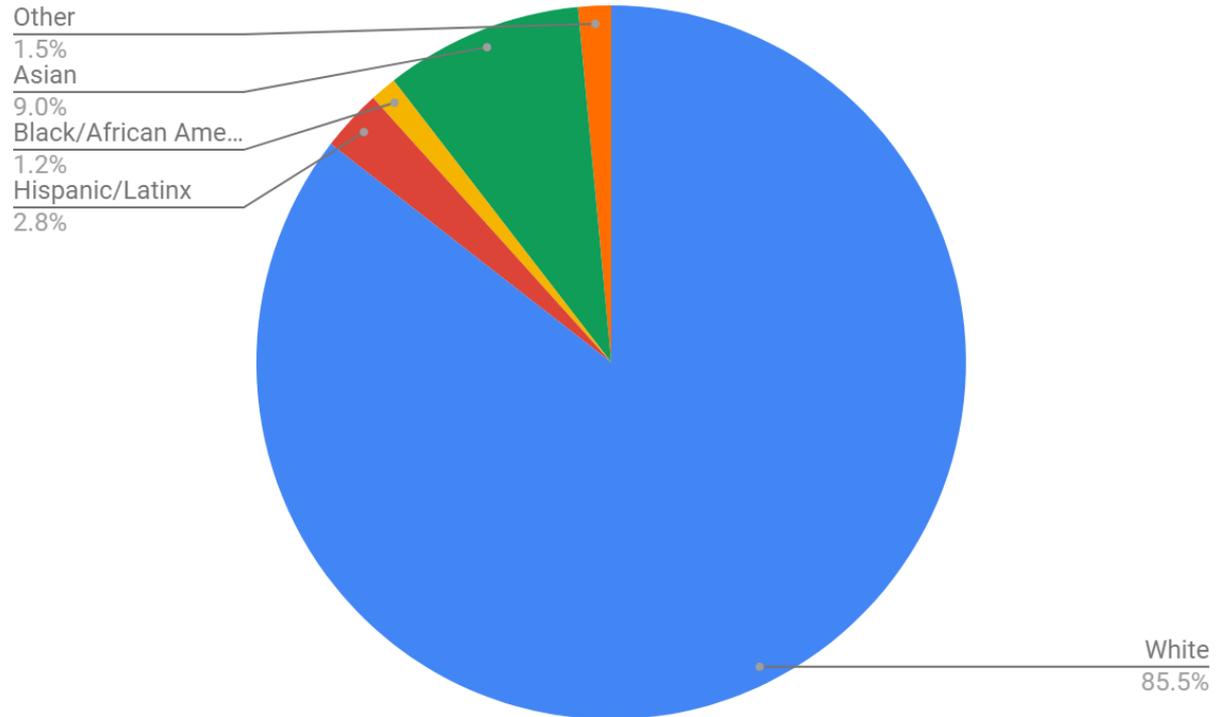
A* Survey (2005)



Counting Diversity in Preservation, Teper, Centeno, and Rani (2018)



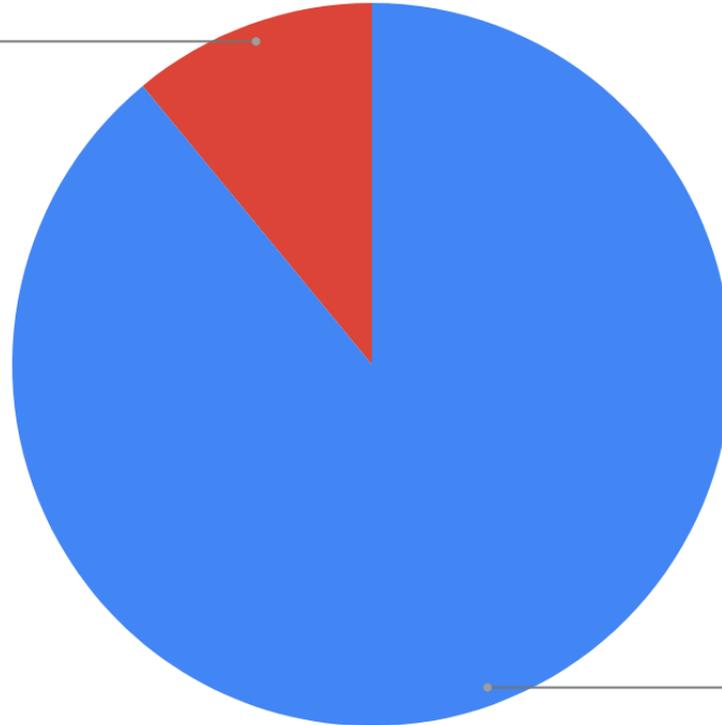
Art Museum Staff Demographic Survey (2018)



Art Museum Staff Demographic Survey (2018)

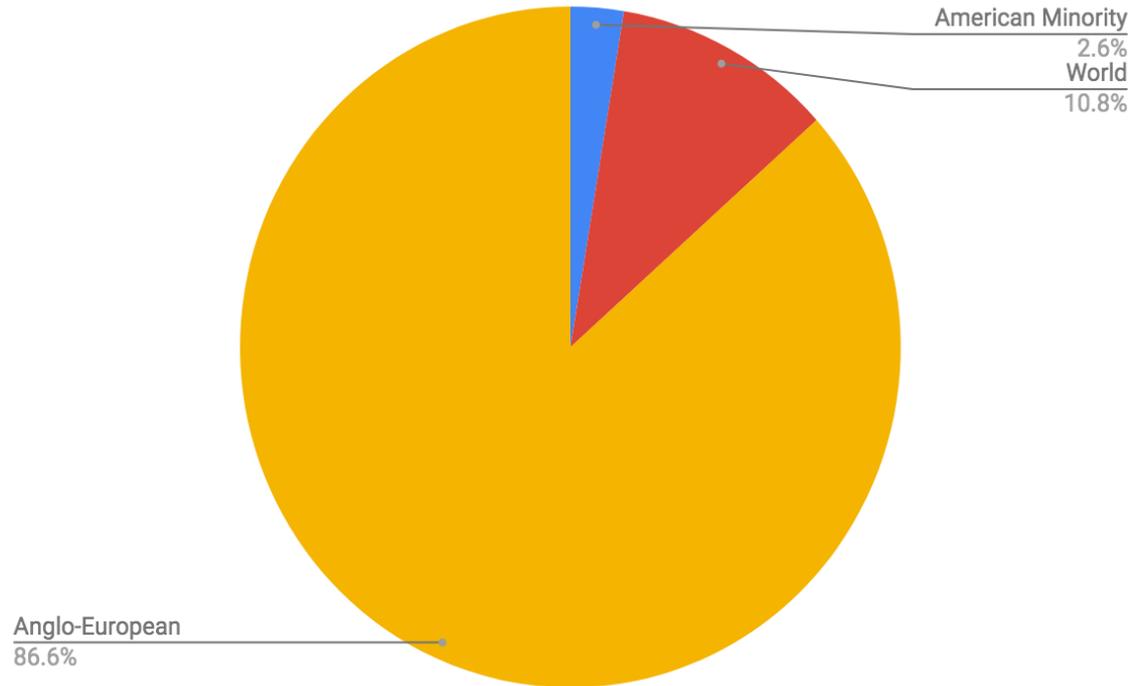


People of Color
11.0%



White
89.0%

AIC Publication Subjects Durant (2019)





Acknowledging the Pipeline

- Mellon Opportunity for Diversity in Conservation
- HBCU Library Alliance Conservation Internship Program
- ARL/SAA Mosaic Fellowships
- ALA Spectrum Scholarship Program
- AAM DEAI Fellows

“While D&I strategies are necessary for companies to perform at their best, they are far from sufficient. Unless the people in your organization truly feel they belong, regardless of how diverse they might be, you’ll never realize the full potential of the talent you’ve worked so hard to attract.”

Anita Sands (2019)



Building Collections

Percentage of respondents that strongly agree with each statement,

■ 2019 ■ 2020

My library has well-developed criteria for evaluating and making decisions related to the diversity of its collections.



My library has well-developed strategies to decenter white authors and/or racist content and center the works of authors of color and/or anti-racist content.



0% 20% 40% 60%

Source: [Ithaka S+R](#) • [Get the data](#) • Created with [Datawrapper](#)

2

Caring for Equity and Inclusion

“...any measure that reduce the potential for, or prevents, damage. It focuses on collections rather than individual objects, non-treatment rather than treatment. In practical terms handling, storage and management of collections are critical elements...”

Chris Caple (2011)



“



@RealScientists - Mariana

@realscientists

To take care of specimens, we have to know about the 10 agents of deterioration in museum collections:



water



fire



light



incorrect temperature



incorrect relative humidity



dissociation



thieves and vandals



pests



physical forces



pollutants

Traducir del inglés

12:19 - 2 abr. 2018

137 Retweets 302 Me gusta



13

137

302



[Preventive conservation] “is as much situated in the dynamic social environment of the object as in the dynamic physical environment.”
Miriam Clavir (1994)

Search Results **PACSCL Consortium Survey Database** Main Menu
Collection Record

Print Full Record(s) Record Created: 8/11/2007 Public Record
 Last Updated: 8/14/2007 Yes

Institution UD University of Delaware

Main Entry Conard-Pyle Co.

Collection Title Conard-Pyle Company records

DATES: For year dates, enter "0" for unknown Transcription Date
 First Year 1891 Last Year 2000 Bulk Dates
 Date Comment

LANGUAGES Primary English Secondary French

EXTENT Linear Feet 138 Shelf Feet 89.6 Are There Oversize Materials? Yes
 Volumes (unboxed) 12 Items Number of Containers 53
 Extent Comment plus eleven 4-drawer filing cabinets, loose rolls and framed items, and an adding machine;

Survey Access Special Formats Abstract Subjects GIS Local: UD

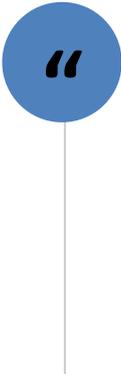
Condition of Material 3 Quality of Housing 3 Physical Access 2 Intellectual Access 3
 Documentation Quality 5 PLUS Interest 5 EQUALS Total Research Value 10
 General Note

“Wherever possible, risk assessments should use the senses of value that are already used and understood within the institution concerned.”
Robert Waller (2019)

Value/Bias

“Preservation is a political act - one that must consider the autonomy, expectations, and demands of the people and communities represented in archival collections.”

Joffrion and Cloonan (2020)



“



Direct Projects to Normalize Inclusion

Slavery, Abolition,
Emancipation, and Freedom:
Primary Sources from
Houghton Library.

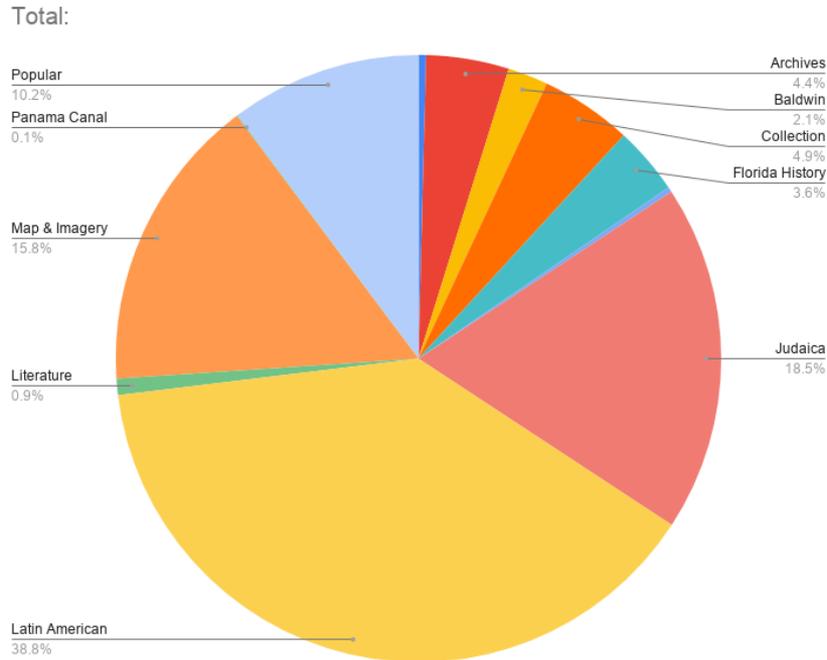
*CLIR Digitizing Hidden Special
Collections and Archives:
Amplifying Unheard Voices*

“We’ve always had these materials, but now we need to be proactive about access and accessibility. Making these materials accessible and showing we value them is a way of redressing a field that has historically not been welcoming to African Americans.”

Dorothy Berry (2020)



Tracking to Prevent Implicit Bias



“just because a university preserves unexplored history does not mean that it is ready to acknowledge or confront any of the structural inequalities that exist in order to create the conditions in which that history remains unexplored to begin with. Preservation of unexplored history cannot take place if systems of power are also preserved.”

Sheffield (2016)



Implementing an Ethic of Care

“The task of prioritizing for conservation is always daunting...But for me, it’s critically important that we acknowledge our role as cultural workers who are players - either consciously or not - in the creation of the historical record and public memory.”

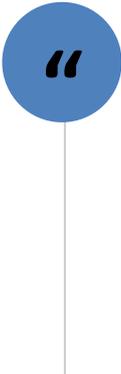
Jan Paris (2000)

“An ethic of care is meant to reorient the practitioner’s understanding in two ways. The first is toward an appreciation of *context*, *interdependence*, and *vulnerability*... The second is...toward personal, worldly *action* and *response*.”

Bethany Nowviskie (2015)

As recognised heritage experts who regularly alter heritage objects, conservators hold considerable authority over who is given a voice and which interpretations of significance are legitimised and imposed on objects through remedial and preventive treatments.

Cutajar et al. (2016)



“



Thanks!

*Any **questions** ?*

You can find me at

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Fletcher Durant

Diversity in Collection Care: Many Voices (2021)

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Balachandran, Sanchita. "Race, Diversity and Politics in Conservation: Our 21st Century Crisis," May 6, 2016.
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<https://doi.org/10.1177/155019061701303-402>.

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Punzalan, Ricardo L., and Michelle Caswell. "Critical Directions for Archival Approaches to Social Justice." *The Library Quarterly* 86, no. 1 (2016): 25–42. <https://doi.org/10.1086/684145>.

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Roberts, Sarah T., and Safiya Umoja Noble. "Empowered to Name, Inspired to Act: Social Responsibility and Diversity as Calls to Action in the LIS Context." *Library Trends* 64, no. 3 (2016): 512–32.

Topaz, Chad M., Bernhard Klingenberg, Daniel Turek, Brianna Heggeseth, Pamela E. Harris, Julie C. Blackwood, C. Ondine Chavoya, Steven Nelson, and Kevin M. Murphy. "Diversity of Artists in Major U.S. Museums." *PLOS ONE* 14, no. 3 (March 20, 2019): e0212852. <https://doi.org/10.1371/journal.pone.0212852>.



CCLI National Landscape Study: *The State of DEAI Practices in Museums*

Cecilia Garibay, PhD and Jeanne Marie Olson, MSed



CCLI

Cultural Competence
Learning Institute

Foreword

This study represents a significant moment in the movement to center diversity, equity, accessibility, and inclusion (DEAI) practice across museum operations. As this was the first-ever study of its kind, the CCLI (Cultural Competence Learning Institute) leadership team spent a full year developing the framework and questions to ensure that a study of this scope and aspiration could serve as a strong foundation for the entire museum field, with an aim of beginning to build shared expectations and metrics on what DEAI practice in museums can and should look like.

Data collection for this survey ended in late 2019, and our view of the landscape for dissemination was one in which museums were preparing to enter their busiest season for visitation in the summer of 2020. Then in March 2020, the world changed for us all—individually and institutionally—as the catastrophic impacts of the COVID-19 pandemic swept across the globe.

At the time of this report’s publication, the pandemic continues to stress health care systems, take lives, lay bare disparities and social injustices, and cause deep economic impact across households, communities, and institutions. While the world and our world views have certainly shifted as a result of this new pandemic reality, we believe the findings in this report still speak to our original aspirations of supporting equitable, inclusive, and accessible practices throughout all aspects of museums. Looking ahead, we hope that the findings presented here will provide clarity and identify opportunities for museums working to center equity and inclusion.



CCLI helps museum leaders catalyze diversity and inclusion efforts in their institutions, working with museums of all types and sizes to center equity in their organizational practice.

It is a partnership between four organizations:

- Children’s Discovery Museum of San Jose
- Association of Children’s Museums
- Association of Science and Technology Centers
- Garibay Group

This study was the collective effort of CCLI.

The American Alliance of Museums was also a critical partner.

CCLI is funded in part through the generous support of the Institute for Museum and Library Services.



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Introduction

Diversity, equity, accessibility, and inclusion (DEAI) have become central concerns for museums. Across the field, leaders are asking—with increasing urgency—how museums can diversify their visitors, staff, and boards; create welcoming and inclusive environments and workplaces; and ensure that museum offerings reflect a broad range of interests, experiences, and needs.

Museums have approached DEAI efforts in different ways and at different levels, from developing special exhibits and events for specific audiences to offering staff diversity training to board development. Despite more than three decades of discussion about DEAI, however, our organizations still wrestle with questions about where to focus, how to gauge success, and how to make changes “stick” so that these efforts endure beyond one person, project, or program. As a field we lack a clear picture of where museums are putting forth effort. How do museums, for example, prioritize DEAI? What activities and practices are most prevalent? Where are museums making inroads operationalizing DEAI into the foundational principles of museum work?

This study emerged from these questions and from the recognition that we can not support what works (or change what does not) until we better understand the current landscape.

What is the CCLI Landscape Study?

This study investigated the current state of DEAI practices in the museum field in the U.S. It is the first field-wide study across multiple sectors of its kind. As such, it is also an experiment. We consider this study an early effort to map the landscape.

Our intention is that study findings provide insight into what is already being done and what more **can** be done to create change. More specifically, we strove to:

- Better understand the current state of DEAI practices in the field;
- Describe practices that appear to drive or inhibit DEAI efforts;
- Share key trends regarding both “bright spots” and common challenges;
- Foster conversation in the field about what more can be done to advance DEAI efforts;
- Identify what types of supports and resources may be needed.

Our hope is that this report can serve as a springboard for conversations about the current state of DEAI practices and opportunities to move forward.

Definitions

Diversity: The ways in which human beings are similar and different, including but not limited to identities, social positions, lived experiences, values, and beliefs.

Equity: Fair access to resources that advances social justice by allowing for full participation in society and self-determination in meeting fundamental needs. This requires addressing structural and historical barriers and systems of oppression.

Accessibility: Ensuring equitable access to everyone along the continuum of human ability and experience.

Inclusion: A culture that creates an environment of involvement, respect, and connection in which the richness of diverse ideas, backgrounds, and perspectives is valued.

Community: The broad range of stakeholders within and outside the museum walls. This includes but is not limited to, staff, volunteers, visitors, residents of the local area, vendors, funders, among many others.

Throughout this report, we have tried to be specific in our language in descriptions of specific subgroups of community stakeholders. We use the terms “non-dominant group,” “under-represented group” or “marginalized groups/communities” to include ethnic minority, female, immigrant, and other social groups who historically have not held positions of systemic power in U.S. political, cultural, educational, and corporate enterprises (Bevan, et al., 2018).



An Organizational Change Approach

Examining issues related to diversity, equity, accessibility, and inclusion in the spaces where we work requires us to examine our own biases, prejudices, and assumptions. That inward work, which shapes our personal and work relationships as well as our work identities, is critical in changing how we learn to see and define the organizational problems for which we seek solutions.

Any defensiveness or inability to reflect on our own behavior (and how it often inadvertently contributes to or supports organizational behavior that we seek to change) can be one of the most enduring barriers to achieving change (Argyris, 1991). We acknowledge that the field is not likely to get beyond 'diversity as a project' without this important inward work.

However, this study is not about individual change. This study focuses on organizational change and specifically examining the many organizational variables that can promote or inhibit authentic equitable practices in individual institutions and in the museum field.

Taking an organizational change approach toward DEAI shifts the focus from positioning these efforts as the work of only a few individuals or departments to being the foundational work of an entire organization.

Focusing at the organizational level helps us examine and understand how different components of an organization work (or do not work) in concert to support diversity, equity, accessibility, and inclusion. An organizational change approach can also be useful in mapping where DEAI efforts are particularly strong and where gaps exist.

Working to align the various elements of an organization ultimately improves the likelihood of creating sustainable change (Martins & Coetzee, 2009).

Substantive change or transformation requires a true systems approach—an intervention in “business as usual” that engages all the key relevant dimensions of organizational life.—Gass, 2014



Executive Summary



Executive Summary

1. **Museums report that DEAI is an organizational priority but have not taken strategic, consistent action at an organizational level foundational enough to support and achieve enduring equity and inclusion.** While a large majority of respondents (90%) report that DEAI is an essential or relatively high priority and most (73%) report that boards understand the importance of DEAI, less than half (48%) have DEAI action plans and 89% have not established metrics to measure DEAI progress. Only 38% of boards have asked for/approved changes to policies or processes necessary support DEAI efforts.
2. **Museums use a range of DEAI-related strategies to develop and support more inclusive experiences in their exhibits, programs, and events and can build on them. These practices, however, are not integrated into the core work of the organization.** Strategies that consider DEAI in the design of specific visitor experiences most often take place on a case-by-case basis. Half of respondents report always offering full physical access to exhibits, programs and special events. Of other possible strategies—sensory-friendly access, multilingual offerings, addressing topics and narratives that have typically been suppressed, and including community stakeholders from underrepresented populations in shaping content—less than a third of respondents report that these are “always” practiced.
3. **Museums focus less on the internal organizational dimensions of DEAI compared with public-facing aspects.** There is some focus on DEAI practices in recruitment and hiring staff phases (e.g., seeking out candidates from minority populations, reviewing job requirements for adverse bias) than at later stages, with fewer organizations reporting reviewing compensation and performance processes for adverse impact/bias. Half (50%) of responding museums reported “always” reviewing staff compensation and pay equity to check for adverse impact/bias. Only 35% reported “always” reviewing their performance and leadership pipeline process for bias.
4. **Lack of focus on collecting and using data to inform DEAI practice is hindering museums’ ability to measure progress and increase accountability.** Although just over half (53%) of respondents collect visitor data regularly, only about a quarter collect visitor demographic data. Only 35% report gathering any data from local groups that do not currently visit the museum. Fewer than half (43%) collect internal feedback from staff, volunteers, and/or board members regarding DEAI efforts. More than half reported that collecting data for DEAI initiatives is a challenge.
5. **Even in the face of organizational challenges, museums across types and budget sizes report using some DEAI-related practices.** Many respondents, including museums with fewer staff and smaller annual operating budgets, shared examples of strategies they have used in efforts to advance equity and inclusion. Collectively, these examples illustrate the wide range of activities museum have taken, many on which they can build.



Framework & Design and Methods



Study Framework

Framework for this Study

No set of industry practices and metrics exists for DEAI efforts, so we first had to identify potential practices and possible benchmarks in order to develop the survey.

Casting a wide net, we conducted an extensive review of the DEAI literature in several fields and contexts including the museum and cultural sector, the corporate sector, and higher education.

Using multi-stage thematic analysis of the documents in our sample (Braun & Clarke, 2006; Patton, 2015), we identified nine key organization-level dimensions that contribute toward more equitable practices.

We then grouped them into four broad categories: foundational, internal, public-facing, and cross-functional elements. Each dimension contains multiple indicators of DEAI-related activity. Figure 1. briefly summarizes these nine dimensions.

Figure 1. Summary of organizational-level dimensions of DEAI

Foundational	<ol style="list-style-type: none"> 1. Vision & Values: DEAI is explicitly stated as a value and an organizational commitment. 2. Leadership: Leadership demonstrates commitment to DEAI. They advocate for and lead DEAI and are held accountable for its progress. 3. Governance: The museum board supports, advocates for, and shares accountability for DEAI. 4. Resources: Adequate resources are allocated to support DEAI.
Internal	<ol style="list-style-type: none"> 5. People & Operations (HR): The organization actively builds, supports, and advocates for diversity of staff at all levels. Its policies, processes, and work culture are transparent, inclusive, and equitable. 6. Vendor Diversity: DEAI is considered in vendor selection with the goal of working with suppliers that reflect the community's composition across a range of diversity dimensions.
Public-Facing	<ol style="list-style-type: none"> 7. Community-Centered Engagement: All aspects of the museum's work are anchored in, informed by, and created with its communities, particularly those underrepresented, through equitable collaboration and power-sharing. 8. Services & Products: Offerings integrate DEAI values and practices, reflecting and meeting the needs of diverse groups. This dimension includes exhibits, programs, events, collections, and physical space.
Cross-Functional	<ol style="list-style-type: none"> 9. Data Collection & Evaluation: Data are collected and used to inform DEAI practices and action plans, assess performance, and ensure accountability.



Study Design and Methods, cont'd.

Survey Design

Based on the framework of organizational-level dimensions of DEAI, Garibay Group developed a 62-question survey that reflected DEAI practices across the nine dimensions. We had to be selective because we could not reasonably include every indicator in a survey; we had to consider survey length, and some indicators could not be effectively measured through a survey.

In order to get a robust sense of practices across all nine dimensions, we sought to balance breadth and depth in selecting indicators. Where possible, we included open-ended questions to provide respondents the opportunity to comment or explain their answers to close-ended questions. It was important to the researchers to provide space that allowed respondents a “voice” and not imply that their perspectives could be wholly encapsulated with a close-ended question.

We were also cognizant of the potential for a survey on DEAI to be vulnerable to social-desirability bias and used strategies in survey development and analysis to mitigate this possibility (see sidebar on next page).

Finally, some aspects of DEAI were beyond the scope of this study. For example, an in-depth demographic analysis of museum staff, positions, and salaries is a much-needed research project of its own.

Sample

The survey was administered in fall 2019 via online survey software. The survey was sent via survey link to 3,545 museums compiled from museums membership databases from the American Alliance of Museums, the Association of Children’s Museums, and Association of Science and Technology Centers. Those museums that received the survey were organizational-level members of one (or more) of these associations.

The survey was sent to CEOs/Executive Directors. Since the survey included questions about a range of functions and practices, it included recommendations to include staff responsible for specific functions or departments. For example, it was recommended that the section about exhibits be answered by staff responsible for this area. All responses were submitted directly to Garibay Group.

Respondents

The response rate was comparable to those of recent national museum surveys such as AAM’s 2017 Museum Board Leadership study. Respondents included a mix of museum types and sizes.

- 580 respondents out of 3,545 U.S.-based museums (16%)
- Museums from all 50 states plus Washington, D.C. participated

- 89% of questions were answered by at least 347 respondents, providing a 95% confidence level and a $\pm 5\%$ margin of error.

Figures 2 and 3 provide a more detailed breakdown by museum type and budget size. (Appendix A shows a comparison of the museums by type that were invited to participate compared to those who responded.)

Analysis

Researchers conducted a univariate analysis of the quantitative survey measures and used cross-tabulation to check for relationships between variables (Blackstone, 2012). Open-ended data were coded using inductive coding (Patton, 2015).

Researchers clustered responses by the nine framework dimensions, organizational challenges, and organizational drivers for DEAI to examine patterns or themes (Miles, Huberman & Saldaña, 2014) regarding current progress toward and resistance to implementing DEAI efforts. Quantitative responses were compared to associated open-ended responses to review for alignment and contradictions.

The sample size for each museum type was not large enough for us to disaggregate data by kind of museum. All data are reported in the aggregate, with specific quotes only citing museum type and operating budget attributes to protect confidentiality.



Study Design and Methods, cont'd.

What this survey can tell us

- Descriptive research results are most useful for dialogue and activities intended to improve change strategies.
- These data provide a broad dive into the progress and challenges of implementing DEAI.
- The research gathered can identify characteristics, frequencies, trends, correlations, and categories.
- These results can help the museum community better understand the mental models that leadership uses to describe DEAI efforts and to highlight their alignment or disjuncture.
- Survey responses from close-ended questions, paired with descriptive, open-ended responses, help to highlight discrepancies, alignment, and/or confusion.

Using a survey had benefits and limitations

- Data provided a snapshot of a range of practices. It was beyond the scope of the study to explore quality or effectiveness of activities.
- An online survey, while cost-efficient, relies heavily on accuracy and the respondent's willingness to answer questions honestly. It is, therefore, vulnerable to social-desirability bias related to the topic (see sidebar). We strove to address this to the extent possible through wording of survey items and during analysis.
- The length of the survey also made it vulnerable to respondents moving through the survey too quickly and not completing the full survey.



What is social-desirability bias?

Social-desirability bias refers to the tendency of respondents to give socially desirable responses to project a more favorable image to others (Fisher, 1993). While anonymous survey results can reduce the possibility of bias when respondents complete self-reporting surveys, the phenomenon of “social-desirability bias” can still skew survey results.

As the topic of DEAI requires the respondent to reflect on efforts to address racism, ableism, and other socially undesirable and sensitive topics, we were aware of the possibility of social-desirability bias affecting the survey results. To help mitigate this phenomenon, we asked questions in multiple ways and used “forgiving language” where possible in developing survey items. Careful attention was paid to qualitative and open-ended responses that paired with close-ended questions to check for misalignment or indications of a “future intent” versus reporting on current activities.



CCLI Landscape Study: Respondents

Responding organizations represent a cross-section of museum missions, focus, and operating budgets.

Figure 2. Museum type

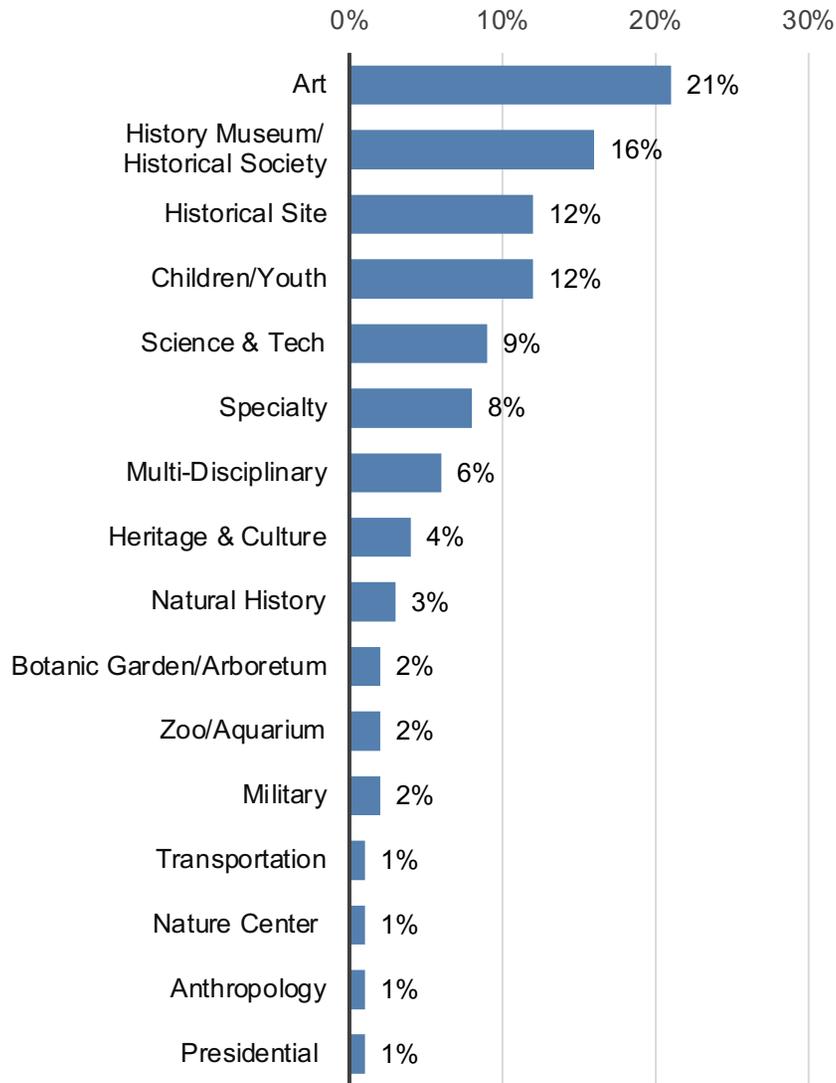
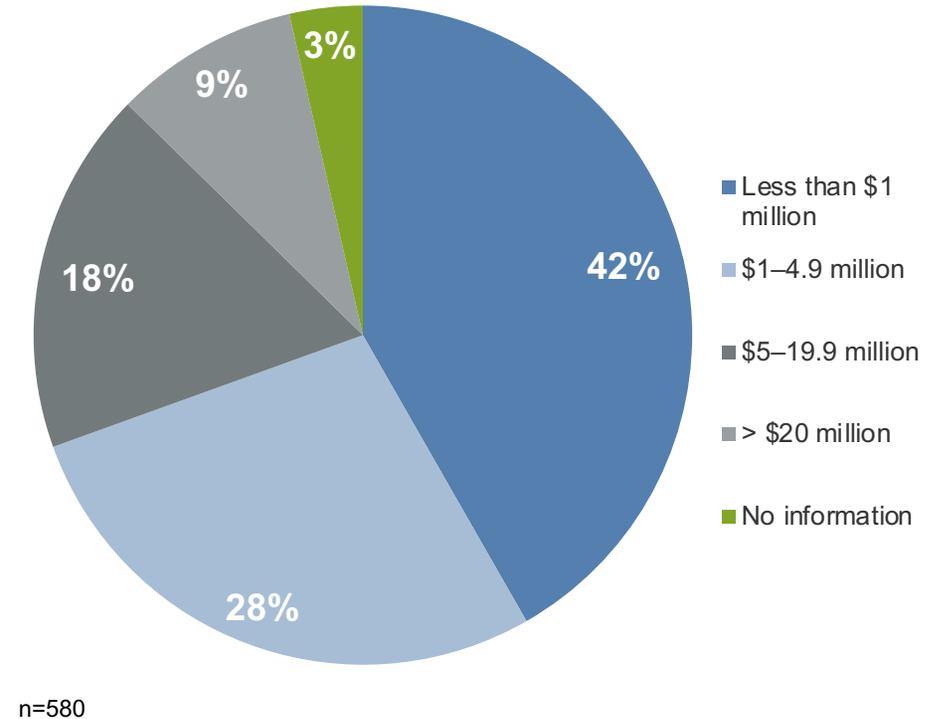


Figure 3. Overall annual budget



• Specific characteristics were paired with survey ID's to provide budget information when none was supplied by some respondents.

n=580



Summary of Findings by Dimension



Summary of Findings by Dimension

Most respondents report that DEAI is an essential or relatively high priority and report that boards understand the importance of DEAI.

90% of respondents considered diversity, equity, accessibility, and inclusion a priority and 60% report it to be an essential or relatively high priority. Nearly three-quarters (73%) report that their boards understand the importance of DEAI efforts.

Not all declarations of intentions, however, translate into supportive action.

Among the 60% of respondents who indicated that DEAI was a relatively high or essential priority, more than half (58%) do not have a DEAI action plan. 89% have not established metrics to measure DEAI progress. Only 38% of museum boards have asked for/approved changes to policies that support DEAI work and 63% of all respondents do not have a DEAI statement.

There is no common staff position (i.e., role) driving organizational accountability for DEAI efforts.

Fewer than a third of responding organizations (30%) report having internal cross-departmental DEAI taskforces or committees. More than a third (34%) of replies indicated no person or either the CEO/ED (21%) or someone on the senior leadership team (16%) was responsible for DEAI.

A majority of responding organizations have some regular, recurring operating funding devoted to DEAI efforts.

Overall, a higher percentage of funds are allocated to public-facing DEAI activities than to internal efforts. More than a quarter (27%) of responding organizations, however, reported having no budget allocated for DEAI. But though financial resources are important, smaller museums with fewer resources still overcame budget constraints in creative ways.

Foundational Dimensions

1. **Vision & Values:** DEAI is explicitly stated as a value and an organizational commitment.
2. **Leadership:** Leadership demonstrates commitment to DEAI. They advocate for and lead DEAI and are held accountable for its progress.
3. **Governance:** The museum board supports, advocates for, and shares accountability for DEAI.
4. **Resources:** There are adequate resources allocated to support DEAI.



Summary of Findings by Dimension, cont'd.

More DEAI-related HR practices take place during the hiring and recruitment process than at later stages.

DEAI practices are more often focused on staff than on volunteers or board members. About half or more reported seeking out candidates from minority groups for all three groups (staff, board members, volunteers).

Compared to the hiring and selection phase, fewer respondents reported reviewing compensation and performance processes for bias or adverse impact.

Just over half (50%) of responding museums reported “always” reviewing staff compensation and pay equity to check for adverse impact/bias. Only 35% reported “always” reviewing their performance and leadership pipeline process for bias. For board members and and volunteers, only 19% reported such review processes.

Just 20% reported “always” offering targeted development opportunities for staff from non-dominant groups, and just 6% did so for volunteers and board members.

Vendor diversity is not a primary DEAI focus area for most responding organizations.

Only about a third (32%) report having focused on vendor diversity as part of their diversity efforts.

Internal Dimensions

5. **People & Operations (HR):** The organization actively builds, supports, and advocates for diversity of staff at all levels. Its policies, processes, and work culture are transparent, inclusive, and equitable.
6. **Vendor Diversity:** DEAI is considered in vendor selection with the goal of working with suppliers that reflect the community’s composition across a range of diversity dimensions.



Summary of Findings by Dimension, cont'd.

Museums report a range of audiences on which in they focus DEAI efforts.

The top diversity categories reported as a primary focus were: racial (51%), socio-economic (48%), age (38%), and ethnic diversity (35%).

Strategies focused on engaging non-dominant groups through exhibits, programs, and events are most often done on a case-by-case basis.

Respondents are more likely to invite members of non-dominant groups to attend and/or contribute as artists/ performers (~50%) than to regularly engage them in co-creation activities (~14%-19%).

Marketing and communications efforts to engage non-dominant groups are fairly common, but most are tied to specific projects or grants.

Close to three-quarters (71%) reported having marketing and communications plans as part of engaging specific non-dominant groups, but most (51%) of these efforts occurred on a case-by-case basis as part of a specific project.

The most widespread strategy used to address barriers to museum visitation is offering free to low-cost admission.

90% reported offering free to low-cost admission (e.g., free days or passes, Museums for All program participation).

Museums report having practices to address museum accessibility, with those aimed at ensuring full physical access being most common.

Nearly three-quarters (72%) offer full physical access to their buildings (wheelchair, auditory, visual), with just over half (55%) reporting providing gender-neutral bathrooms.

Strategies that consider DEAI in the design of specific visitor experiences—exhibits, programs, events—are most often practiced on a case-by-case basis rather than as an integrated design strategy.

Possible strategies—sensory-friendly access, multilingual offerings, addressing topics and narratives that have typically been suppressed, and including community stakeholders from underrepresented groups in shaping content—only occur sometimes. Around 40–50% of responding museums reported using these strategies “on a case-by-case basis,” with some indicating that such practices varied by exhibit, program, or event.

Object acquisition strategies to better reflect stories, perspectives, or specific communities are the most common collections-focused DEAI action.

Respondents report having acquired objects (63%), changing collections strategies (41%), and revising acquisitions policies (31%) as ways to take DEAI action.

Public-Facing Dimensions

7. **Community-Centered Engagement:** All aspects of the museum’s work are anchored in, informed by, and created with its communities, particularly those underrepresented, through equitable collaboration and power-sharing.
8. **Services & Products:** Offerings integrate DEAI values and practices, reflecting and meeting the needs of diverse groups. This dimension includes exhibits, programs, events, collections, and physical space.



Summary of Findings by Dimension, cont'd.

Collecting and using demographic visitor data to analyze the visitor experience is not a common practice.

Although the majority of respondents reported collecting some visitor data, only about half (53%) of respondents report doing so regularly and a quarter (25%) do not collect any demographic visitor data.

Collecting and using data from groups that do not visit the museum is not a common practice.

Only 35% of respondents collect broader community and demographic data from non-visitors. Of those that do collect data, more than half (65%) cite meeting with community leaders from minority populations or underrepresented groups to gather that information and half (50%) reported hiring an external consultant.

Collecting internal feedback on DEAI is not a prevalent practice.

Fewer than half of responding organizations (43%) collect internal feedback from staff, volunteers, and/or board members regarding DEAI efforts.

Only 18% of total survey respondents reported collecting feedback about DEAI-related topics from current staff via formal, anonymous surveys. Only 7% of respondents reported collecting that same feedback from board members or volunteers using this same method.

A slightly greater percentage of total survey respondents (21%) collected staff feedback on DEAI face-to-face with senior leaders or in exit interviews (20%).

Cross-Functional Dimensions

- 9. Data Collection & Evaluation:** Data are collected and used to inform DEAI practices and action plans, assess performance, and ensure accountability.



Summary of Findings: Challenges & Supports

Challenges

Responding organizations report a broad range of challenges to DEAI efforts.

- More than half (62%) of respondents cite finding financial resources as a challenge.
- Nearly three-quarters (71%) reported creating a measurable DEAI action plan was a challenge.
- More than half indicated that collecting data for public-facing (61%) and internal-facing (51%) DEAI initiatives proved to be a challenge.
- Nearly two-thirds (62%) of leaders reported increasing their own cultural competence in engaging non-dominant groups as a challenge/area of growth.
- More than half (62%) indicated that increasing the cultural competence of staff/volunteers was a challenge.

Supports Needed

Respondents reported needing a wide range of supports and tools.

The top three resources desired by participating museums were:

- Support and tools to gather and analyze visitor data (69%)
- Support in developing a DEAI action plan and metrics (68%)
- Support and tools for staff learning and skills development (58%)



Dimension 1: DEAI Vision and Values



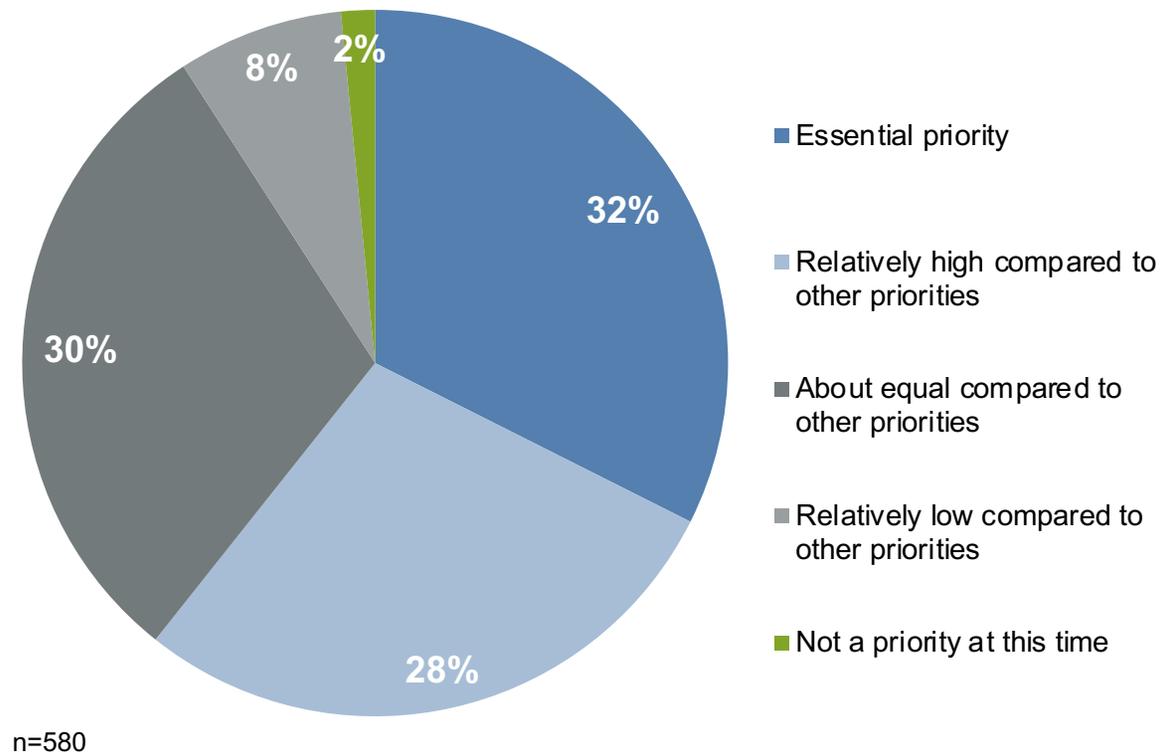
DEAI as an Institutional Priority

Overall, participating museums reported a high commitment to DEAI and declare that DEAI goals are a priority. The large majority (90%) indicated DEAI has some level of priority for their organization.

Of the survey respondents, 90% reported DEAI as an organizational priority while 60% reported it as a high or essential priority.

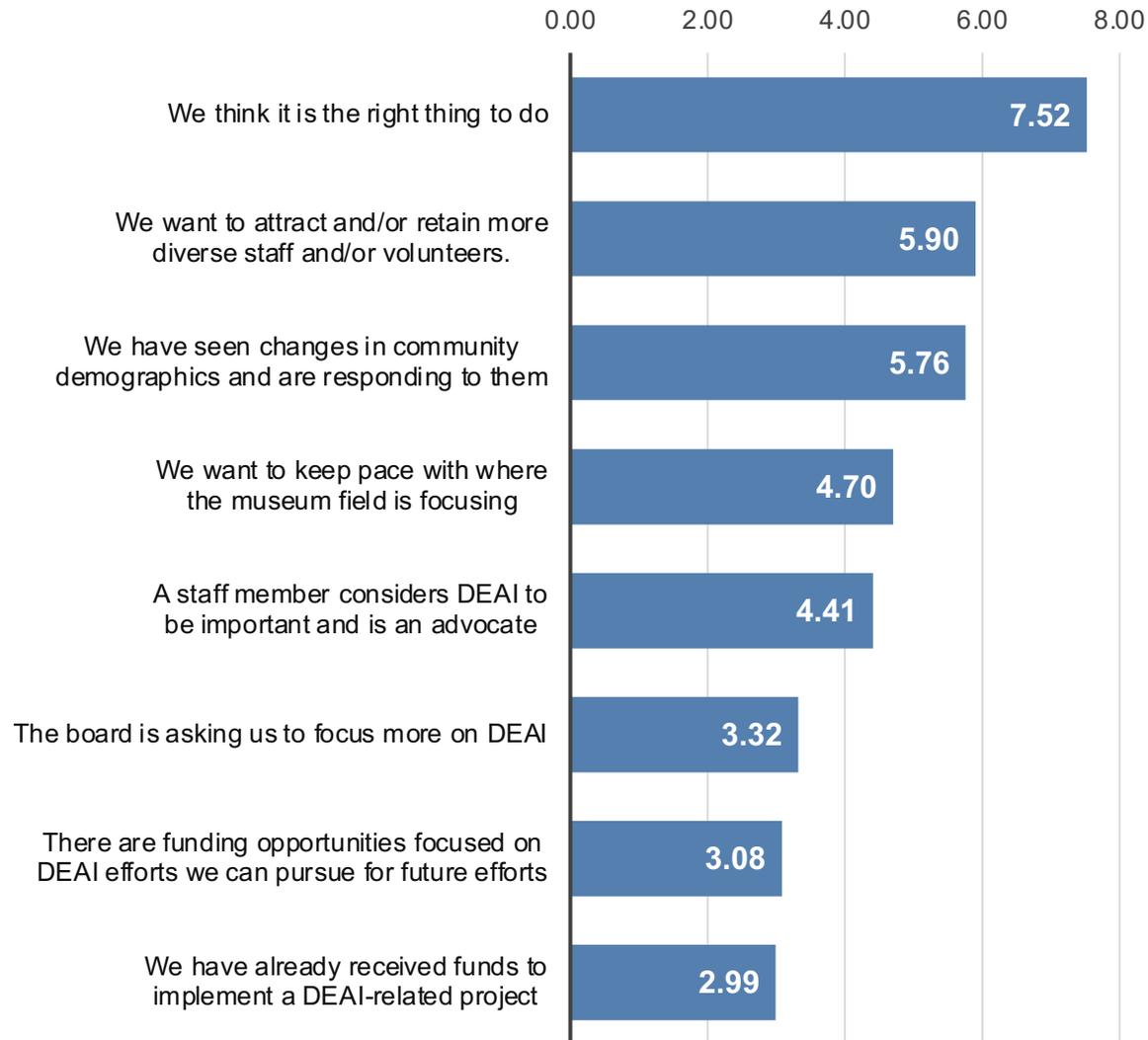
Most respondents ranked “we think it is the right thing to do” (i.e., “we value these efforts”) as the top driver of DEAI as a priority. Most also report the desire to respond to DEAI-related changes in their communities and recruit more diverse organizational members as secondary and tertiary motivations (see Figure 5).

Figure 4. How much of a priority is DEAI for the organization?



DEAI as an Institutional Priority, cont'd.

Figure 5. Drivers of 'DEAI as a Priority' Rankings



n=478



Action Plans and Metrics

Despite respondents citing DEAI as a priority, not all intentions are translating into concrete action plans and metrics. Over two-thirds of respondents (69%) do not have a DEAI action plan and of those that do, almost a quarter (24%) do not have concrete metrics for assessing progress.

When compared to questions about top-level actions signaling organizational commitment to action around DEAI efforts, only 24% who cited DEAI as a priority (“essential” “relatively high,” or “about equal to other priorities”) have developed a detailed action plan and only 7% have plans that include concrete metrics.

Even among those who rated DEAI as an “essential” or “relatively high” priority, this pattern held. Over half (58%) of these respondents do not have an action plan and only 11% report having DEAI metrics.

n=509

Figure 6. Has the organization developed a DEAI action plan? (all respondents indicating “essential,” “relatively high,” or “about equal to other priorities”)

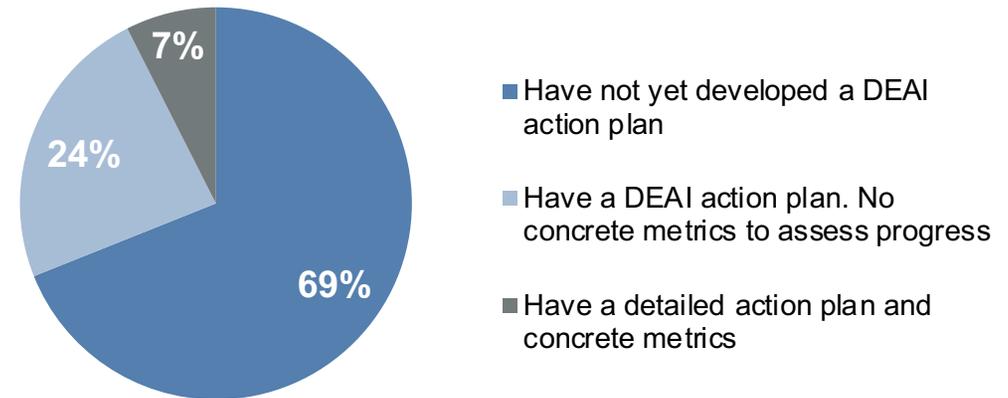
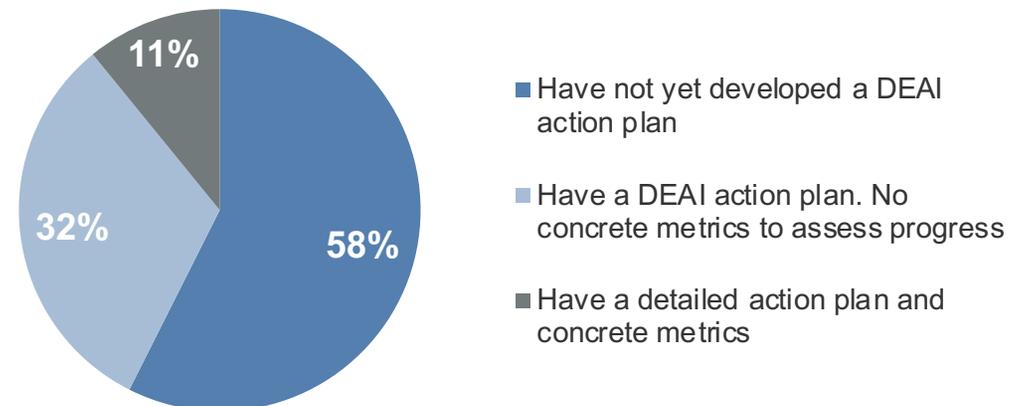


Figure 7. DEAI action plan responses for those indicating “essential” or “relatively high” DEAI priority



n=319



DEAI Statement

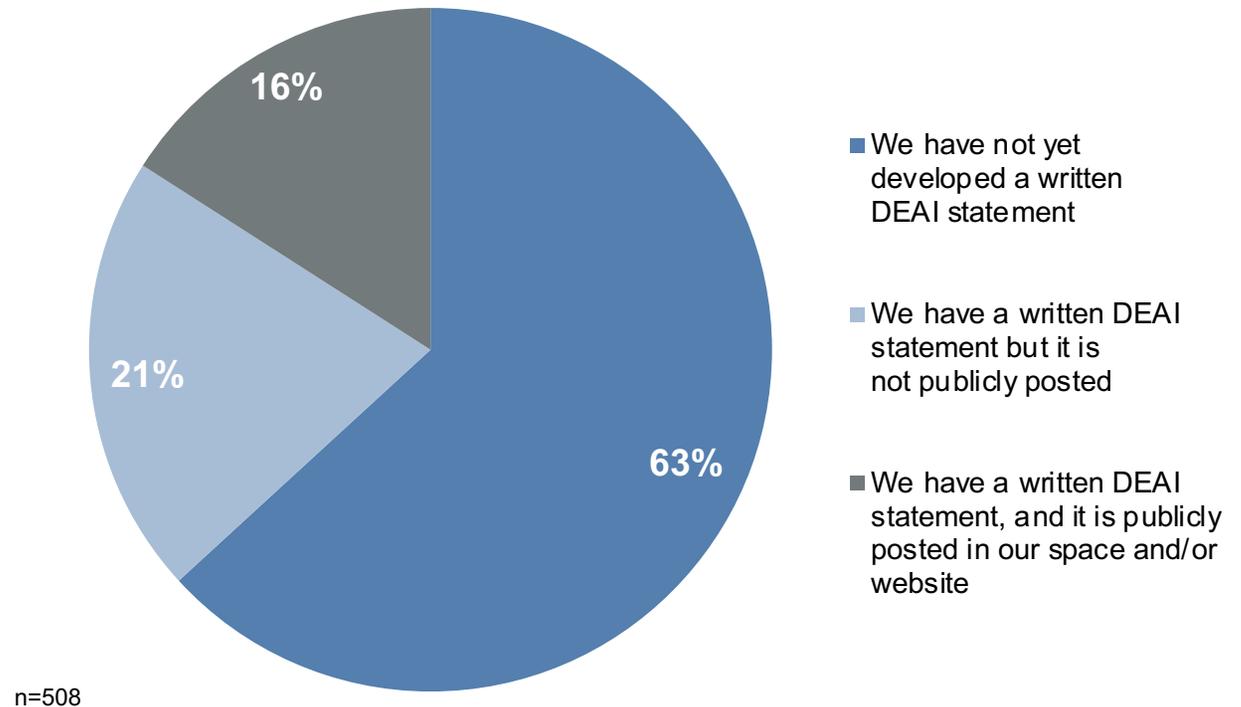
One metric of an organization's making DEAI a priority is whether it has developed a DEAI statement. Just over a third (37%) of responding organizations indicated having developed a written DEAI statement, although only 16% have publicly posted it.

Why Does a DEAI Statement Matter?

At its best, a statement that explicitly states an organization's position signals what priorities an organization adheres to and what decisions they will make to honor those values. When an organization declares its position in a public way, others can hold that organization accountable.

Beyond the words of the statement, however, a major benefit of creating a DEAI statement is that the organizational stakeholders will more likely have engaged in discussions about issues of diversity, equity, accessibility, and inclusion and how the organization intends to live out those values in action.

Figure 8. Does the organization have a written DEAI Statement?



Dimension 2: Leadership



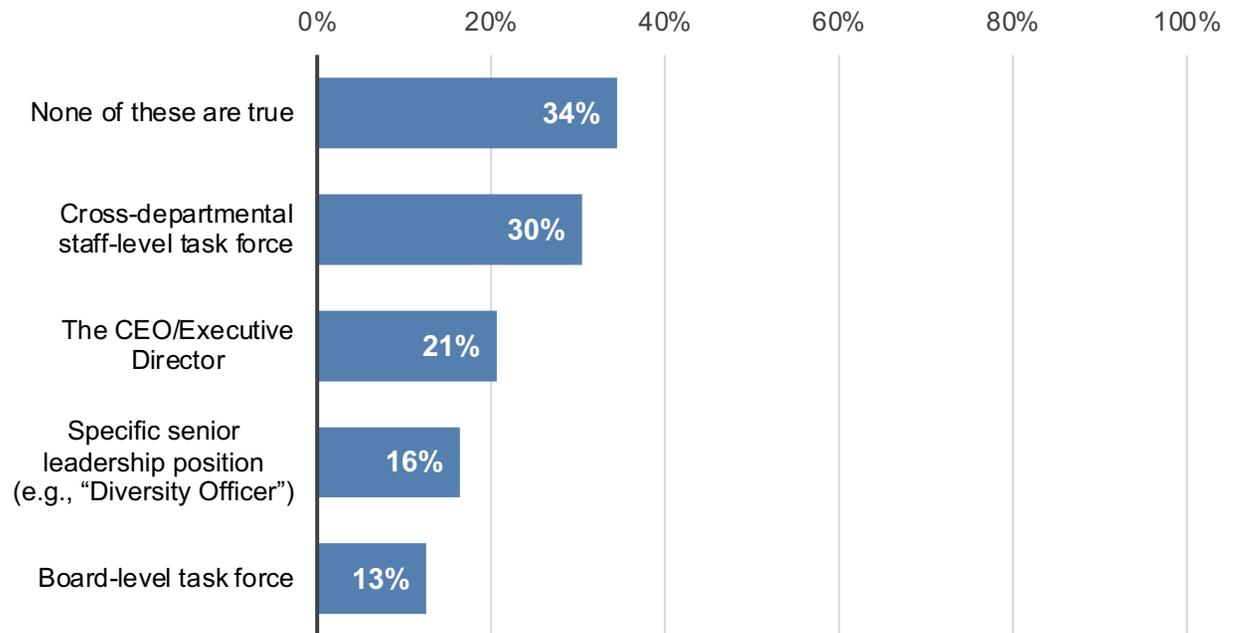
Responsibility for DEAI Efforts

No common position (role) or method for driving accountability for DEAI efforts was identified. Over a third (34%) indicated no person or group held responsibility for DEAI efforts. Less than a quarter (21%) of respondents identified either the CEO or ED as responsible for DEAI efforts.

Establishing clear (and shared) responsibility and accountability across the organization is another measure of the extent to which DEAI priorities are ingrained in the organization.

There was no consistent role or method for accountability among respondents, however. Just over a third (34%) indicated that no person or group held responsibility for DEAI efforts. Fewer than a quarter (21%) identified the CEO/ED as being responsible for DEAI efforts.

Figure 9. Who has responsibility for DEAI (by role)?



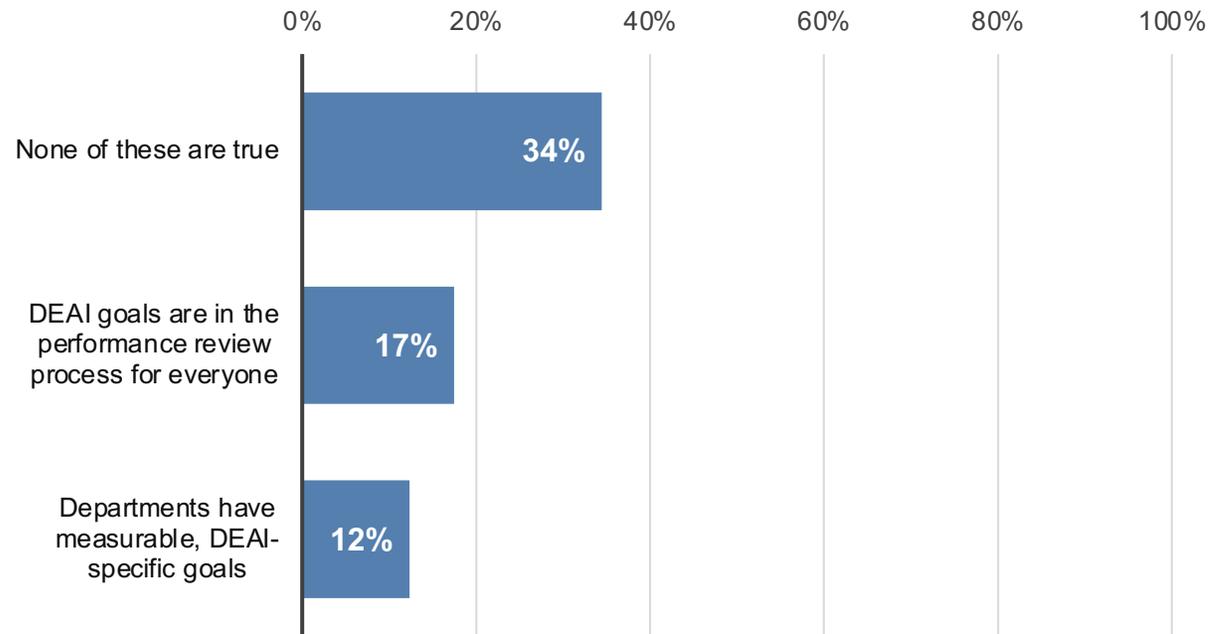
n=470

Responsibility for DEAI Efforts, cont'd.

Although some comments indicated that “everyone” at the organization was responsible for DEAI, this did not always align with quantitative answers regarding performance goals.

- 17% identified DEAI goals in the performance review process for everyone.
- 12% indicated that departments have measurable, DEAI-specific goals.

Figure 10. Do performance goals and systems specify responsibility for DEAI?



n=470

Responsibility for DEAI Efforts, cont'd.

When asked who in their organization was responsible for DEAI efforts and accountability, 23% of respondents (n=110) selected “Other” as one of their responses.

Some open-ended responses provided alternative strategies. Other respondents used this option to explain more about their selections to the question. Themes reflected in the qualitative responses included:

- DEAI was often framed as the responsibility of one or two departments.
- Some respondents perceive that the parent organization’s priorities and goals constrain DEAI work.
- That individual self-motivation drove DEAI efforts.

Select comments

“We have a cross-departmental staff-level committee that works on DEAI initiatives but does not have power to implement policies; CEO responsibilities include DEAI initiatives but not specific performance goals.”

—Science/Tech Museum

“The institution is a state agency and must adhere to state guidelines on discrimination which occur mostly through the state hiring process.”

—History Museum

“The Director of HR is accountable for creating DEIA training strategies, recruitment strategies around DEIA, and ensuring policies and procedures align with our DEIA goals.”

—Multi-Disciplinary Museum

“The university dedicates centralized personnel to this issue: they are engaged and accessible to us for training and consultation.”

—Art Museum

“We are aware and internally trying to make changes but at this time there is nothing in place to monitor efforts.”

—Children/Youth Museum



Dimension 3: Governance



Board Support for DEAI

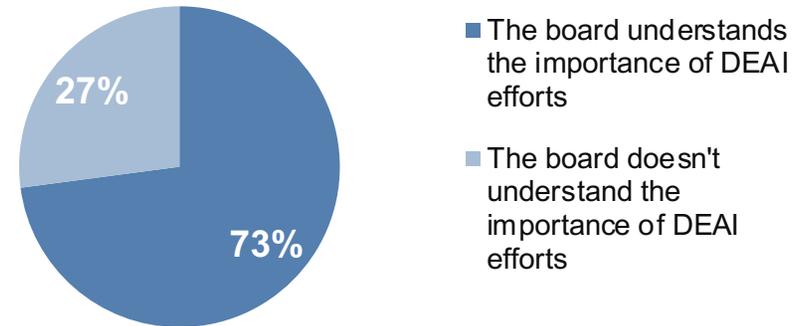
Nearly three-quarters (73%) believe that their board understands the importance of DEAI efforts to the organization. There is a gap, however, between reported board understanding and actions taken by the board to further support DEAI efforts.

Respondents were asked to indicate whether their boards had taken three high-priority actions (identified from the literature base):

- a) implemented plans to increase board diversity and inclusion;
- b) asked for/approved changed to policies and procedures that support DEAI efforts; and
- c) requested DEAI-related data at least annually.

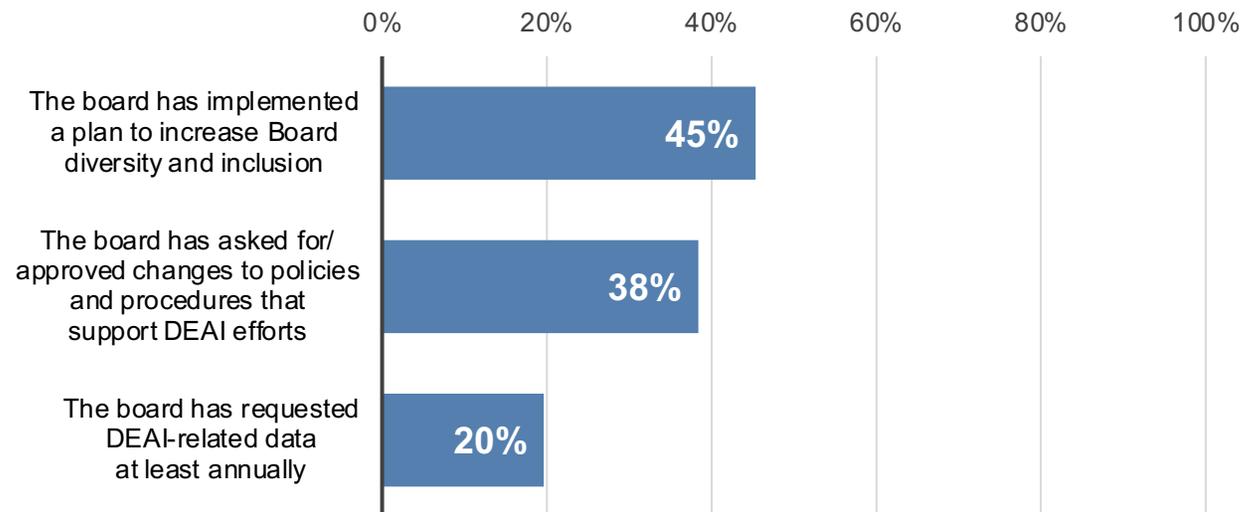
Even among organizations that indicated that DEAI is a “high” or “essential” priority, only slightly more than one third (38%) of boards have asked for or approved changes to policies or processes that support DEAI efforts. Additionally, just under half (45%) of those boards model diversity and inclusion through their own diversity plans for board membership.

Figure 11. Board understands importance of DEAI



n=454

Figure 12. Which of these actions has the Board taken? (for respondents who selected DEAI as essential or high priority)



n=331



Dimension 4: Resources



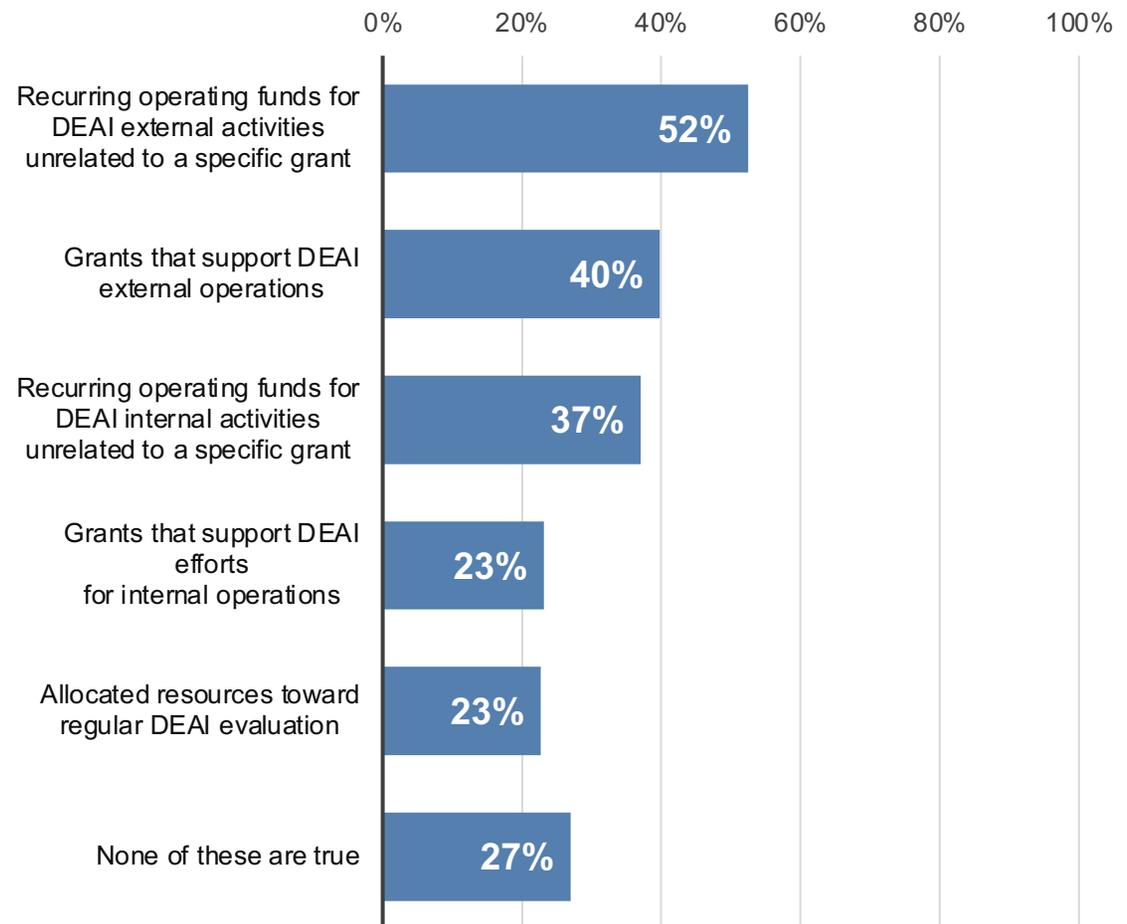
Commitment of Financial Resources to DEAI

A little over half of respondents (52%) have allocated regular, recurring funds toward public-facing DEAI efforts. Overall, a higher percentage of funds are allocated to public-facing DEAI activities than to internal efforts.

The ways in which DEAI-related efforts are funded can help illuminate the extent to which such work is integrated into the day-to-day operations of the organization.

- Respondents, overall, reported that a slightly higher percentage of DEAI-related efforts are funded through regular recurring operations budgets than via grant-specific funding.
- Over half (52%) reported allocating operating funds for public-facing DEAI, while just over a third (37%) indicated directing operating funds for internal DEAI activities.
- Just under a quarter (23%) of respondents reported their organization allocated resources to regular evaluation of DEAI efforts.
- Over a quarter (27%) of responding organizations reported they have no budget allocated for DEAI-efforts.

Figure 13. Which are currently true regarding financial resources committed to DEAI?



n=467



Commitment of Financial Resources to DEAI, cont'd.

Although sample sizes for this question prevent direct comparison of responses by budget size, organizations at all budget levels indicated that they allocated regular, recurring funds for DEAI-related activities.

While financial resources are important, smaller museums with fewer resources still overcame budget constraints in creative ways.

Select examples from respondents with budgets under \$1 million

“We have engaged members of our community who have alternative needs by creating a ‘calming’ room for over-stimulated visitors to take a break and [by] opening during different times to allow for a more calm overall atmosphere.”
—Children/Youth Museum

“We...created a museum without a building focusing on neighborhoods as our galleries for exhibits and programs...”
—Science/Tech Center or Museum

“Publicizing reduced-price memberships, partnering with WIC and other social service organizations, [and] working with an autism parent group to form a specialized play group”
—Children/Youth Museum

“We have tried to refer to they/them as singular pronouns when we do not know. We have all become certified autism-friendly by a local special needs school...”
—Historic Site

Select examples from respondents with budgets \$1–4.9 million

“Our Strategic Plan, approved June 2019, commits the Board and staff to specific DEAI measures and the work is just beginning.”
—Specialty Museum

“We have switched to paid internships to make access to work experience at this museum equitable and accessible to all interested in learning about this career.”
—Art Museum,



Dimension 5: People and Operations



People and Operations: Internal Feedback

Fewer than half of responding organizations (43%) collect internal feedback from staff, volunteers, and/or board members regarding internal aspects of DEAI. Those that do are more likely to gather feedback from staff compared to volunteers or board.

Figure 14. Does the organization collect internal feedback about DEAI efforts?

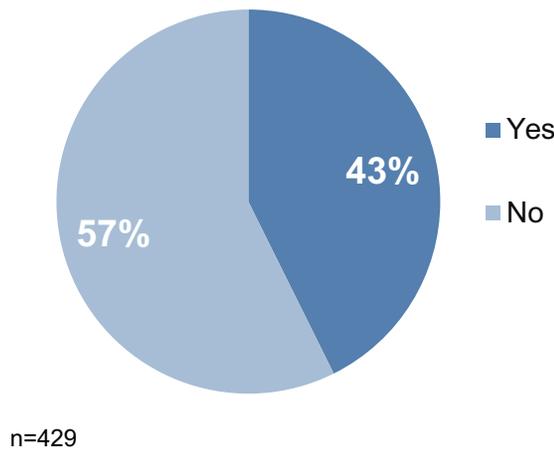
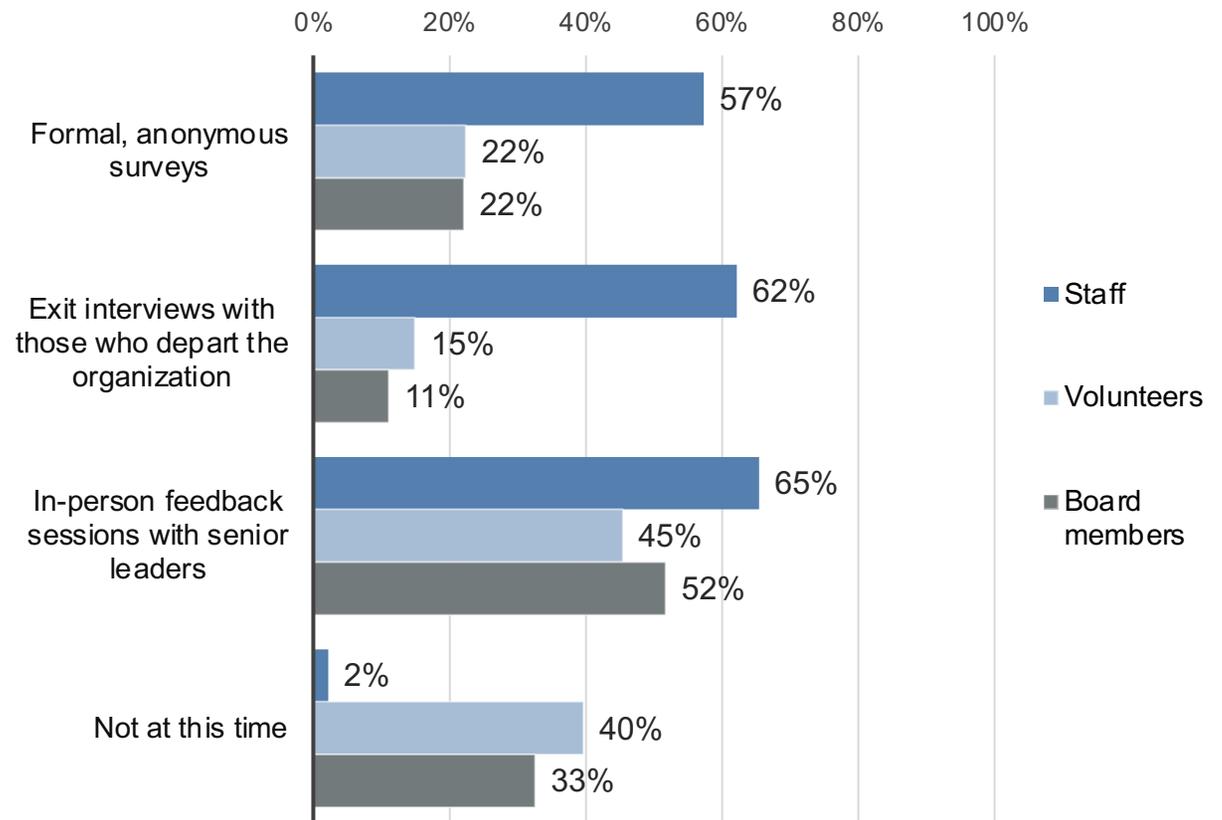


Figure 15. How does the organization collect feedback from internal stakeholders related to DEAI topics* (for those reporting they gather internal feedback)



While in-person feedback with senior leaders was the most consistently popular among all groups, reviewing qualitative and quantitative feedback indicated that these opportunities were informal and more passive (e.g., an “open door policy” and not documented).

*e.g., satisfaction with equity and inclusion in organization, feeling acceptance and support



People and Operations: Internal Feedback, cont'd.

Select comments

“Exit interviews, all-staff meetings, supervisor meetings, senior leadership meetings, docent dialogues, open-door, and open response policy [are] available for all staff and volunteers and guests.”

—Art Museum

“We have a cross-departmental Diversity & Inclusion team who spearhead DEAI projects which are suggested by staff. Staff is encouraged to provide individual feedback to their designated representative on that committee.”

—Children/Youth Museum

“One-on-one discussions and check-ins with managers [and] open-door policy of the executive director.”

—Historic Site

“The Museum is a state agency and the state's Human Resources department is the place where employees can get support and offer feedback and make complaints.”

—History Museum

“Board evaluation surveys.”

—Children/Youth Museum



People and Operations: Recruiting and Hiring Processes

Responding organizations were asked a range of questions about recruiting, hiring, and managing staff, volunteers, and/or board members.

The series of questions about HR processes (Figures 16-23) could be interpreted as occurring in informal or more systematic ways. We found less alignment between close-ended and open-ended responses, suggesting that respondents were either uncertain about what this activity looks like when implemented formally from a DEAI perspective or that the question was more susceptible to pro-social bias. For example, 60% of participants said that they “always” purposely seek out candidates from minority groups for staff, volunteer, and/or board member roles.

But open-ended comments paired with these responses included examples like the following:

“We have outreach efforts [to seek minority candidates] underway to inform these decisions that have not yet transferred to success.”—History Museum

“There are tremendous efforts made but it is much more informal rather than formal and codified.”—Science/Tech Museum

Thus, it is worth noting that these data do not provide specific information about how these activities take place and whether they are systematic. Additionally, some open-ended responses reflected future intent to act versus current reality.



People and Operations: Recruiting and Hiring Processes, cont'd.

Overall, respondents were more likely to answer affirmatively to the questions about DEAI practices when referring to staff than when referring to volunteers or board members. More than half of respondents report “always” engaging in a range of DEAI-related hiring practices for staff.

- 61% report they seek out minority-group candidates for staff and 63% report doing so for boards.

Figure 16. Do organizations purposely seek out candidates from minority groups?



Staff n=414, Volunteers n=400, Board members n=391

Select comments

“We are intentional about working with community partners, schools, etc. to promote our position openings... We’ve created a recruitment and onboard process that invites all people to come as they are (using appropriate pronouns, preferred names, etc.) and we use a panel recruitment process that provides the opportunity for a variety of stakeholders to help make hiring decisions.”
—Multi-Disciplinary Museum

“We recruit for professional positions through regional HBCUs, local professional and social organizations that are comprised of people of color, our advisory committees contacts and through...Museum Hue.”
—Art Museum

“The vast majority of our staff have been hired from our volunteer pool—that that pool tends to be limited in diversity. We get pretty excited [when] a minority volunteer joins us! That said, we haven’t developed any specific programs for attracting minority volunteers - we don’t actually do anything to try to attract volunteers, as we seem to find plenty who just find us.”
—Nature Center



People and Operations: Recruiting and Hiring Processes, cont'd.

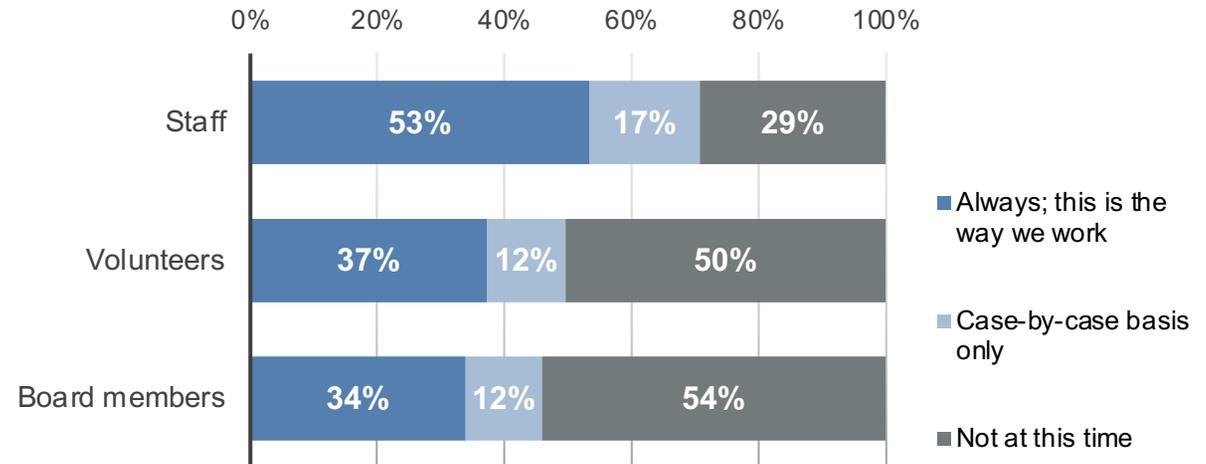
Just over half (53%) reported “always” reviewing staff job requirements and descriptions for adverse bias, but just over a third do so for volunteers (37%) or board members (34%).

Select comments

“Our work with Native American communities required us to completely rethink the structure and requirement of shared interns on a particular project. We became much more flexible on the position itself, [and] catered to non-traditional students...”

—Natural History Museum

Figure 17. Review/revise job requirements and descriptions to avoid bias or adverse impact?



Staff n=414, Volunteers n=373, Board members n=351

People and Operations: Recruiting and Hiring Processes, cont'd.

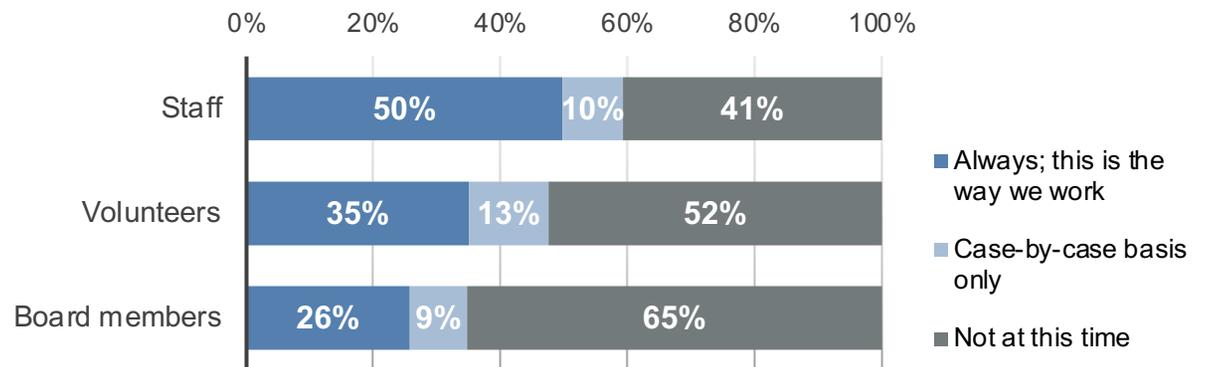
- In terms of the selection and hiring process, just over half (55%) report they “always” check for bias or adverse impact for staff compared to 44% for volunteers and 43% for board members.
- Half (50%) reported that they “always” provide onboarding and orientation with a DEAI lens for staff, but only about a quarter (26%) do so for board members and just over a third (35%) do so for volunteers.

Figure 18. Review the selection and hiring process to check for bias or adverse impact?



Staff n=411, Volunteers n=385, Board members n=377

Figure 19. Offer orientation or onboarding process that proactively protects against bias or adverse impact?



Staff n=420, Volunteers n=391, Board members n=377



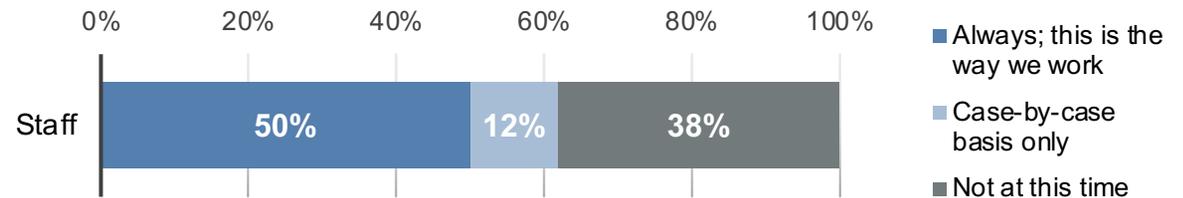
People and Operations: Compensation and Performance Processes

Half (50%) of responding museums reported “always” reviewing compensation and pay equity for bias or adverse impact.

DEA-practices for performance management process and leadership pipeline were lower.

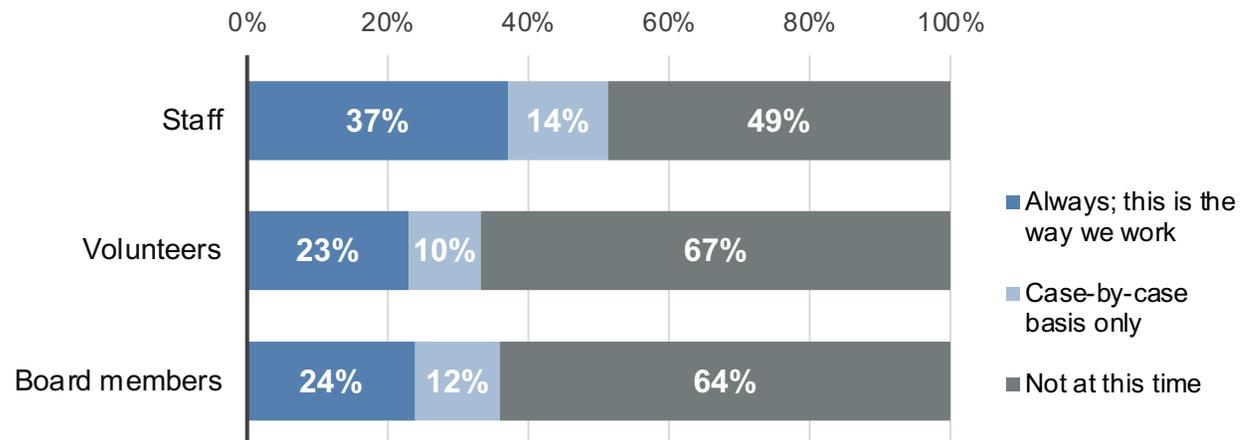
For staff, just over a third (37%) reported “always” reviewing these for bias or adverse impact and less than a quarter for volunteers and board members.

Figure 20. Review compensation & pay equity to check for adverse impact/bias?



n=391

Figure 21. Review/revise performance management processes & leadership pipeline for bias or adverse impact?



Staff n=396, Volunteers n=340, Board members n=331



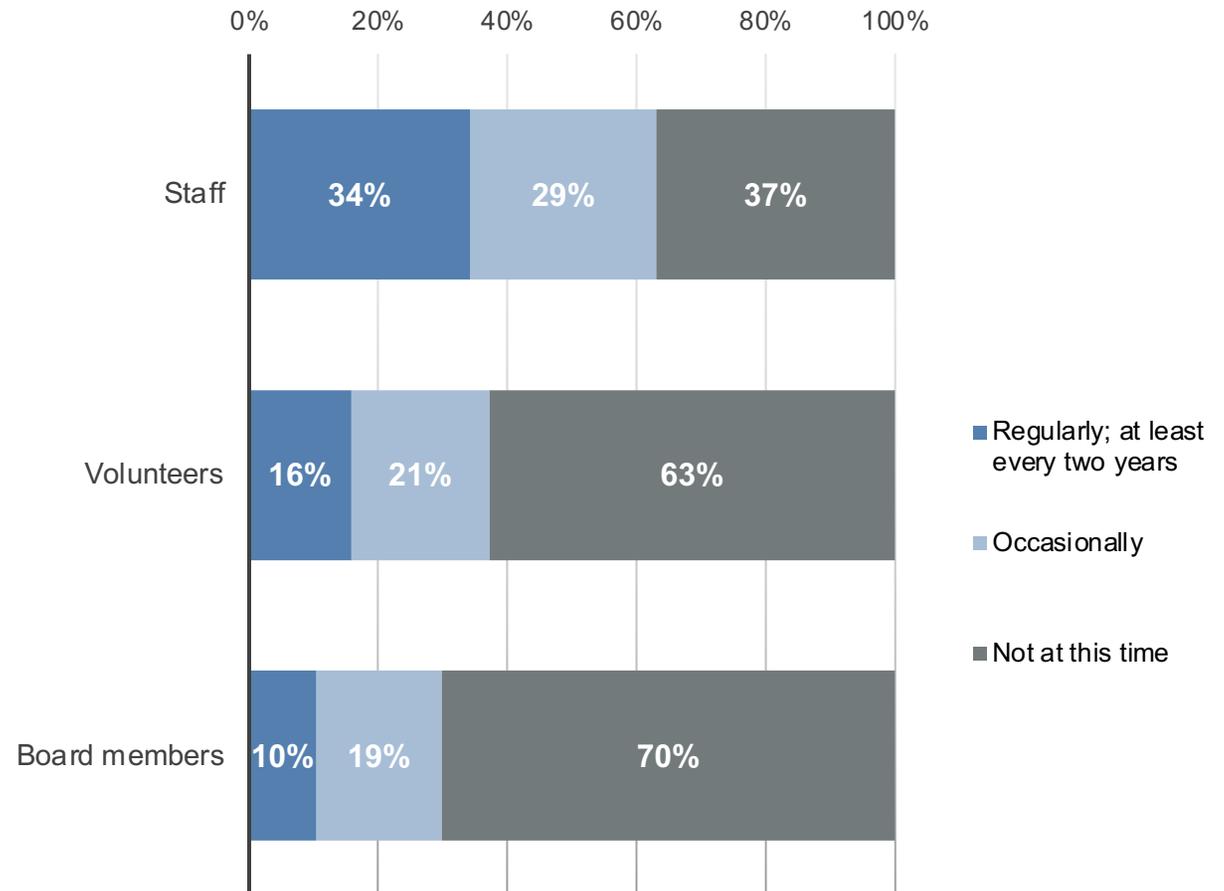
People and Operations: DEAI Training

Just over a third (34%) of responding organizations reported regularly providing DEA-related training to staff beyond what is legally required.

Rates of DEAI training for other internal stakeholders (board members and volunteers) are lower:

- Only about 16% of responding organizations report they provide regular DEAI training to volunteers.
- Only 10% providing regular DEAI training for board members.

Figure 22. Offer DEAI training beyond what is required by law?



Staff n=417, Volunteers n=392, Board members n=385

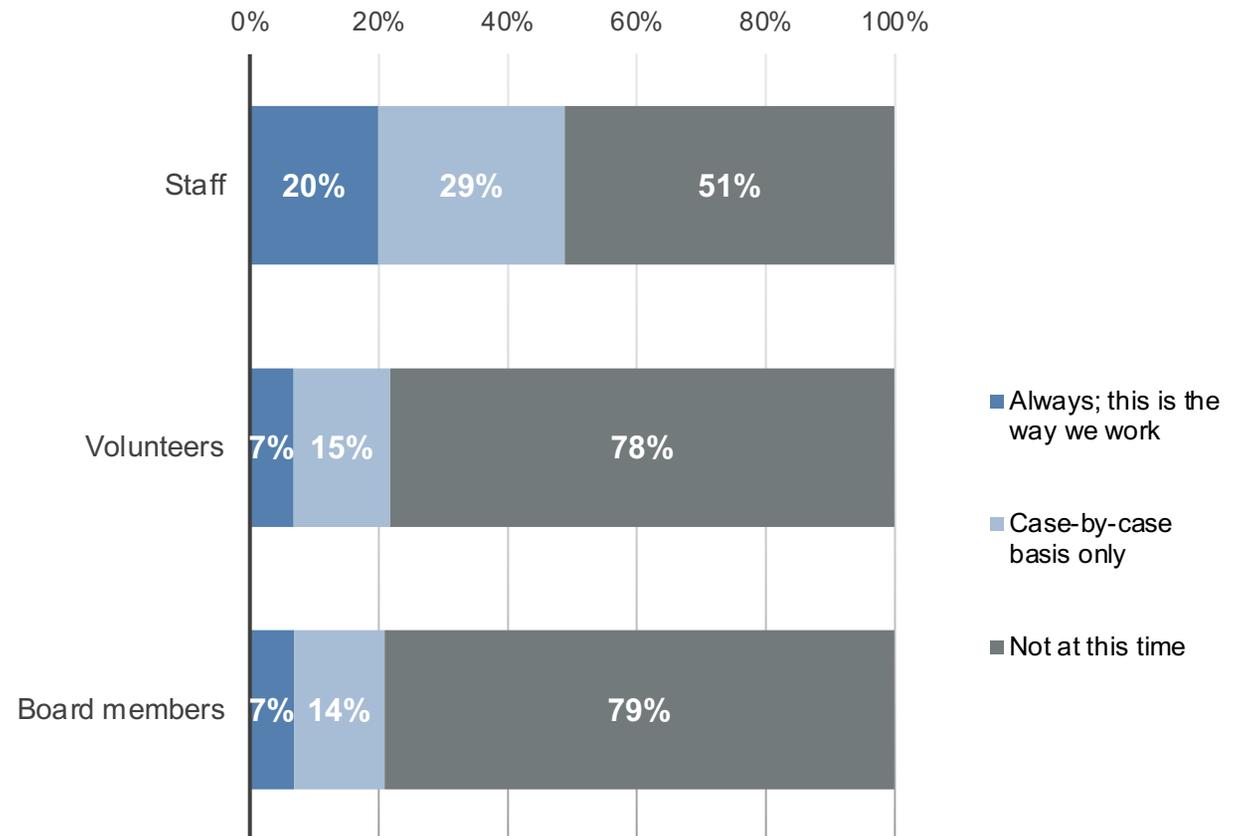


People and Operations: Targeted Development

Overall, formal development opportunities for staff, volunteers, and board members from non-dominant groups are not prevalent.

One in five (20%) reported “always” offering targeted development opportunities, and just 7% did so for volunteers and board members.

Figure 23. Provide targeted development opportunities for staff, volunteers, and board members of minority groups?



Staff n=397, Volunteers n=354, Board members n=350

Dimension 6: Vendor Diversity



Vendor Diversity

Of responding organizations, 32% report vendor diversity as a DEAI focus area. Of those that focus on vendor diversity, however, only one-third systemically collect demographic data that can, in turn, inform decision-making in selecting vendors.

Because very few respondents systematically use data to make decisions about vendors in their DEAI efforts, the sample size is small (n=52).

Of those that did report using vendor demographic data in their decision-making, the top two ways they used data were changing the vendor selection process (63%) and increasing the diversity of vendor pools (62%).

Table 1. How have organizations used demographic data in decision-making about DEAI?

Activities	% (n=52)
Changed the selection process of vendors	63%
Developed strategies to increase the diversity of vendor candidate pools	62%
Gathered input from underrepresented groups to inform decisions about vendor selection	29%
Gathered input from vendors about making changes to increase source diversity	25%
Implemented DEAI-specific training (e.g., anti-bias) for staff working with vendors	19%
None of these at this time	15%



Dimension 7: Community-Centered Engagement



DEAI Efforts: Audience Focus

Responding organizations report a broad range of populations on which they focus part of their DEAI efforts. More than half (51%) of respondents indicated that “racial diversity” was their primary focus. Socioeconomic diversity was a primary area for nearly half (48%) of respondents.

It should be noted, of course, that these categories are not mutually exclusive and that no group is homogeneous. But these categories do help to provide a general picture of where museums are focusing their efforts.

Open-ended responses also indicate that what museums consider “diversity” in terms of audience varies widely. For example, 14% of respondents included comments to explain more about their answer or provide alternative responses and included a broad range of groups.

Select comments

“Individuals with little access to arts, culture or humanities programs.”
—Art Museum

“Emotionally disabled veterans.”
—Multidisciplinary Museum

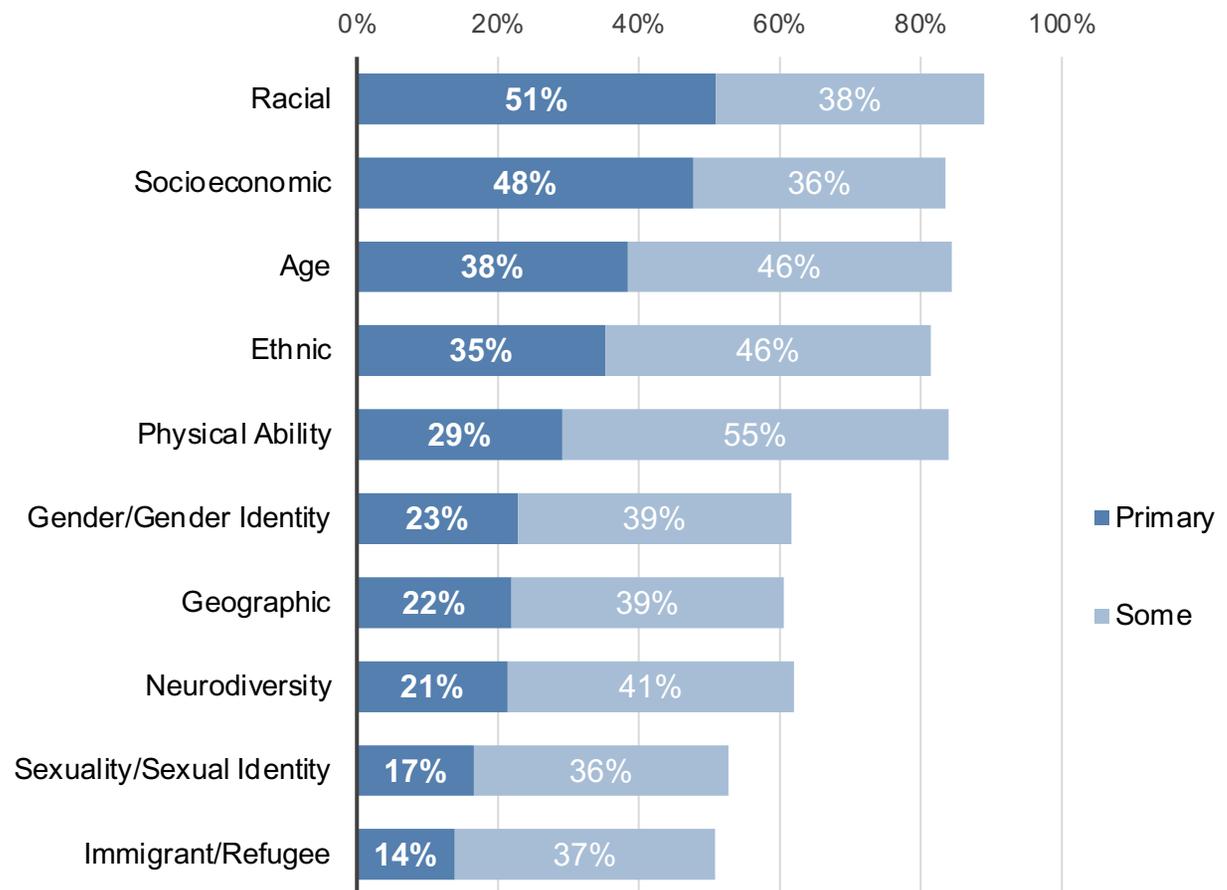
“Military veterans, opioid sufferers, diversity of political opinion.”
—Art Museum

“Rural Appalachian.”
—Children/Youth Museum

“Social workers and their clients.”
—Multidisciplinary Museum

n=492

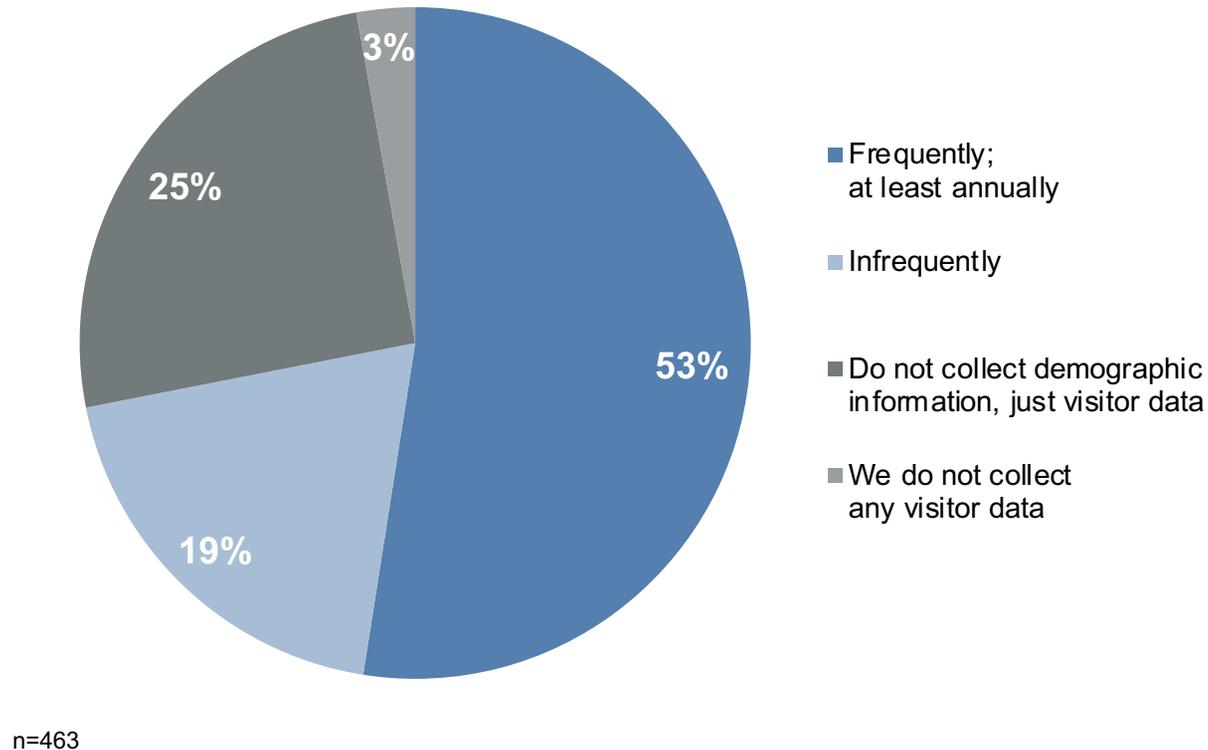
Figure 24. DEAI focus by diversity category



Gathering Visitor Data to Inform DEAI

Although the majority of respondents reported collecting some visitor data, only about half (53%) of respondents report doing so regularly. Of those, however, a quarter (25%) do not collect any demographic data about their visitors.

Figure 25. How frequently does the organization collect visitor demographics?

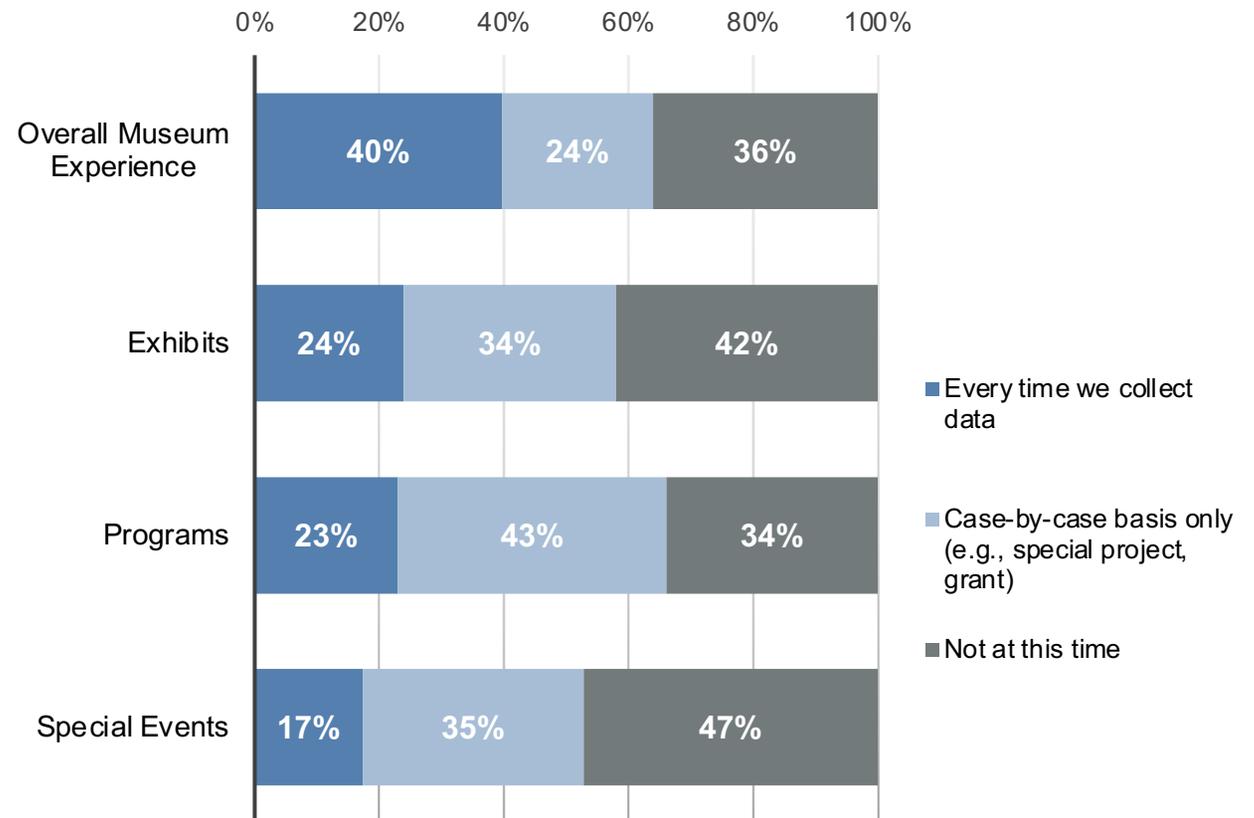


Gathering Visitor Data to Inform DEAI, cont'd.

Those respondents that reported collecting demographic data were also asked if they used that data to analyze how visitor experiences varied based on those dimensions.

Organizations would not be expected to do this every time for all offerings, and the data supports that they did not. Respondents are likely to use demographic data more frequently to assess the overall museum experience, with more than a third (40%) doing so. They are least likely to do so for special events.

Figure 26. Does the organization analyze how visitors' experiences vary by specific demographic dimensions*?



*e.g., gender, race, ethnicity, language or other dimensions of diversity

Overall Museum Experience n=302, Exhibits n=293, Programs n=304, Special Events n=288



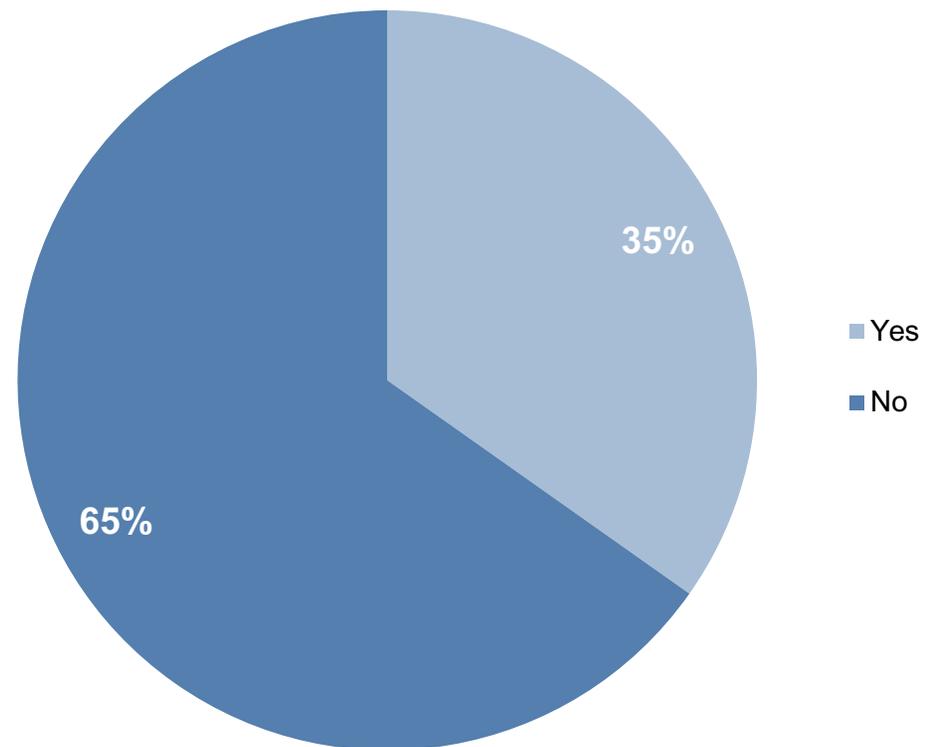
Gathering Non-Visitor Data to Inform DEAI

Responding organizations were more likely to collect data from visitors than from groups/populations who do not visit. Only a little more than a third of responding organizations report gathering any data from the larger community.

Only 35% collect community demographic data.

Additionally, 80% of museums with annual budgets of less than \$1 million per year have not collected demographic data within the last three years, if ever, about members in the larger community who do not visit.

Figure 27. Has the organization formally gathered and analyzed information from groups/populations in your community who do not visit to understand their values, needs, and perceptions?

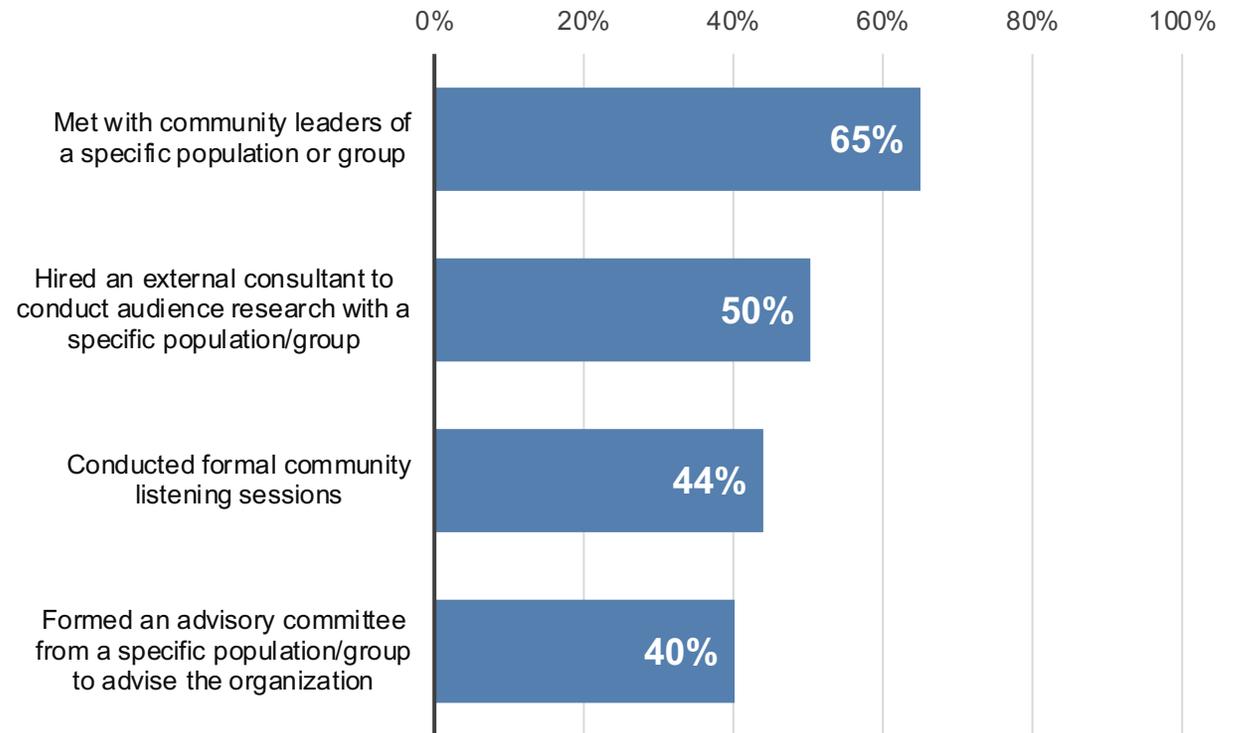


n=460

Gathering Non-Visitor Data to Inform DEAI, cont'd.

Of those organizations that collect non-visitor data, 65% cited meeting with community leaders of a specific population or group to gather that data. (The sample size of respondents answering this question, however, is small.)

Figure 28. What strategies have organizations used to gather data from non-visitor groups? (in the last three years)



n=157



Gathering Non-Visitor Data to Inform DEAI, cont'd.

Although the sample size is small for the reporting of results by annual budget, disaggregated data show differences in the extent to which museums with larger annual budgets collect non-visitor data (when they do) than those museums with smaller annual budgets.

A small group of respondents (n=27) reported that they had gathered non-visitor data through other means. Some strategies reflected the opportunity to leverage existing resources, use internal staff for research, or take advantage of community partnerships.

Select comments

“Sat in front of grocery stores and surveyed people.”

—Multi-Disciplinary Museum (< \$1 million annual budget)

“[We] survey community members at specific locations around the community asking if they visit and, if not, why?”

—Children/Youth Museum (\$1–4.9 million annual budget)

“Engaged with a local university that did pro bono audience research/surveying for the museum.”

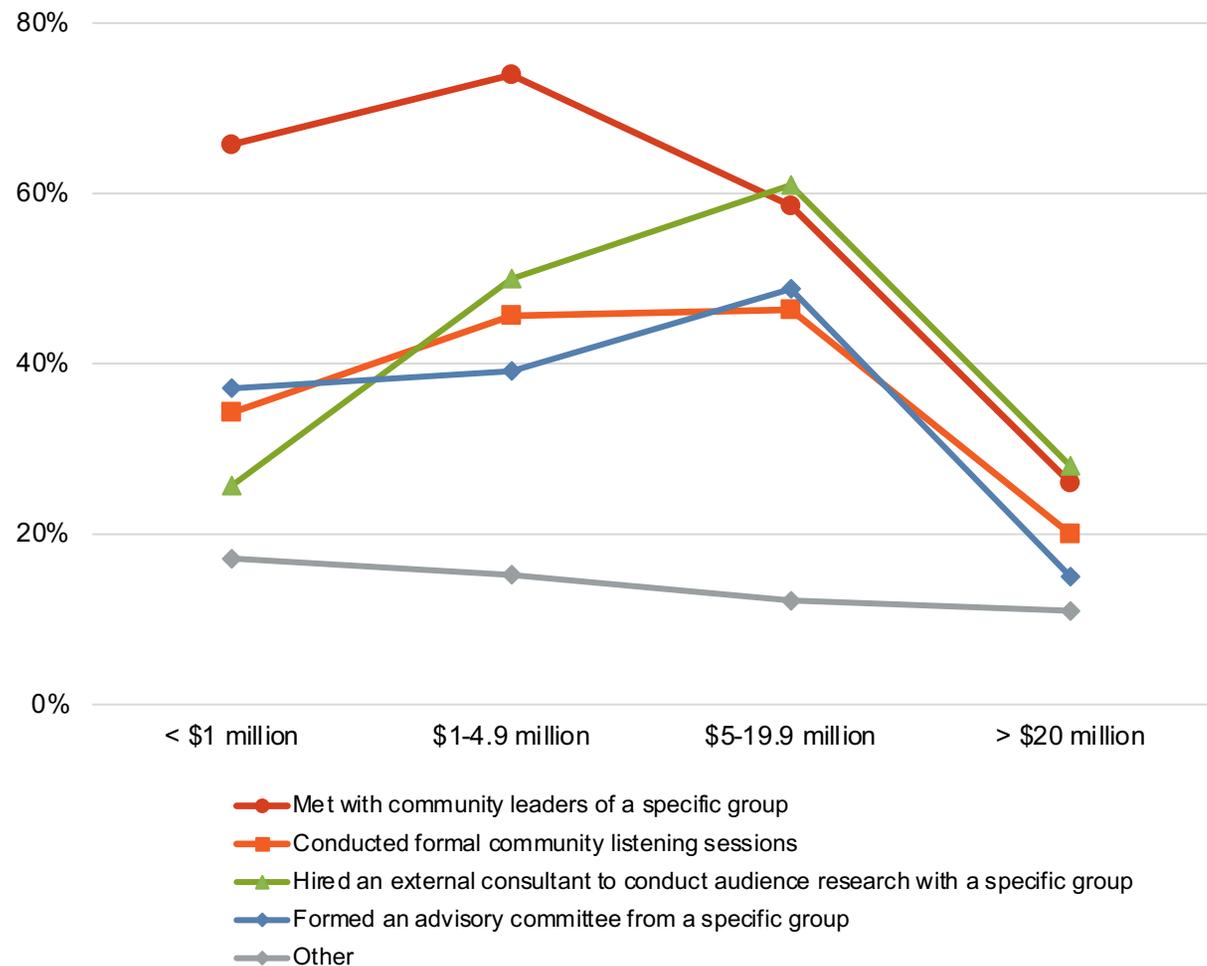
—Art Museum (\$5–19.9 million annual budget)

“Visitor research team conducted audience research with a focus on specific populations/groups.”

—Specialty Museum (> \$20 million annual budget)

n=156

Figure 29. Strategies for gathering data from non-visitors by organization budget size



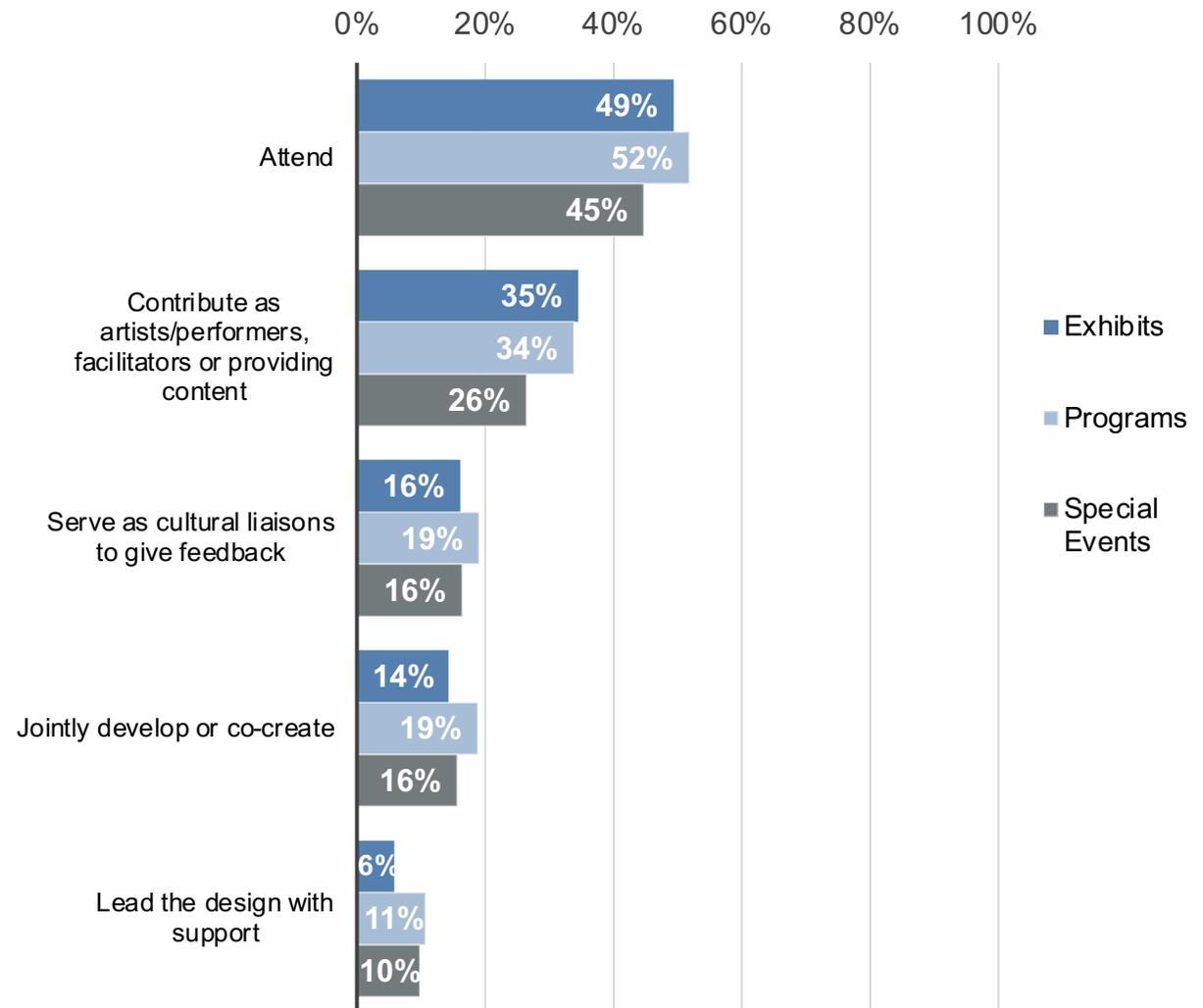
Engaging Community Stakeholders

Responding organizations were asked about a range of ways in which they engage individuals from non-dominant groups in their community. For each category, they were then asked the frequency with which their organizations engaged in that activity (“always; this is how we work,” “case-by-case,” “not at this time”). These choices reflect the range of engagement from consultancy to co-creation.

Around 50-55% of responding museums reported that they use these strategies “on a case-by-case basis,” with some variation between exhibits, programs, and events.

When examining those “always” responses, we see that those respondents are more likely to invite individuals from non-dominant groups to attend and/or contribute or consult as artists and performers for exhibits, programs, and special events than to engage in co-creation activities.

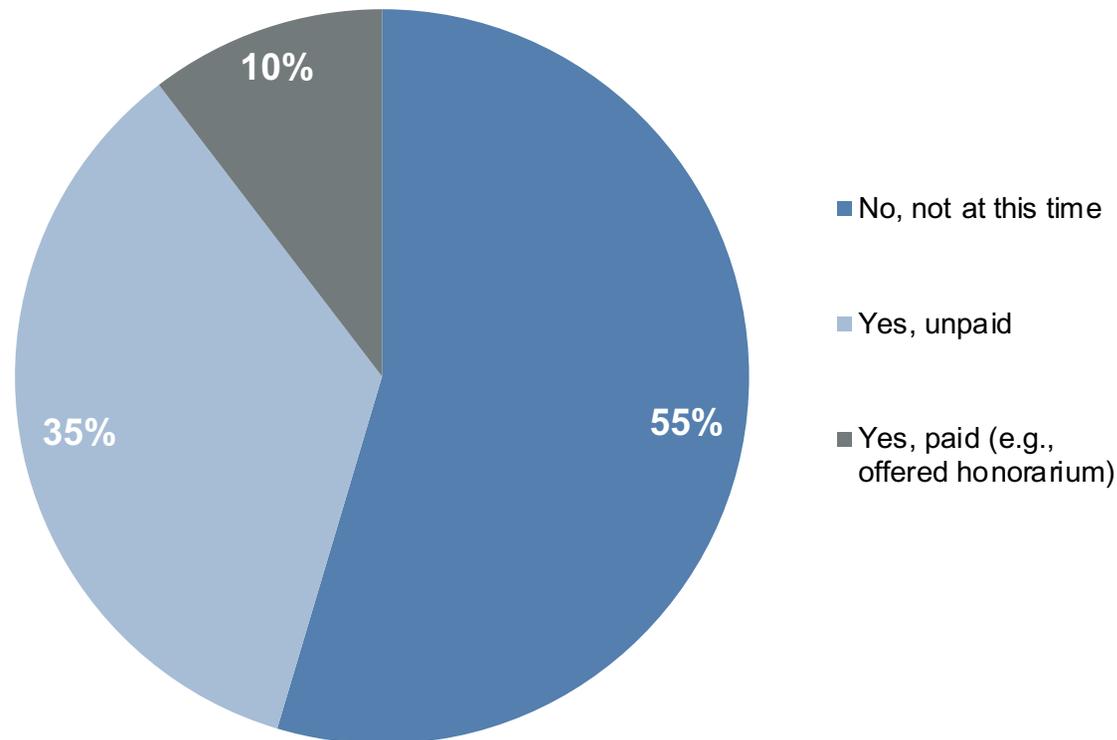
**Figure 30. Ways in which museums engage individuals from marginalized communities most frequently for exhibits, programs, or special events—
“Always; this is how we work” responses**



Engaging Community Stakeholders, cont'd.

Just under half (45%) of respondents reported working with cultural liaisons as a strategy for better serving non-dominant groups in their communities. Only 10%, however, reported that cultural liaisons are compensated for their work and expertise. Just over a third (35%) said their organizations engage uncompensated cultural liaisons.

Figure 31. Does the organization have community members that serve as ongoing cultural liaisons to advise on general museum operations and practices?



n=423

Marketing and Communications: DEAI Strategies

Just over half (53%) of responding organizations reported having developed marketing or communications plans as part of engaging specific underrepresented groups/populations on a case-by-case basis, while only 21% indicated doing so as ongoing practice.

This general pattern holds for gathering input and using data, suggesting that ongoing input across the range of museum experiences and operations is less likely.

Select comments

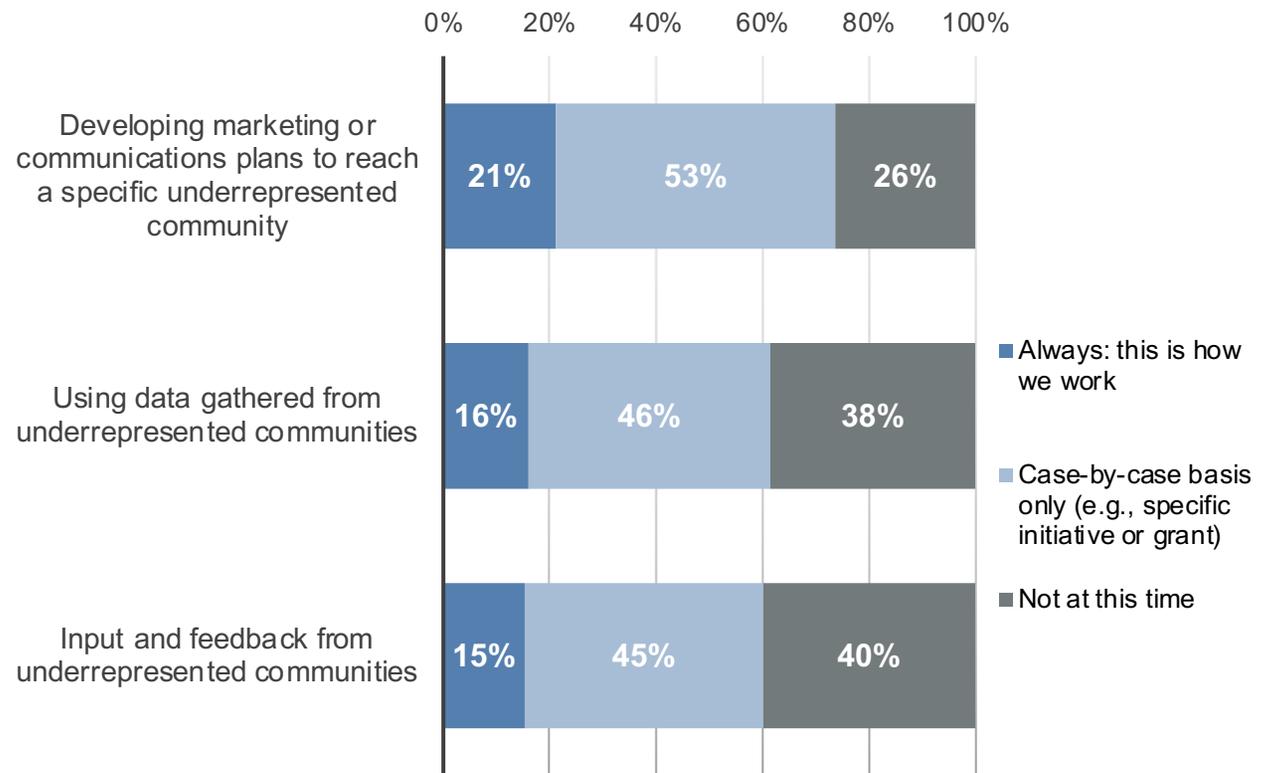
“Feedback informed us that people want to see themselves on our “welcome wall” - a multi frame slide show near admissions. This approach also shapes all the marketing images we represent. We’ve removed all gendered language in our style guide.”
—Children/Youth Museum

“As part of our outreach efforts for special exhibits or National Heritage month celebrations, promotion efforts in media...to specific communities has turned into a year-round commitment to five media outlets who are targeted to under-served audiences as part of their mission.”
—Science/Tech Museum

“Our marketing brain trust in conjunction with our staff and special underrepresented group advisory committees consistently plan marketing efforts for each exhibit in an effort to reach often under reached groups.”
—Art Museum

“We’ve had web accessibility training and are continually working to increase accessibility in our digital communications.”
—Art Museum

Figure 32. What DEAI strategies are used for marketing and communications?



n=411



Dimension 8: Services and Products

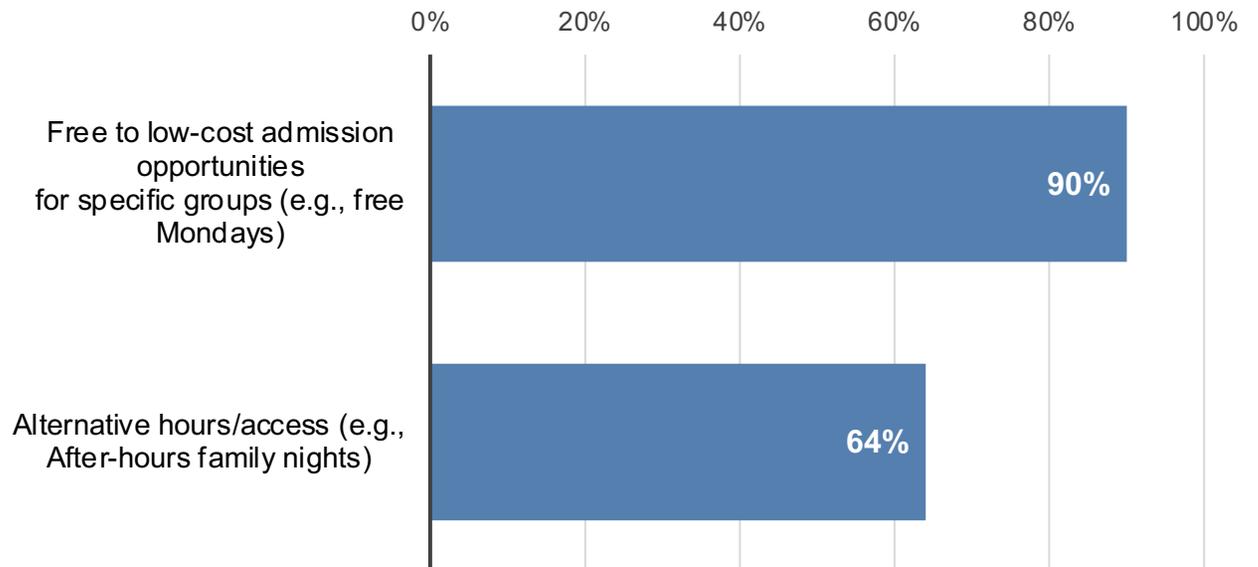


Museum Experience: DEAI Strategies

The most widespread strategy used to address inclusion in museum visitation is offering free to low-cost admission. This is followed by offering alternative hours for specific groups.

90% of responding museums offer free to low-cost admission (e.g., free days or passes, participation in program such as Museums for All). Nearly two-thirds (64%) reported offering special hours/access to the museum

Figure 33. DEAI strategies used for basic access to the museum



n=431

Select Comment

"We have a voluntary donation admission, so it is free unless someone wants to give. And it's in a jar, so [it's] a private situation where there is no shame about amount."

—Historic Site/Building



Museum Experience: DEAI Strategies, cont'd.

Responding museums use a range of DEAI strategies in the design of their overall space. Nearly three quarters (72%) offer full physical access to their buildings, with just over half (55%) reporting providing gender-neutral bathrooms.

Open-ended comments for this question typically provided further explanation for responses. Common themes: a) further explanation of activities; b) listing challenges preventing respondents from taking these actions; c) intention of future action.

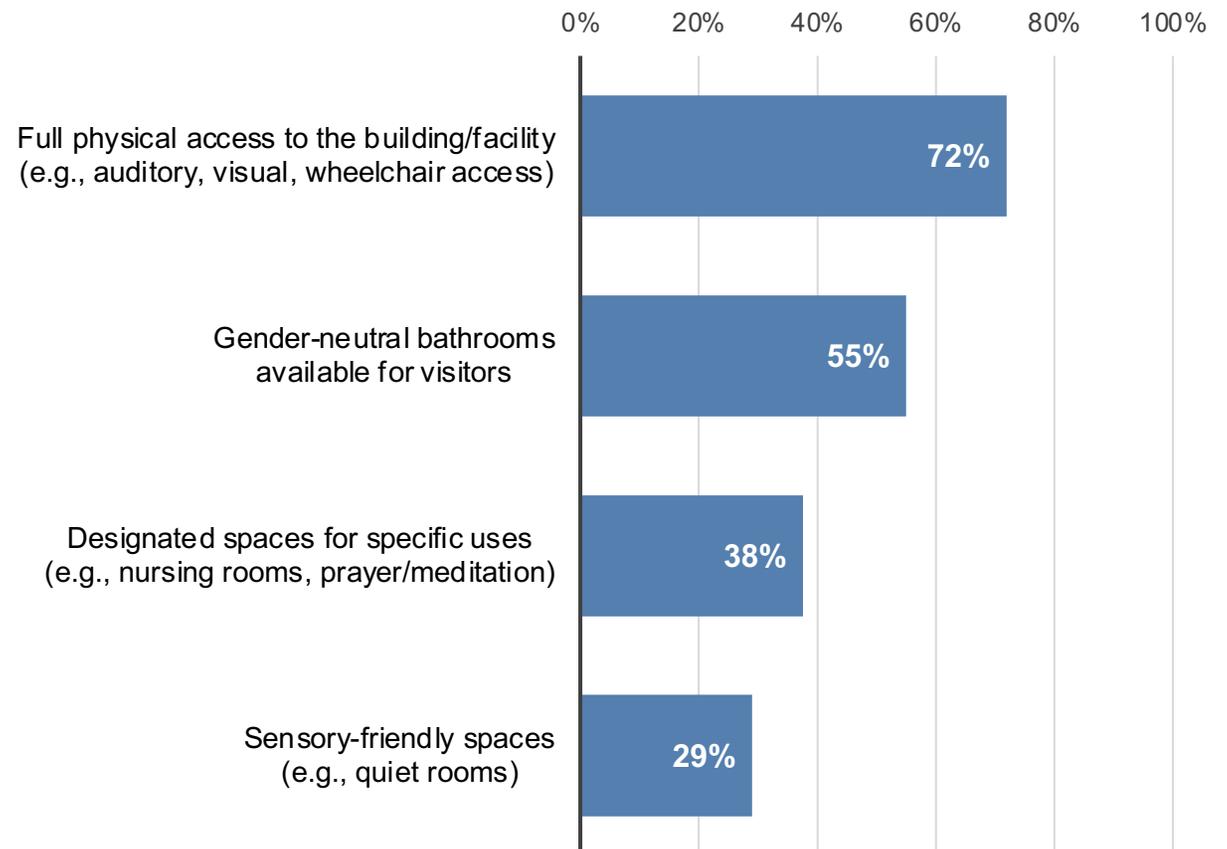
Select comments

"The museum itself has little control over building accessibility....Some of the items above are being implemented, gradually, across the university, such as nursing rooms and gender-neutral bathrooms."
—Art Museum

"Our grounds make full accessibility a challenge."
—Specialty Museum

"We are also actively seeking funding for a gender-neutral and accessible bathroom."
—Science/Tech Museum

Figure 34. DEAI strategies used for overall access to overall museum space



n=431



Museum Experience: DEAI Strategies, cont'd.

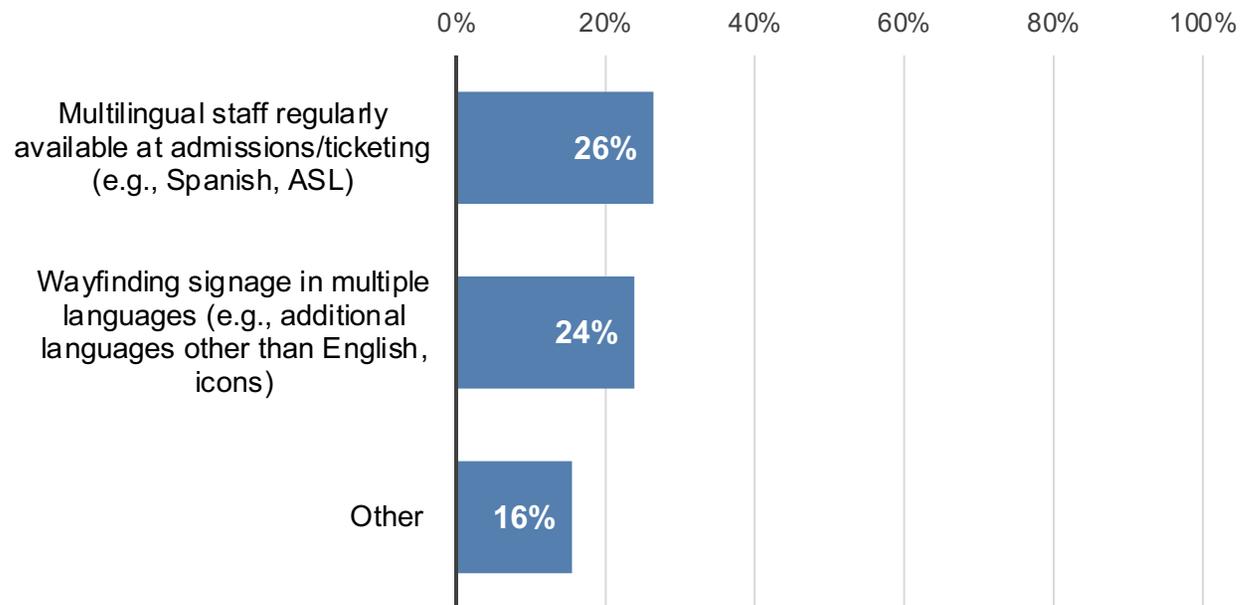
About a quarter of respondents reported providing multilingual access at admissions and in wayfinding signage.

“Other” comments for this question typically provided further explanation for responses. Common themes: a) further explanation of activities; b) listing challenges preventing respondents from taking these actions; c) intention of future action.

Select Comments

“Multilingual docents, braille maps.”
—Science/Tech Museum

Figure 35. DEAI strategies used for language and wayfinding in museum operations



n=431

Museum Experience: DEAI Strategies, cont'd.

Strategies that consider DEAI in the design of specific visitor experiences—exhibits, programs, events—are more likely to take place on a case-by-case basis than as an established practice. Among possible strategies, about half of respondents report always offering full physical access to exhibits (52%), programs (59%), and special events (57%).

Of other possible strategies—sensory-friendly access, multilingual offerings, addressing topics and narratives that have typically been suppressed, and including community experts in shaping content—40 to 50% of responding museums reported that they use these “on a case-by-case basis,” with some variation between exhibits, programs, or events.

Comments included respondents who answered affirmatively, explaining that they are planning to take action. They answered, therefore, in the affirmative due to *future intent* but not current action.

Select Comments

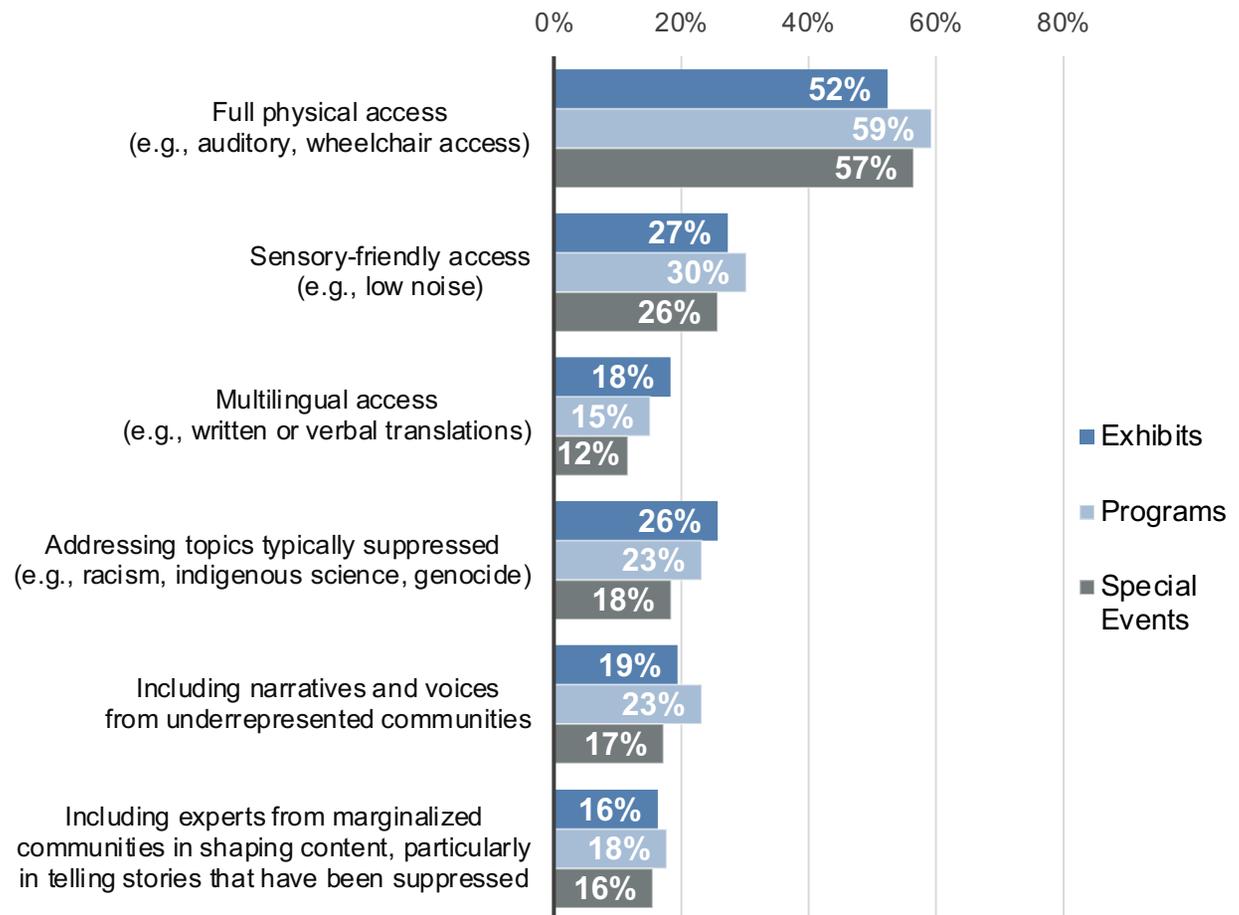
“We provide physical access to the first floor of the museum, but the upper floors of the building, which is a historic home, are not presently accessible for wheelchairs and the restrooms are not presently ADA-compliant.”

—Historic Site/Building

“We are in the process of developing sensory-friendly kits that visitors can check out at the information desk.”

—Science/Tech Museum

Figure 36. DEAI strategies for exhibits, programs, and special events used—“Always; this is how we work” responses



n=467



Museum Experience: DEAI Strategies, cont'd.

Concerning exhibits, the majority of respondents reported using DEAI strategies on a case-by-case basis. Over a third of respondents said they did not incorporate sensory-friendly or multilingual access at this time.

Strategies that involve more community-centered and power-sharing practices, such as including experts from marginalized communities in shaping exhibit content and addressing topics that have been suppressed, are not integrated into exhibition practices.

About a quarter reported they do not use these practices at this time and about half report using these strategies only on a case-by-case basis.

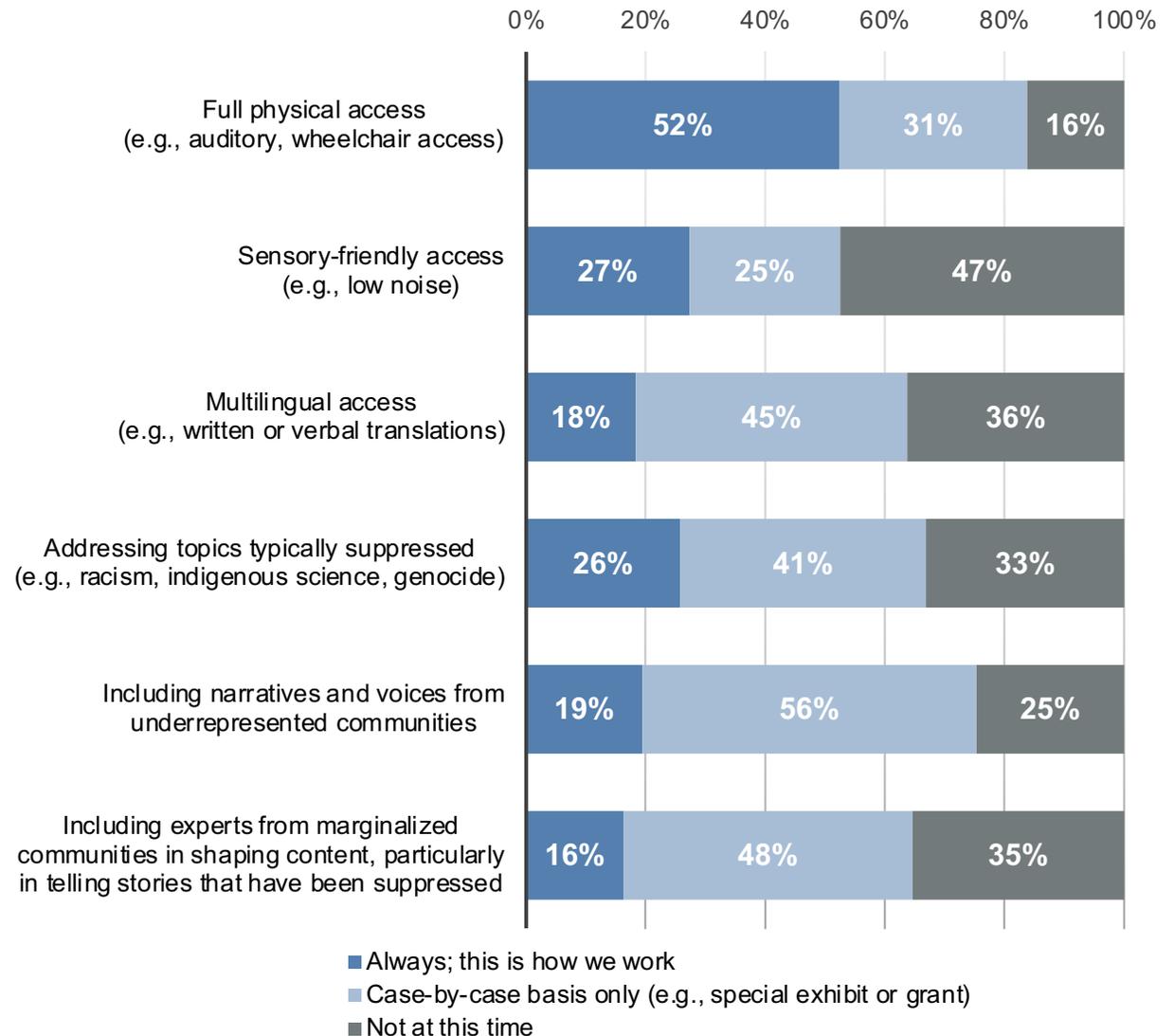
Select Comments

"We have different wings or museums within, so in answering these questions, it was skewed more toward our Native American area where we do a good job of addressing this. Others...not so much."
—Multi-disciplinary Museum

"We do this with new exhibitions in development and programming. There are older (over 15 years) exhibits that clearly have not been through a similar process and we do not have the resources to revisit these."
—Science/Tech Museum

"We have asked service organizations to help us identify local individuals to feature in the exhibits."
—Science/Tech Museum

Figure 37. DEAI strategies: Exhibits



n=437



Museum Experience: DEAI Strategies, cont'd.

Programming practices follow similar trends as exhibitions, although a few strategies were slightly more commonly used compared to exhibits. In particular, it appears responding museums incorporate physical and sensory-friendly access more often.

On the whole, however, most other strategies are used on a case-by-case basis.

Select Comments

"The 'Fragrance Walk,' which contains a collection for fragrant plants, is specifically welcoming to people who are visually impaired/blind."

—Botanic Garden or Arboretum

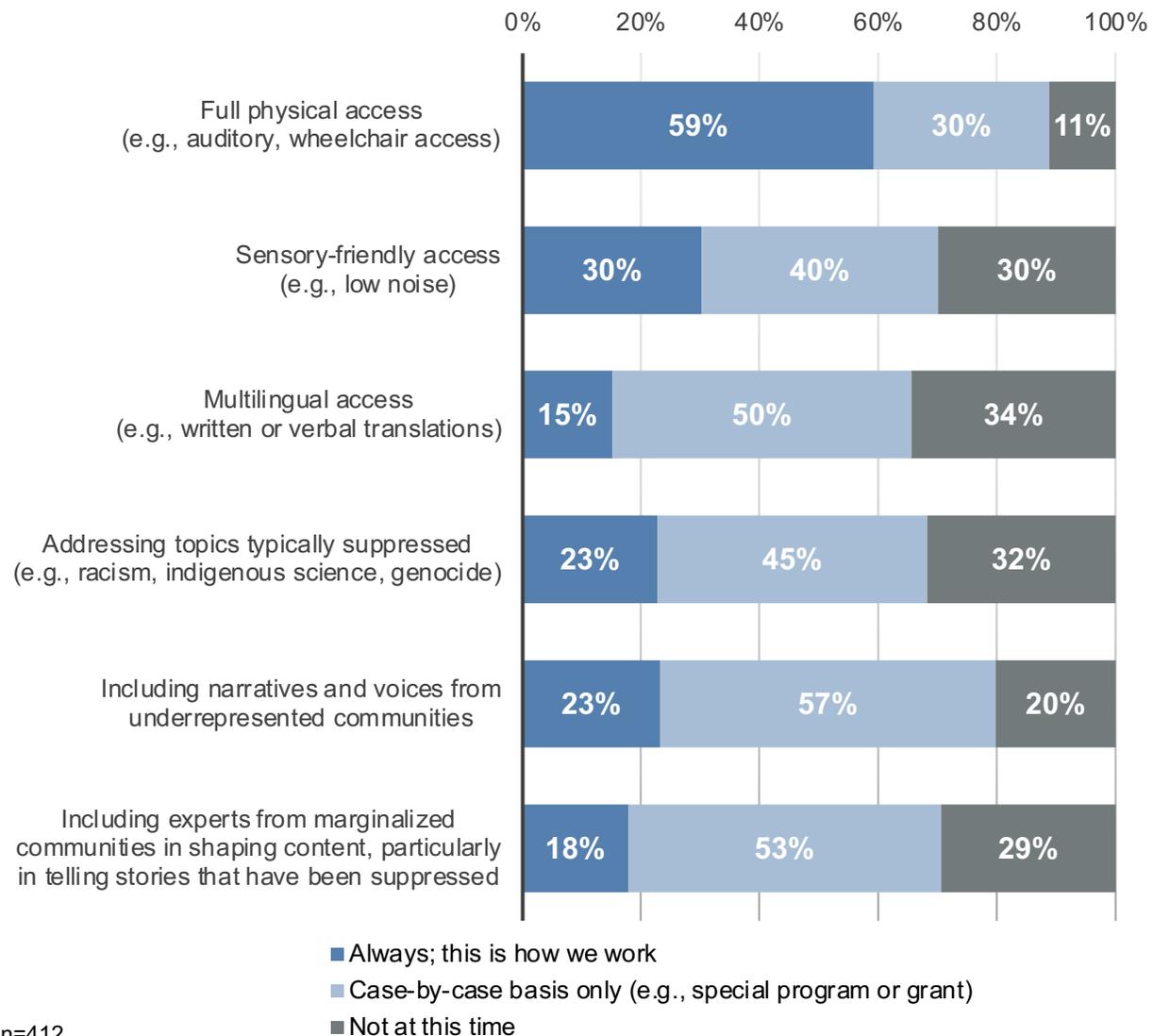
"We are just beginning to include experts from marginalized communities in shaping our content, and it is not consistent currently, but [the] goal is to make this the way that we work within five years."

—Art Museum

"In the five years I have been at this museum and [welcomed] 200,000 visitors, not one person has requested or even mentioned any of the items on this list except for alternate hours and accessibility."

—Military Museum

Figure 38. DEAI strategies: Programs



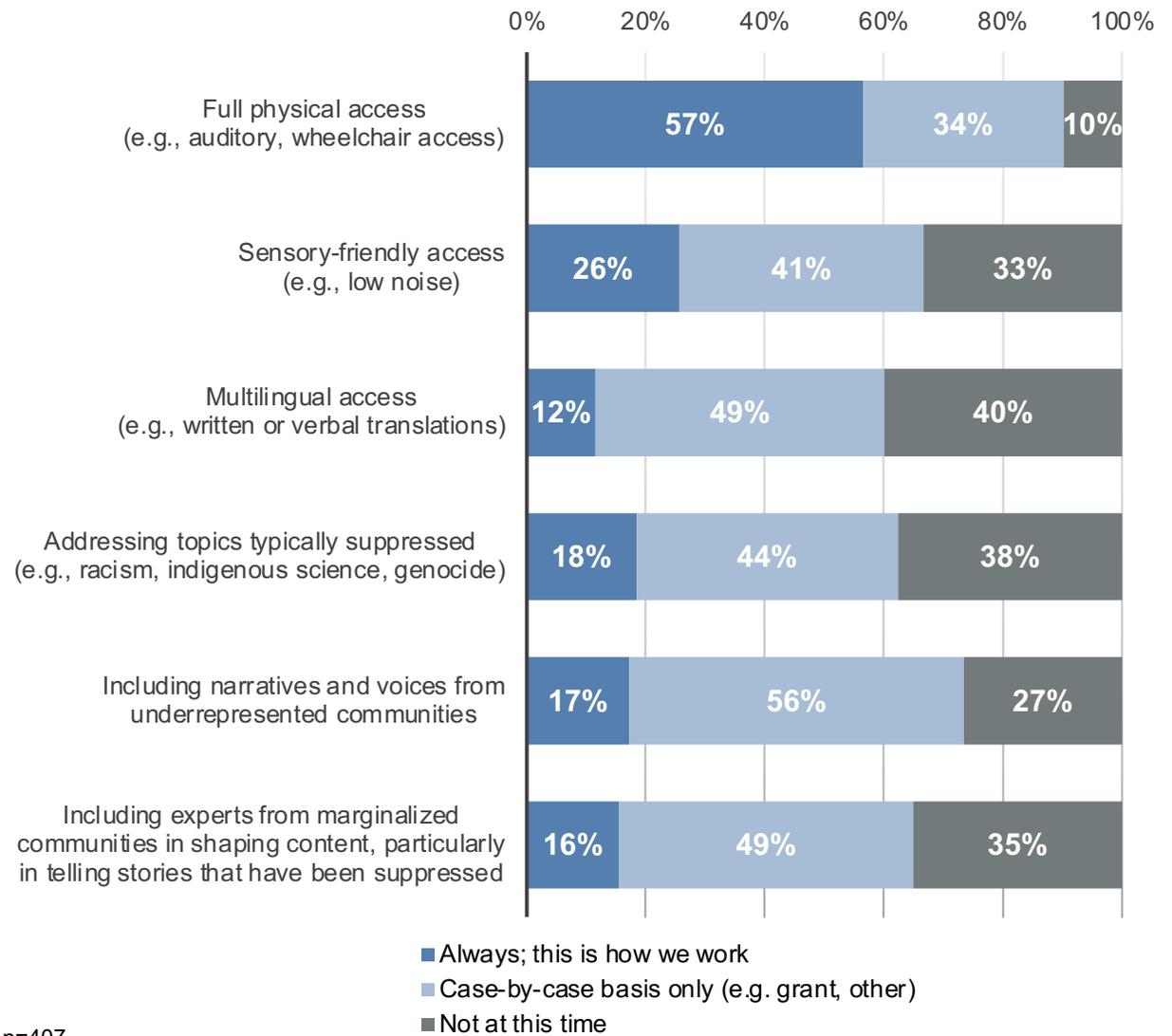
Museum Experience: DEAI Strategies, cont'd.

Special events follow a similar pattern to exhibits and programs.

With the exception of full physical access, most of the respondents said they used DEAI strategies on a case-by-case basis for special events.

Notably, three strategies—multilingual access, addressing topics typically suppressed, and including experts from marginalized communities to shape content—appeared to be even less commonly used “always” when compared with exhibits and programs.

Figure 39. DEAI strategies: Special Events



Collections: DEAI Strategies

For those organizations that have collections, more than half (63%) reported having taken some DEAI-related action. Acquiring additional objects to better reflect stories and perspectives of specific non-dominant groups was the most prevalent action.

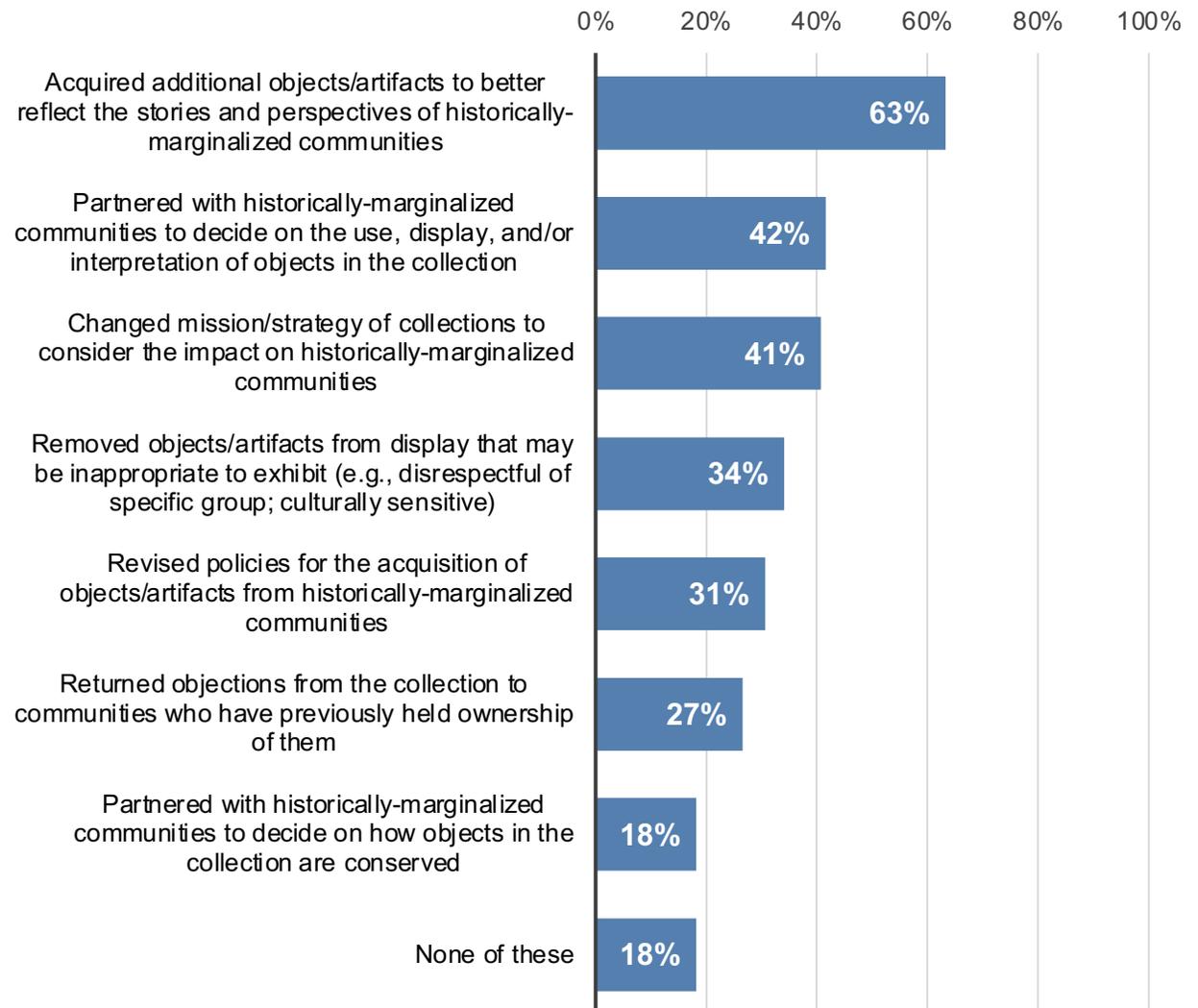
While this question did not focus on the extent to which these actions are ongoing, two items indicate at least some changes in collections policies.

Just over 40% of respondents indicated changing collections strategies to consider their impact on historically-marginalized communities, while 31% reported having revised their acquisitions policies with this in mind. 42% have also partnered with communities in deciding how to use, display, and collect objects.

On the other hand, only about a quarter (27%) report having returned artifacts to communities that had previously held ownership.

18% have taken none of the listed actions.

Figure 40. Collections: Actions taken as part of DEAI efforts



n=346



Collections: DEAI Strategies, cont'd.

Just under a quarter (23%) of those responding to questions about collections also submitted comments.

Dominant themes in the qualitative data included:

- The lack of control over donations versus acquisitions.
- Legislative compliance (e.g. NAGPRA) motivating changes.
- Specifics about the development of plans for sensitive items.
- Specifics about increased efforts to involve communities in collection activities.

Select comments

“An industry-wide issue is the difference in number of and diversity of donations versus purchases. We are working to amend historic collecting and giving patterns as we seek diverse representation.”

—Art Museum

“The Museum uses collections management projects as a frequent way of including students, interns, and volunteers, many of whom come from underrepresented groups in science and Museums.”

—Natural History Museum

“We’ve partnered with historically-marginalized communities in the grant-writing process for permanent-collection initiatives.”

—Art Museum

“We have a “sensitive materials” policy section of our Collections Management Plan which includes language related to the display and storage of human remains, funerary, and sacred objects.”

—Children/Youth Museum

“We are focused almost exclusively on acquiring/purchasing the work of artists from underrepresented communities. However, most acquisitions continue to come to us as donations, and those largely do not represent underrepresented communities.”

—Art Museum



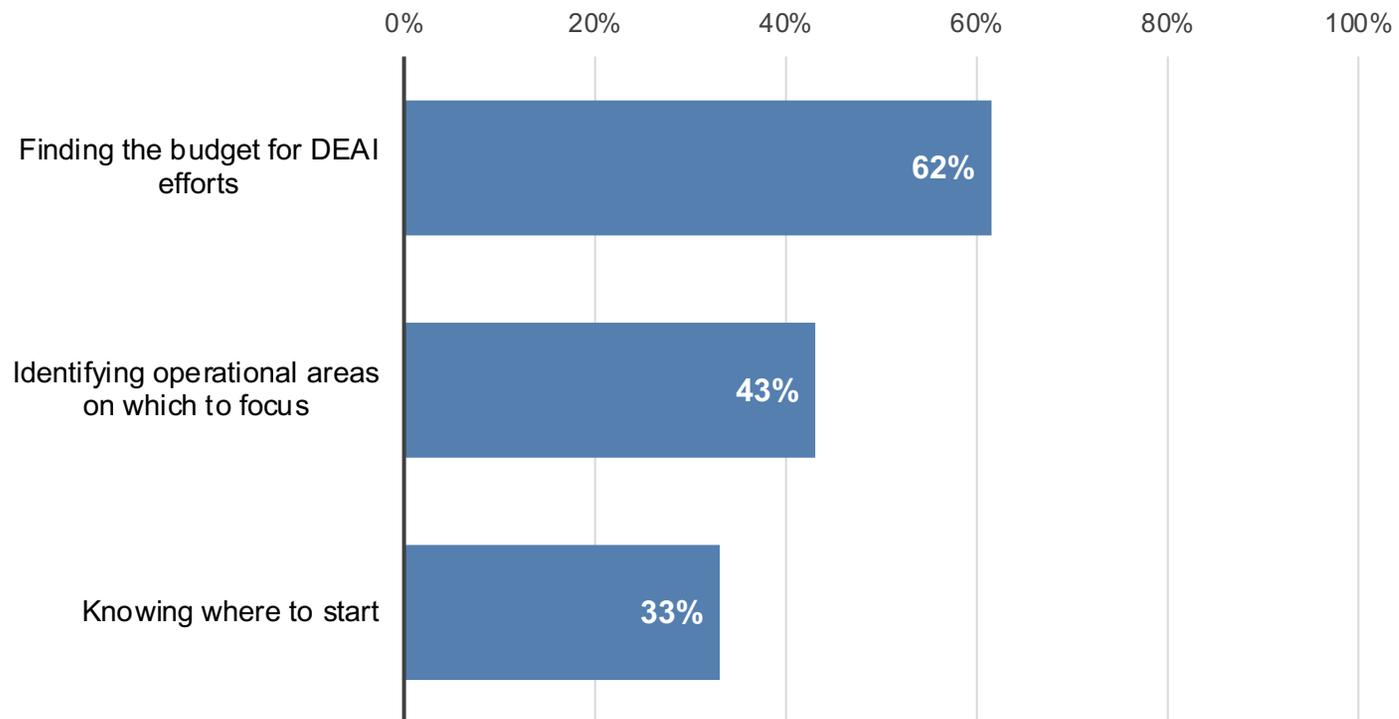
Challenges and Needed Supports



Challenges to Implementing DEAI

Responding organizations were asked a range of questions about challenges to their DEAI efforts. More than half (62%) of respondents cite finding financial resources as a challenge. Of responding organizations, 43% report that identifying operational areas on which to focus was a challenge. A third (33%) report knowing where to start as a challenge.

Figure 41. Challenges to implementing DEAI



n=429

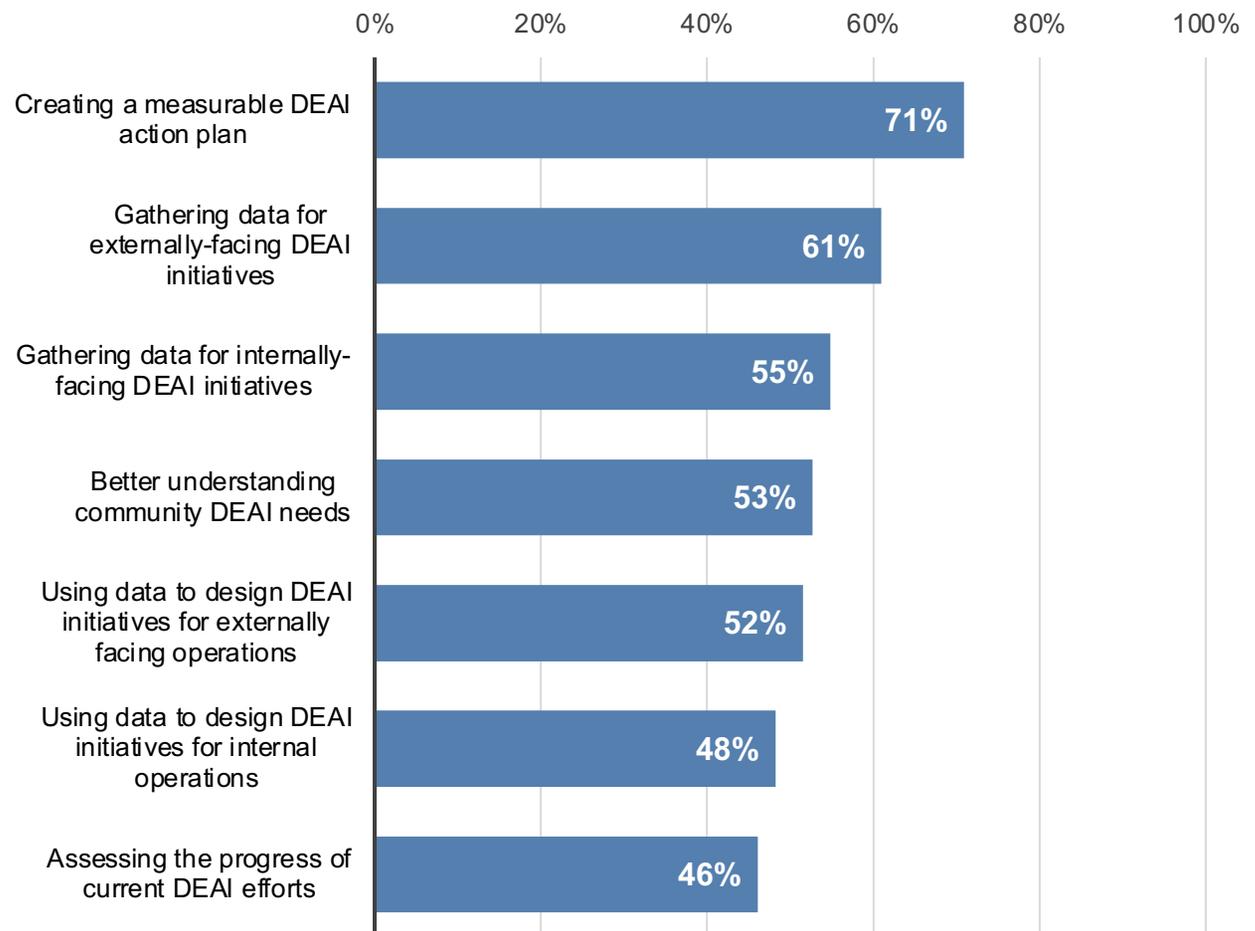


Challenges to Implementing DEAI: Gathering Data

In general, it appears that gathering and using data to inform and assess DEAI efforts is a prevalent challenge. Almost three-quarters reported creating a measurable DEAI action plan, and more than half indicated that collecting data for public facing and internal-facing DEAI initiatives were challenges.

The top data-related challenge aligns with findings that show that over two-thirds of responding museums do not have a DEAI action plan and of those that do, only about a quarter have concrete metrics to assess progress. (See figures 6 and 7.)

Figure 42. Data-driven DEAI decision-making



n=423

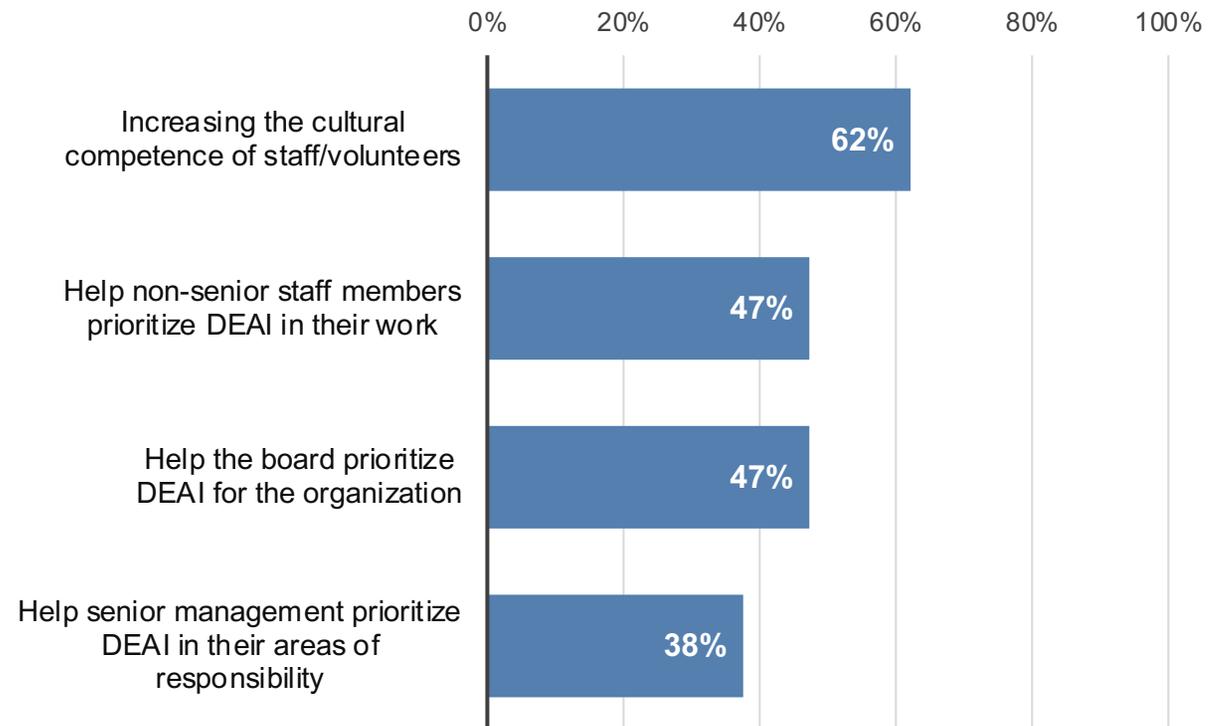


Challenges to Implementing DEAI: Engaging Internal Stakeholders

Responding organizations also reported a range of challenges in engaging internal stakeholders. More than half indicated that increasing the cultural competence of staff/volunteers is a challenge.

Leaders also reported slightly more of a challenge helping non-senior staff prioritize DEAI compared to senior management. Additionally just under half (47%) also reported that it was a challenge to make DEAI a board priority.

Figure 43. Internal stakeholder challenges for implementing DEAI



n=431

Challenges to Implementing DEAI: Resistance

Organizational resistance to DEAI efforts emerged as an implicit, and sometimes explicit, factor in open-ended comments describing the challenges to centering equity and inclusion in museums.

DEAI efforts were referred to or implied as “add-ons” rather than as a core part of the museum’s work or, in some cases, seen as in competition with other pressing priorities. Some comments cited the historical and white majority organizational culture as part of the frame that informs how resistance to DEAI progress is understood.

Other responses surfaced perspectives that framed equity and inclusion as “problematic” or “alienating” to those in the majority culture.

Select comments

“Access” is part of our mission (we use it broadly) and it is embedded in much of the work we do. However, we do not have a cohesive, central strategy for DEAI. We also have many competing priorities that sometimes get more time, attention, and funding due to our own choices as well as factors outside of our control.
—Science/Tech Museum

“The museum certainly wants to serve all members of the community. However, at this time, priority focus is on growth management and financial sustainability.”
—Art Museum

“As a mid-sized science center with a \$10M budget, resources for funding initiatives and a part-time dedicated position is challenging.”
—Science/Tech Center

“For a small staff like ours it is a time issue—time to gather the data, and time to prioritize creating the policies and guidelines.”
—Children/Youth Museum

“Overcoming a long history of organization and community bias” [is a challenge].
—Historical Society

“Challenge: Keeping this initiative as a top priority while addressing the internal white majority culture’s fear of exclusion and anger around giving underrepresented cultures in the organization a ‘leg up’.”
—Art Museum

“The challenge for us is really at the 001 or 101 level, whereas much of what is listed above is at the 200 or 300 or 400 level of learning. We struggle with the fundamental acceptance, understanding, and embracing that America is diverse.”
—Heritage & Cultural Museum

“Lack of buy-in from staff and calcified attitudes of staff who have been here a long time (dictate exhibit themes).”
—Historical Site

“Accessing or paying for translations or developing DEAI specific programs takes time and money...and may isolate our general audiences.”
—Art Museum

“Our organization has been under-resourced for years...It’s hard to budget for this work in situations like that and it’s hard to shift the culture of the staff to focus on this work when they have what are perceived to be more pressing needs. Pairing this with a staff culture, particularly in our exhibits and programs teams, that has viewed themselves as both the experts and the saviors, but has actually been pretty unwelcoming to minority populations, has been extremely challenging.”
—Multi-Disciplinary Museum

“We believe in all people, but live in a community that is very expensive and growing more Anglo yearly. We don’t believe in labeling people as it divides people from each other, and that causes reactions that can hurt. We believe that the Museum field needs to consider how to be more brave and gracious with everyone who disagrees, and less label-oriented. There is a lot of blame out there in our field and that’s not okay.”
—Specialty Museum



Challenges to Implementing DEAI: Self-development

When asked about their own self-development, nearly two-thirds (62%) of leaders reported interest in increasing their cultural competence in engaging non-dominant communities.

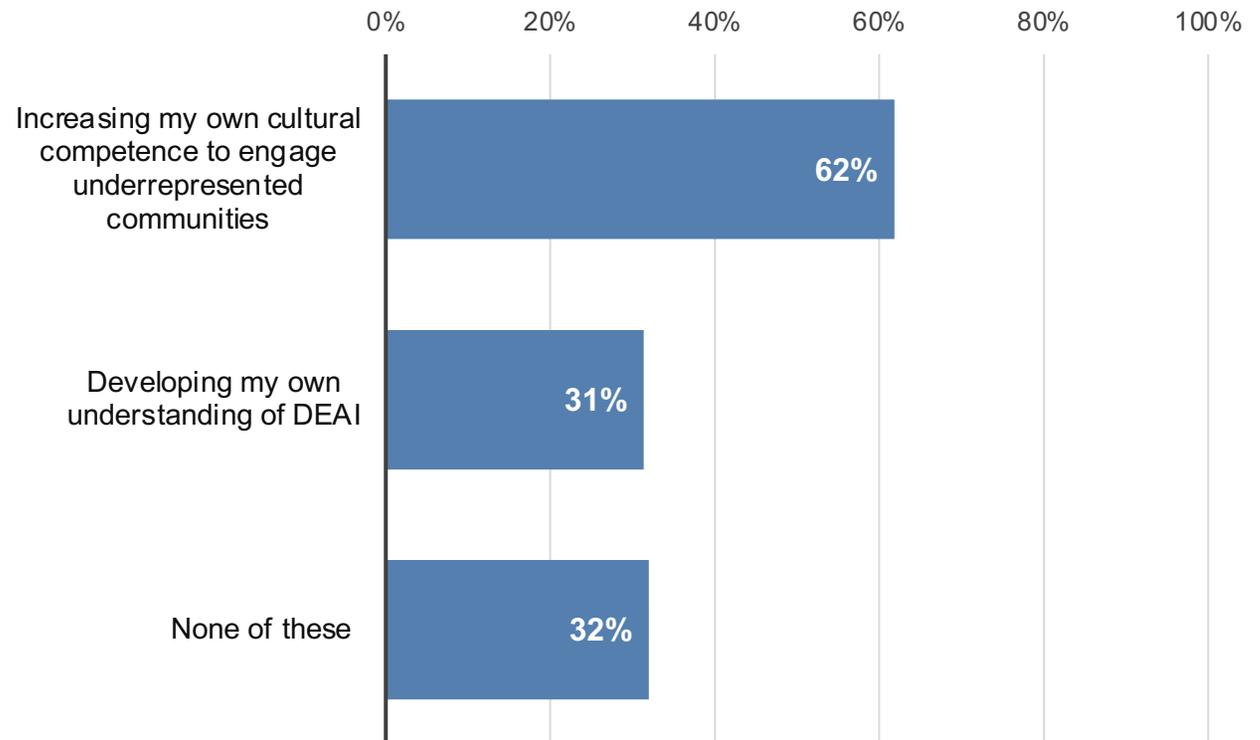
Select Comments

“On a personal level, I’m looking for tools to help me implement DEAI as a leader who is a member of the minority ethnic group in my community after decades being in the majority.”
—Multi-Disciplinary Museum

“This survey has been amazing in helping me assess my own fears and challenges and I wonder whether there is a separate track for helping leaders of color that is different? I have so much emotional baggage that I feel I have to overcome and that perhaps I overanalyze things more and need unique supports. Maybe I’m over-analyzing again!”
—Children/Youth Museum

We are eager to develop our capacity and appreciate support.”
—Art Museum

Figure 44. Self-development challenges for implementing DEAI



n=414



Support in Overcoming Challenges

Three of the five top-ranked resources that respondents desired were: support and tools for gathering and analyzing visitor data (69%); developing a DEAI action plan and metrics (68%); and help in determining community needs (52%). Support and tools for staff development (58%) was also reported as a need.

More support was requested for marketing and communications (53%). Half (50%) requested assistance with budgeting.

Nearly half (47%) of respondents are interested in supports for internal and activities related to DEAI, including addressing internal human resource systems, driving organizational change, and assistance with board support.

Select Comments

“Assembling data/research and gathering/analyzing for utility in planning. Small staff and bigger parent organization challenges.”

—Art Museum

“We would welcome any guidelines particularly for developing protocols and metrics to increase our DEAI strategy intention and implementation.”

—Art Museum

“Support in determining how to measure the aggregate demographics of our candidate pool for new hires.”

—Historic Site

“Prioritizing audiences to reach. Developing a business case to support spending.”

—Specialty Museum

“Cost-effective ways to implement in a small shop..”

—Historic Site

“A list of funders who support DEAI efforts.”

—Botanic Garden or Arboretum

Table 2. Needed Supports

Support activities most helpful in overcoming challenges to implementing DEAI activities at the organization	% (n=411)
Support and tools for gathering and analyzing visitor data	69%
Support in developing a DEAI action plan and metrics	68%
Support and tools for staff learning and skills development (e.g., webinars, articles) about DEAI	58%
Help with understanding how to integrate DEAI efforts into marketing and communications	53%
Assistance with determining community trends, needs, and priorities that influence DEAI efforts	52%
Help with cost projections and budgeting for DEAI activities	50%
Support and tools for addressing internal aspects of DEAI to make it more sustainable in the organization (e.g., staff diversity, compensation analysis, people management practices)	47%
Support and tools for driving organizational change related to DEAI projects	47%
Assistance with developing DEAI support for the board	47%
Support and tools for addressing DEAI through specific areas such as exhibits, programs, or collections	46%
Assistance with engaging community members to collaborate with and advise on DEAI initiatives	46%
Assistance with gathering staff and volunteer feedback about diversity topics (e.g., surveys, exit interviews) to address internal DEAI efforts	43%
Support for addressing vendor and third-party supplier diversity in purchasing and partnerships	36%



Conclusions



Conclusions

The CCLI National Landscape Study sought to map the current state of organization-level DEAI practices in U.S. museums. We hoped to obtain a clearer picture of what practices exist across museum operations, where there are gaps, and what is driving (or inhibiting) progress in advancing equity and inclusion. Our ultimate goal was to begin building shared expectations and metrics about what DEAI practice in museums can and should look like.

“We would like to be an organization that more people feel is meant for them...”
—Historic Site

We are reflecting back the highest aspirations of society, so this should be a priority for us.”
—Science/Tech Center or Museum

The large majority of museums surveyed (90%) reported that DEAI was a high or essential priority for their organizations. Additionally, responding museums reported having committed resources to DEAI-related efforts, with just over half (52%) having allocated regular, recurring funds toward public-facing activities. Moreover, museums across all types and budget sizes have used some DEAI-related practices, suggesting that museums have tried a broad range of activities and can build on some of them.

The central challenge, however, is that museums have not taken strategic, consistent action at an organizational level that is foundational enough to support and achieve enduring equity and inclusion.

Fewer than half of respondents have a DEAI action plan and the large majority (89%) have not established metrics to assess their progress. Boards could also do more to support DEAI efforts; only 38% have asked for or approved changes to policies that support DEAI. Additionally, more than one third (34%) of surveyed museums reported that no one in the museum is responsible for driving organizational accountability for DEAI efforts. This misalignment between stated priorities and systematic action can result in a piecemeal approach to equity and inclusion and impede efforts to realize enduring organizational change (Sato, et al., 2010, Argyris, 1980).

There is also a significant disconnect between the emphasis museums place on public-facing DEAI practices and internally-focused DEAI practices. Centering equity and inclusion requires organizations to think holistically, recognizing the interconnectedness between internal operations and externally-focused work and the need to examine and attend to the underlying structures, processes, and culture of an organization.

“Growing visitor and program audience diversity has been easy and successful for us; internal priorities and progress have been harder.”
—Zoo or Aquarium

Surveyed museums do report some internally focused DEAI efforts, although these practices more often are focused on staff than on volunteers or board members. Fewer respondents reported reviewing compensation and pay equity for bias or adverse impact than they did the hiring and selection processes. Only about a third (35%) reported “always” reviewing their performance and leadership pipeline process for bias for staff. Only 19% reported “always” offering targeted development opportunities for staff from non-dominant groups and just 6% did so for volunteers and board members.

Additionally, museums do not, as a regular practice, gather feedback related to DEAI from internal stakeholders. Only 18% of respondents reported collecting feedback about DEAI-related areas from current staff via formal, anonymous surveys; only 7% do so from board members or volunteers. This means that museums lack perspective into their current staffs’, board members’, and volunteers’ experiences and perceptions of the organization’s policies, practices, work culture, and climate.



Conclusions, cont'd.

Museums focus much of their DEAI-related efforts on public-facing dimensions. The most widespread existing practice is offering free to low-cost admission, with 90% of responding museums reporting doing so. Nearly three-quarters (72%) offer full physical access to their buildings (e.g., wheelchair, auditory, and/or visual). Museums also report having implemented a range of strategies to develop and design more inclusive exhibits, programs, and events, but these practices are not consistent—most take place on a “case-by-case” basis. Thus, museums have not yet integrated these DEAI-focused strategies into their everyday practice, suggesting that they see these efforts as ancillary to their core work.

Additionally, practices that involve increased power-sharing, and give community members from non-dominant groups more agency and voice, are not common. While most surveyed museums report working to better serve and engage specific marginalized groups in their community, respondents are more likely to invite members of non-dominant groups to attend and/or contribute as artists/performers (~50%) than to regularly engage them in co-creation activities (~14%-19%).

A major barrier to advancing equity and inclusion is the lack of focus on collecting and using data to measure progress and drive accountability. While over half (53%) of respondents collect visitor data regularly, only about a quarter collect visitor demographic data. Only 35% report gathering any data from their broader community. (Data are also rarely gathered from staff, volunteers, and board members.).

Findings also point to the need for tools and resources that can support museums in their efforts to center equity and inclusion. Several of the most requested tools align with the areas identified in this study as primary challenges.

Support for staff development at all levels is also needed. Nearly two-thirds (62%) of museum leaders, in fact, reported that increasing their own cultural competence in engaging non-dominant groups was an area of interest.

Despite the challenges identified in this study, there are many pockets of DEAI-focused activity across museums. Comments that responding museums shared indicate a desire to do more to advance equity and inclusion.

We were especially struck by the willingness of so many museum leaders and staff to take part in this study and openly share their practices and insights and to contribute to developing a clearer picture of the current state of DEAI practices in the field.

“These topics seem enormously relevant not just to museums, and not just to the arts sector, but to our current times as a region and nation. It seems like a subject that has always been with us but laid dormant, masked perhaps with the false confidence that time would help create a just and equitable landscape. I think with recent events we can see clearly that this is not the case, and that without vigilant and active exploration of this topic, it will remain a powerful negative factor in doing our best work.”

—Art Museum



Conclusions: Steps Forward

This study provides some insight into the state of current DEAI practices in U.S. museums and findings suggest potential directions and steps museums can take to center equity and inclusion.

While every museum is on a different point along a DEAI path, a few areas stand out as critical opportunities for next steps:

1. Museums could benefit from clearer definitions, benchmarks, and standards regarding DEAI efforts and activities as well as from shared mental models about the concepts of diversity, equity, accessibility, and inclusion.
2. Museums could do more to align internal and external aspects of equity and inclusion efforts. Approaching DEAI in the context of the whole organization is essential. DEAI is as much about the internal operations of the organization as it is about museums' public-facing work. Equity and inclusion are only sustainable through change at the structural level.
3. Museums will be more likely to create enduring, sustainable change by developing strategic DEAI action plans with measurable goals and clear lines of accountability. In particular, attending to the foundational dimensions described in the study framework can help drive change.
4. Investing in data collection and evaluation to inform DEAI efforts would significantly strengthen the ability to develop plans, assess progress, increase accountability, and deepen museums' DEAI practices.
5. Museums could do more to share power and give community members from under-represented groups more agency and voice into the life of the museum, content, and experiences.



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Appendices



Appendix A: Sample by Museum Type Detail

Surveys were sent to the list of organizational museum members at the American Alliance of Museums, the Association of Children's Museum, and the Association of Science Technology Centers. Table 3 shows percent of museum by type from the compiled lists compared to survey respondents. This table also breaks out history museums and historical societies and science/technology centers and planetariums.

Table 3. Invited Museums Compared to Respondents by Museum Type

Museum Type	% of Museums from Compiled Association Lists by Type (n=3,454)	% of Museums who Responded by Type (n=580)
Anthropology	1%	1%
Art	23%	21%
Botanic Garden	2%	2%
Children/Youth	7%	12%
Heritage & Culture	2%	4%
Historic Site	11%	11%
Historical Society	3%	5%
History Museum	28%	11%
Military	3%	2%
Multi-Disciplinary	4%	6%
Natural History	3%	3%
Nature Center	1%	1%
Planetarium/Observatory	.04%	.02%
Presidential	.04%	1%
Science and Technology	5%	9%
Specialty	3%	8%
Transport	2%	1%
Zoo/Aquarium	1%	2%



Appendix B: Participating Organizations

The 374 organizations (out of 580 respondents) below included their organization names and wished to be recognized.

82nd Airborne Division Museum	Buffalo Bill Center of the West	Children's Museum of Southern Minnesota
Addison Historical Museum	Buffalo Society of Natural Sciences	Children's Museum of Tacoma
Adventure Science Center	Bullock Texas State History Museum	Cincinnati Museum Center
Air Zoo	Burlesque Hall of Fame	City of Las Vegas
Akron Art Museum	California State Railroad Museum	City of Virginia Beach
Alabama Department of Archives and History	Campbell County Rockpile Museum	Clyfford Still Museum
Alaska Veterans Museum	Cape Fear Museum of History & Science	Coastal Georgia Historical Society
Albright-Knox Art Gallery	Carnegie Museum	Colby College Museum of Art
Alexander & Baldwin Sugar Museum	Carnegie Museum of Art	Collier County Museums
American Civil War Museum	Carter County Museum	Colonial Williamsburg Foundation
American Indian Cultural Center and Museum	Cascades Raptor Center	Columbus Museum of Art
American Swedish Institute	Castle Preservation Society	Como Park Zoo and Conservatory
Ann Arbor Hands-On Museum	Centennial Museum and Gardens	Connecticut Science Center
Anoka County Historical Society	Center for Aquatic Sciences	Conner Prairie
Arab American National Museum	Charles Allis Villa Terrace Museums Inc.	Corita Art Center
Arizona Historical Society	Chazen Museum of Art	Corning Museum of Glass
Arizona Science Center	Chesapeake Bay Maritime Museum	Coronado Historical Association
Art Museum of the University of Memphis	Chesapeake Children's Museum	Corporation of the Fine Arts Museums of San Francisco
ASU Art Museum	Chicago Children's Museum	COSI
Augusta Museum of History	Chicago History Museum	Country Music Hall of Fame and Museum
Avenir Museum of Design and Merchandising	Children Museum of Cleveland	Creative Discovery Museum
Bainbridge Island Museum of Art	Children's Creativity Museum	Crystal Bridges Museum of American Art
Barron County Historical Society	Children's Discovery Museum of San Jose	Cummer Museum of Art & Gardens
Bass Museum	Children's Discovery Museum of the Desert	Currier Museum of Art
Bay Area Discovery Museum	Children's Museum & Theatre of Maine	Dallas Heritage Village
Bell Museum	Children's Museum in Oak Lawn	Dallas Museum of Art
Beth Ahabah Museum & Archives	Children's Museum of Findlay	Daniel Stowe Botanical Garden
Boston Children's Museum	Children's Museum of Houston	Dearborn Historical Museum
Bramble Park Zoo	Children's Museum of Jacksonville	Delaware Art Museum
Brevard Zoo	Children's Museum of Pittsburgh	Denver Museum of Nature & Science
Brown University	Children's Museum of SD	



Appendix B: Participating Organizations, cont'd.

Desert Botanical Garden	Gresham Historical Society	Kidzu Children's Museum
Detroit Institute of Arts	Haines Sheldon Museum	Kimbell Art Museum
Detroit Zoological Society	Hammond-Harwood House	KMAC Museum
Discovery Center at Murfree Spring	Hancock Shaker Village	LA Plaza de Cultura y Artes
DISCOVERY Children's Museum	Harry S. Truman Little White House SHL	Lake County Parks and Recreation Department
Discovery Place	Henry Plant Museum	LancasterHistory
DiverseWorks	Heurich House Museum	LANG Museums
DuPage County Historical Museum	High Desert Museum	Las Cruces Museum System
Edmond Historical Society & Museum	Historic Augusta, Inc.	LaunchPAD Children's Museum
Everson Museum of Art	Historical and Cultural Society of Clay County	Lawrence Hall of Science
Exploration Place	History Center	Leach Botanical Garden
Explorations V Children's Museum	History Museum at the Castle	Lincoln Park Zoo
Exploratorium	Hoard Historical Museum	London Town Foundation
Explorium Denton Children's Museum	Houston Museum of Natural Science	Lorain County Historical Society
Fairfield Museum	Howard County Historical Society	Loveland Museum
Fairfield University Art Museum	Hunter Museum of American Art	LSU Museum of Art
Family Museum	Huntington Museum of Art	Lynn Meadows Discovery Center
Fauquier Historical Society	Illinois Holocaust Museum & Education Center	Madison Children's Museum
Fire Museum of Texas	Impression 5 Science Center	Madison Museum of Contemporary Art
Fiske Planetarium	International Museum of Art & Science	Mary and Leigh Block Museum of Art
Fitchburg Art Museum	International Photography Hall of Fame	Mattatuck Museum
Fort Lauderdale Historical Society	Intuit: The Center for Intuitive and Outsider Art	Mayborn Museum
Fort Nisqually Living History Museum	Iroquois Indian Museum	Mead Art Museum
French Lick West Baden Museum	Jackson Hole Children's Museum	Michigan State University
Frist Art Museum	Jefferson County Museum	Midwest Museum of American Art
Frost Science	Jordan Schnitzer Museum of Art WSU	Milwaukee Public Museum
Glenstone Museum	Juneau-Douglas City Museum	Mingei International Museum
Goldstein Museum of Design	Kalamazoo Valley Museum	Minneapolis Institute of Art
Golisano Children's Museum of Naples	Kaleideum	Minnesota Children's Museum
Gordon L. Grosscup Museum of Anthropology at WSU	Kentucky Derby Museum	Minnesota Historical Society
Green Bay Botanical Garden	Kentucky Science Center	Mississippi Arts + Entertainment Experience
	KidsQuest Children's Museum	Mississippi Children's Museum



Appendix B: Participating Organizations, cont'd.

MonDak Historical & Arts Society	National September 11 Memorial & Museum	President Lincoln's Cottage
Montclair Art Museum	National Silk Art Museum	Queens Botanical Garden
Monterey Bay Aquarium	Natural History Museum of Utah	Rancho Los Cerritos
Monterey Museum of Art	New England Aquarium	Reading Public Museum
Morven Museum & Garden	New York Hall of Science	Reece Museum
MOXI	Newark Museum	Rensselaer County Historical Society (RCHS)
Mt. Cuba Center	Newcomb Art Museum Tulane University	Rice County Historical Society
Museum of Art and Archaeology, University of Missouri	Nicolaysen Art Museum	Robbins Hunter Museum
Museum of Art, Rhode Island School of Design	Norman Rockwell Museum	Roberson Museum and Science Center
Museum of Chincoteague Island	North Andover Historical Society	Rochester Museum and Science Center
Museum of Contemporary Art San Diego	North Carolina Museum of Natural Sciences	Rock & Roll Hall of Fame
Museum of Contemporary Photography	Norwegian Heritage Center	Roseville Utility Exploration Center
Museum of Discovery and Science	NSU Art Museum	Roswell Museum and Art Center
Museum of Flight	Oakland Museum of California	Sacramento History Museum
Museum of Life and Science	Ogden Museum of Southern Art	Saint Louis Science Center
Museum of Northwest Art	Ohio Valley Museum of Discovery	Samek Art Museum
Museum of Riverside	Ohr-O'Keefe Museum of Art	San Antonio Museum of Art
Museum of Science, Boston	Old Colony History Museum	San Bernardino County Museum
Museum of the Bible	Omaha Children's Museum	San Diego Archaeological Center
Museum of Ventura County	Oregon Jewish Museum and Center for Holocaust Education	San Diego Museum of Art
Museum on Main Street	Orlando Science Center	San Diego Museum of Man
Muzeo Museum and Cultural Center	Paine Art Center and Gardens	San Diego Natural History Museum
Mystic Seaport Museum, Inc.	Paper Discovery Center	San Jose Museum of Quilts & Textiles
Naper Settlement	Paul Revere House/Paul Revere Memorial Association	Santa Barbara Museum of Natural History and Sea Center
Nasher Museum of Art at Duke University	Pearl River Community College Museum	Santa Barbara Trust for Historic Preservation
National Czech & Slovak Museum & Library	Pennsylvania Historical and Museum Commission	Santa Cruz Museum of Natural History
National Eagle Center	Pensacola MESS Hall, Inc.	Science Center of Iowa
National Infantry Museum	Pink Palace Family of Museums	Science Central
National Lighthouse Museum	Port Discovery	Science Museum of Minnesota
National Mississippi River Museum & Aquarium	Portland Children's Museum	Science Museum of Virginia
National Museum of African Art	Poster House	Sciencenter
National Nordic Museum		Scott Family Amazeum



Appendix B: Participating Organizations, cont'd.

Scottsdale Arts	Tampa Bay History Center	The Star-Spangled Banner Flag House
Sealaska Heritage Institute	Tampa Museum of Art	The Tech Interactive
Seward House Museum	Telfair Museums	The Wild Center
SFSC Museum of Florida Art and Culture	Tenement Museum	Thinkery
Shafer Historical Museum	Tennessee State Museum	Thomas Jefferson Foundation, Inc.
Sheboygan County Historical Society	Texas Maritime Museum	Thomasville History Center
Shelton McMurphey Johnson Assoc.	The Academy of Natural Sciences of Drexel University	Thunder Bay National Marine Sanctuary
Shenandoah Valley Discovery Museum	The Andy Warhol Museum	Tower Hill Botanic Garden
Shiloh Museum of Ozark History	The Art Museum at SUNY Potsdam	Tri-county Historical Museum, Inc.
Silver City Museum	The Bostonian Society	Tucson Museum of Art
SIUE University Museum	The Broad	United States Botanic Garden
Skaneateles Historical Society	The Charleston Museum	University of Mississippi Museum
Smith College Museum of Art	The Children's Museum of Indianapolis	Upcountry History Museum
Smithsonian American Art Museum	The daVinci Pursuit	USU Prehistoric Museum
SMSC Hocokata Ti	The Dayton Art Institute	Visual Arts Center of New Jersey
Solomon R. Guggenheim Museum & Foundation	The Discovery Center	Voelker Orth Museum
South Dakota Agricultural Heritage Museum	The Discovery Museum	Walker County Historical Society
Space Center Houston	The Field Museum	Washington State Historical Society
SPAM Museum	The Fralin Museum of Art	Weatherspoon Art Museum
Spark! Imagination and Science Center	The Grace Museum	West Baton Rouge Museum
spectrUM Discovery Area	The Henry Ford	Western Reserve Historical Society
Speed Art Museum	The Iowa Children's Museum	Wheel and Cog Children's Museum
St. George Dinosaur Discovery Site	The Milton J. Rubenstein Museum of Science & Technology	Whitney Museum of American Art
St. Mary's County Museum Division	The Morgan Library & Museum	Wildling Museum of Art and Nature
Stanford	The Natural History Museum of Los Angeles County	William Paterson University Galleries
Staten Island Children's Museum	The Nelson-Atkins Museum of Art	Winona County Historical Society
Staten Island Historical Society	The Ohio State University Historic Costume & Textiles Collection	WonderLab Museum
Stepping Stones - Historic Home of Bill & Lois Wilson	The Raupp Museum	Woodlawn & Pope Leighey House
Stepping Stones Museum for Children	The Smoki Museum of American Indian Art & Culture	Woodrow Wilson Presidential Library
Stone House Foundation		Worcester Natural History Society, dba EcoTarium
Superstition Mountain Historical Society		Yerba Buena Center for the Arts



How do I create a more inclusive workplace?

In dreaming of a more inclusive conservation field, let's start with our own workplaces. As we shift how we recruit, mentor, hire, and work, we will become more inclusive to people from all backgrounds. This resource includes how to conduct your own equity audit, identifying barriers in how we operate.

*The notes for this guide were taken extensively from this fantastic webinar:
Equity Starts Before Hire: A Look at Equitable Approaches to Hiring and Retention
Speakers: Twanna Hodge and Tarida Anantachai (41 min.)

- This webinar is jam-packed with actionable ways to combat tokenism in hiring and retention
- [Webinar recording](#) and [slides](#)

In The Workplace - Are you ready to hire diverse staff?

Conduct your own self-assessment of the organizational climate

- Is your organization welcoming to underrepresented employees?
 - Examine the organizational culture: what is the cultural competency of the leadership?
 - A DEI committee is a start, but it is a separate group that doesn't reflect the climate of the whole organizations
- Institutional values and goals beyond representation
 - Why do you want diversity?
 - Is this represented in your workplace policies?
- What are the existing barriers to recruiting, cultivating, and maintaining successful employees?
- What support systems and tangible investments exist for underrepresented employees?

Resources

- [How to Conduct an Equity Audit in Your Organization](#) - good overview
- [MASS Action Readiness Assessment](#) - comprehensive readiness tool geared towards museums
- [Race Equity & Justice Initiative Organizational Toolkit](#) - information on addressing systems thinking and racial justice, as well as assessment tools and worksheets
- [A Transitioning Professionals Guide To: Gender Transition and Transgender Inclusion In The Museum Field](#) - great guide for everyone as a blueprint for greater inclusion

Recruiting, Interviewing, and Hiring

- Creating the job posting
 - Who is writing the job description? What are the *real* requirements of the job (minimum vs. preferred)? What information are you providing upfront (e.g. salaries, position context, life beyond the job itself)?
 - From the University of Florida Libraries Statement - DEI Librarian position "We want to emphasize that the preferred qualifications are not required and that we are committed to helping our future colleague develop these preferred skills."

We strongly encourage those who are passionate about fostering diverse, inclusive, and equitable libraries to apply.”

- Forming the search committee
 - Who is the lead? How are you preparing the search committee (i.e. does the DEI committee meet with the search committee to discuss barriers, how to structure an interview day, etc.)
- Structuring the interview process
 - What will *you* provide to candidates throughout the process?
 - What barriers can you identify and eliminate? (i.e. provide salary, provide questions/topics ahead of time, build in breaks, how much do they need to walk, etc.)
 - Who is the interviewee meeting with and why? Are they asked who they'd like to meet? Are all the staff members they're meeting with prepared with useful information (outside of a CV)?
 - Does the interview process evaluate the real requirements of the job?
- Recruitment
 - Expand posting locations (ideas for more places to post on the [EIC Wiki](#))
 - Who are you reaching and who are you not? And *how* are you doing it?
- Hiring
 - Challenge the notion of “fit” - what does that say about your dominant culture being maintained
 - Counter reimbursement culture, not everyone can spend money and wait for reimbursements
 - Consider the negotiation process - does the salary reflect the duties, what can you provide without candidate asking for them (flexible work hours/location, professional development)
 - Assess the overall search and seek feedback - what barriers are you identifying?
 - What will you define as a successful search?

Resources

- [Moving Beyond Business as Usual: Antiracist Recruitment and Hiring Practices](#) - excellent resource to help you challenge your expectations and norms
- [Compensation and Hiring - EIC Wiki](#) - wide-ranging topics including internship programs, salary negotiation, and creating an equitable interview process
- [7 Practical Ways to Reduce Bias in Your Hiring Process](#)
- [How to Take the Bias Out of Interviews](#)

Retention

- Onboarding/Orientation
- Support systems: what tangible investments are you making in your employees? What is it like for this underrepresented person to live in the town/city?
 - Mentoring
 - Promotion and/or permanency support
 - Professional development support and growth opportunities
 - Employee resource groups
 - Affinity groups

- Campus and community resources
- Culturally validating spaces and opportunities
- Are your _____ equitable, inclusive, and aid in retention?
 - Policies and procedures for:
 - Evaluation (employee, collections, programs, resources)
 - Service (internal and external; being able to say no, getting rid of perfectionism tendencies, who is being asked to do the work)
 - Advancement (promotion, leadership roles, etc.)
 - Workload
 - Recognition (merit increases, bonuses, acknowledgements)
- Awareness, education, and action
 - Is the burden on BIPOC workers to uphold diversity?

Resources:

- [Inclusive Mentoring](#)

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Conservation Center for Art & Historic Artifacts, March 23-24, 2021

Presenters

Christina Bennett Amato, Program and Administrative Associate
Kathryn Kosto, Executive Director
Albany County Historical Association | Ten Broeck Mansion

Collections Care

National Park Service Museum Handbook's Chapter 13 Museum Housekeeping:
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Celeste Mahoney

Diversity in Collections Care Presentation Script

Digging Into Imaging: Conservation Photo-Documentation through the Lens of Archaeological Theory

1 Title Slide

Hello everyone. Today I am going to be talking to you about conservation photodocumentation, and investigating it using theories found in archaeological scholarship. This presentation grew out of my Master's thesis on the same topic.

2 Introduction

The topic of image-making in the field of cultural heritage is enormously broad, and encompasses everything from condition diagrams to photography to 3D models. While much has been written about how to create images in conservation - I show here the cover of the AIC Guide to Digital Photography and Conservation Documentation, one of my most-consulted references - the theory behind image-making in the discipline has not yet been the subject of concentrated study, which may seem surprising given conservation's reputation for self-reflectivity. Because there is significant overlap between the fields of conservation and archaeology, theoretical viewpoints breaking down the image in archaeology can be applied to conservation as a starting point for analysis. I am going to briefly discuss some concepts found in archaeological image-making theory and apply them to conservation, focusing specifically on photodocumentation. While I'm zeroing in on conservation, I believe these theories are broadly applicable to many fields within cultural heritage and beyond.

If conservation resources discussed the "whys" behind image-making as comprehensively as they do the "hows," conservators and others in related fields would be able to more easily examine their own photographic practices and the motivations, biases, and assumptions at the core of their own actions. By becoming more aware of these issues that lie underneath the surface of the images they create, conservators may be able to more clearly articulate the messages they intend to send within a photographic context. With this in mind, conservators may be able to begin to both acknowledge the inherent subjectivity within their images as well as embrace more explicitly subjective modes of image-making and incorporate them into conservation documentation.

3 Archaeology & Conservation: A Shared History

Both archaeology and conservation have a long history that predates their development as academic and scientific pursuits, and that history is indelibly intertwined, undoubtedly because of humanity's passion for the material past.

Though their developmental histories appear similar at the outset, the two disciplines diverge on the amount of theoretical literature that each has produced. Whereas there is a considerable amount of scholarship available on the topic of image-making theory in archaeology, much from the last twenty years, conservation has been slower to develop a body of theoretical literature.

Both conservation and archaeology have had to reckon with their aesthetic roots and fight to be seen as scientific disciplines. Archaeology had to confront its association with travelogues and 'the picturesque' to gain a scientific footing, while conservation more broadly grew out of connoisseurship and aesthetics in art history. As such, for both disciplines, claims of a purely practical or scientific approach to photodocumentation would be disingenuous; there is no such thing as a perfectly scientific or objective photograph, as any created image inherently contains biases, and cannot be free of all aesthetic considerations.

4 The Hand of the Artist

If I asked you which of these images was more accurate, which would you choose, the drawing or the photograph? Photographs are often construed as more objective than other types of image-making because the method more easily camouflages the "hand of the artist." However, as Michael Shanks explains in "Photography and Archaeology," despite the widely-held perception that photographs are accurate products of technology "divorced from social and personal determination," they simply are not: Shanks says that "Looking, and the means of its record, are always situated." This lack of image objectivity, indeed the impossibility of an objective image, is a concept that is well-analyzed in the archaeological literature.

5 The Hand of the Artist

However, conservators are already acutely aware of the amount of planning and critical introspection that is essential for conservation photodocumentation.

In my experience, instructors caution students that they should be able to articulate what they want to capture in documentation photographs as well as why, which speaks to an underlying awareness of the constructed, subjective nature of photography. Anyone who has tried to take "official" photographs of an object in a museum will recognize the time and effort that goes into setting up the perfect shot, (an example of which you can see here from my own work)...

6 The Hand of the Artist

...but that effort is often invisible in the final product. For viewers of images such as these, it is wise to keep in mind the thought processes that were involved in shaping the final image instead of viewing photography as an automatic process.

7 Creating Historical Canon

Museums are powerful arbiters and creators of cultural meaning. Museums select objects to add to their collection that they deem culturally significant, but cultural significance is given to objects that are in museums simply because they have been selected by them. Conservators and curators can similarly privilege objects and elevate their importance by deeming them worthy of further preservation efforts, selecting specific objects to receive conservation treatment. Photography, as part of the conservation process, lends legitimacy and importance to objects. I experienced this concept when, as a test exercise, I was told to write a condition report, including formal photography, of a can of Diet Coke. I had to struggle to overcome the lack of respect I had for the "subject" as a common object with no historical significance, and felt foolish handling the can with gloves to protect it from my fingerprints. How differently would I have felt if the can was a treasured object in a museum collection, with all the value that such

institutional weight may have brought? By engaging with such frameworks, conservators are upholding the values systems perpetuated by the institutions they work for, and explicitly become participants in the act of determining the significance of the cultural assets they treat.

8 Perceptions of Accuracy

As Gillian Rose argues in “Practising Photography: An Archive, a Study, some Photographs and a Researcher,” “...photographs cannot be used as neutral evidence of the way things looked...photographs entail complex practices of observation, production, reproduction and display.” Conservation treatment photography initially may appear more objective than other methods, such as archaeological photography. Archaeological photos often have a more “staged” feel because of the conventional lighting from the top left of the image, which can create seemingly dramatic or theatrical shadows. Conservation photography, by contrast, emphasizes even illumination and elimination of shadows in an attempt to portray the object as accurately as possible. However, conservators almost always have carefully examined the object before taking photographs, just as archaeologists do, and most likely already have potential treatment in mind, which influences what information is privileged within the photographs of that object. It is difficult to say that one of these photographs is more accurate than the other and it may be more correct to say instead that each photo privileges different information. The position of the light source in the archaeological photo on the left highlights the texture of the bowl, providing surface information that is not as easily discernible in the photo on the right. The conservation photo’s even illumination provides a better sense of what the coloration looks like across the object. Depending on what information may be important to the viewer, either may be deemed “more accurate,” but the viewer would get a better sense of the object overall by viewing both images.

9 Documentation as Treatment

Many conservation reports - because of time or financial restraints, condition of the object, or other factors - include only a condition assessment or record of examination and never proceed to the physical treatment phase. However, these reports still constitute an important step in the life of that object, freezing one moment in time, and potentially serving as a diagnostic tool for future conservators and other cultural heritage professionals. Here I show two examples of objects I photographed in school but never actually physically treated, a Wedgwood vase and a copper alloy candlestick.

Photographing an object is not only an act that is integral to the conservation process, it actually functions as a type of non-interventive treatment: through the process of photography, the life of the object is potentially extended, and therefore the photographer has “treated” the object. Conservation, while utilizing this concept frequently in practice, has not yet examined the theoretical implications of photography-as-treatment.

10 Multiple Audiences and Functions

Conservation documentation, including images, must fulfill a variety of functions simultaneously while also serving multiple audiences. Conservation reports often combine formal, staged object photography - which by itself is a carrier of a certain level of authority - with text that is a third

person narrative structure, replete with conservation-specific terminology that can be daunting in its opacity to anyone not familiar with the vocabulary of the discipline. It is difficult to write for multiple audiences simultaneously, and the effect too often is that the report contains a complexity of language that is impenetrable. The typical third person writing style, as well as the photographs, serve to distance the author and agent of the work from the actual work itself.

11 Casual vs. Official Photography

In order to minimize that distance and also create documentation that is easier for a wider audience to understand, conservators might consider adopting a suggestion made by Jonathan Bateman initially intended for archaeologists. He discusses how social or everyday photography is often strictly separated from scientific or archaeological photography, and advocates for bridging the gap between styles. Bateman claims that including both casual and formal photographs can enhance and bring new meaning to the subject portrayed. The same potentiality for expansion of meaning exists in conservation documentation.

Consider two photographs from one of my past projects, one taken by my classmate Adrienne as I worked and one a “during treatment” image from the “official” report. A viewer of the two may gain more of an understanding of the treatment by consuming both “versions” of the information versus only the formal report. Note, however, that I am not implying that the more casual photo is in any way less biased or subjective than the formal one; the two types merely contain different information that can supplement the other. The viewer may be able to more viscerally understand this part of the “life” of the object, because “informal” documentation can reveal more of the effort, time, and knowledge the conservator expended during treatment. It can serve as a “re-humanizing” juxtaposition to the “formal” report.

12 Narrative Potential

The common juxtaposition of formal “before” and “after” photography can de-emphasize the importance of the decision-making process the conservator undergoes and misrepresent the treatment as effortless, quick, or straightforward. Treatments are almost never any of these things, typically requiring a significant amount of trial and error. The inclusion of photographs that show the conservator bent over the object in concentration, with tools and bottles and jars all around them, reminds the viewer that the process was not a sterile and automatic one, but one that took effort, time, and expertise. These “casual” photographs are not included because of the privileging of different types of information over others: the images perceived as more “scientific” and “objective” are considered appropriate for a formal report, whereas images that are more intimate, personal, and less staged, are deemed inappropriate or irrelevant. However, by not only acknowledging but embracing the subjectivity potential in a photograph, conservators have an opportunity to expand the depth of interaction that they and others have with their reports.

The comparison of formal “before” and “after” photography tells a narrative of transformation between the two states. What is less often shown in official documentation is the infinite number of states the object undergoes during treatment that are captured only in the photographs, if at all.

13 Narrative Potential

Here are six “during treatment” images of the court doll shown in the previous slide. The object goes through a myriad of changes, often photographed multiple times during treatment. These photographs are considered important because they stand as a record of what the conservator has actually done to the object to arrive at the “after” state. However, beyond simply serving as a visual narrative of the conservator’s actions, in effect what the conservator is doing during treatment is creating and then destroying iterations of the object, until they arrive at the final iteration, which they decide to keep. This is not arguing against conservation or claiming that conservation is a destructive act that harms objects. Because these iterations are only preserved in photographs and other images during conservation, these images in effect become stand-ins for the now-destroyed iteration of that object. With any type of image-generating process, the image produced has the ability to become a stand-in for the object itself. In archaeology, this process is particularly likely to happen with field photographs of objects in situ or those that are recently excavated that are later destroyed (because of damage in transit, inability to survive in the new non-burial environment, etc.). The image becomes the only physical trace of the object and therefore the only way of transmitting information about that object into the future.

Conservation photographs are in fact explicitly understood to be potential carriers for meaning or stand-ins. For example, “‘after-treatment’ photographs may be the only record an owner has for insurance claims or appraisals in case of loss or damage. Conservation “during treatment” photography is especially important because it stands as the only record of those destroyed object iterations, and has just as much narrative potential as a side-by-side, direct comparison of a before and after image.

14 The Standardization Conundrum

In addition to the personal bias each conservator brings to the treatment of an object, there are also inherent limitations and biases within the equipment and software used. Many museums are in the process of attempting to standardize their conservation photography protocols to be able to produce repeatable results that can be more easily understood and interpreted across departments. This has proved to be a truly Herculean task, however, because of all of the different variables involved: the methods and techniques utilized by individual conservators can vary tremendously; equipment such as cameras, even when used on similar settings, can produce different results; software functions in a way that requires a certain amount of interpretation of the images, and those interpretations vary between programs.

Even the same conservator, working with the same object, equipment, and software, may produce before and after images that make the object look different. Here is a personal example, photography of a Japanese enamel vase. I set out to create “before” and “after” photos that would be visually as similar as possible, in order to minimize the distractions that differences might create in the narrative I was presenting. To that end, I took a photograph of my equipment setup for the “before treatment” photography so that I could try to replicate the positioning of the same equipment for the “after treatment” photographs. I referenced the

“before treatment” images while shooting the “after” images so I could try to angle the vase in precisely the same way.

15 The Standardization Conundrum

Despite my best efforts, the “after treatment” images’ colors appear less saturated, even after white balancing and exposure correction. I was concerned about the difference in saturation, so in order for the “before” and “after” images to more closely match, I adjusted the “after” photos.

16 The Standardization Conundrum

This was the result. How might the photographs produced in each of these cases affect a viewer’s perception of that object? How might it affect the narrative that is being created? Some conservators specializing in imaging stress that standardization is a lofty goal, but true accuracy in image-making is functionally impossible, and therefore the emphasis should center on the ability to make meaningful comparisons between images (though the quest for accuracy should not be abandoned, merely understood). The issue with these differences is that they are unintentional and difficult to control. There is a risk that unintended variations, especially between “before” and “after” photos, may inadvertently alter the narrative that the conservator means to present, leading the viewer to formulate opinions regarding the treatment that they may not have generated otherwise.

17 The Standardization Conundrum

One essential way to mitigate such misunderstandings is a clear use of metadata. Metadata can give viewers essential context for images, such as who took it, what equipment was used, what the purpose of the photo is, and what, if any, editing was done to the image and why. This information can also be summarized directly in the corresponding treatment report. However, conservators should still consider what their images are communicating if the metadata is not available to give context. Images are sometimes separated from their reports and/or metadata, and this allows viewers to make assumptions about the images that might be otherwise dispelled. It is nonetheless important to accept that a certain amount of interpretation by the viewer of any image is unavoidable. Likewise, the subjectivity inherent within every photograph and treatment is not inherently negative. Conservators bringing their own individual viewpoints to their treatments allows for continued evolution within the discipline. The push towards the standardization of conservation photography does not suggest that each object should be treated exactly the same way, but just as every treatment is highly personalized to the object, the image-making process should be as well. In fact, it is precisely because image-making and treatment are so intertwined that the subjectivity of both should be acknowledged and incorporated into a conservator’s workflow.

18 Current discussions within conservation

Conservators have already begun to consider such theoretical implications as I’ve been discussing here in other areas of conservation. The discipline as a whole has begun to shift away from the traditional narrative of scientific objectivity, acknowledging the impossibility of the elimination of subjectivity and even suggesting such eradication is undesirable. Here are some examples of conservators who are thinking critically about related topics. The recently-created

AIC Imaging Working Group, a cohort of imaging and conservation professionals, has begun to seriously consider a number of concerns I have outlined here, including what functions conservation images serve. This is an exciting development that proves that many in the field have been thoughtfully considering these issues for some time.

I recommend signing up to be notified about upcoming meetings for this group if you are interested in these topics.

19 Preliminary Recommendations

Conservators should research and be aware of the limitations and potential biases inherent within the equipment and software they are using, the institutions for which they work, and themselves (due to their schooling, societal influences, geographical location, etc.). Moreover, I believe it is important to try to articulate these biases in writing, to create a living document that can serve as a reference. Once these underlying attitudes have been articulated, the process that conservators undergo before photographing an object should be elucidated, also in writing, in order to force the conservator to express these typically unspoken considerations. The conservator should formulate their goals for photodocumentation as well as a list of questions they want to answer through photography (and afterwards, they can indicate whether these questions were answered). What is the driving force behind each decision that has been made? Why has particular software and equipment been chosen? How is the treatment of the object affected by its status? The conservator should strive to be as honest as possible in the answers to these questions. The answers might also help the conservator better respond to questions relating to their decision-making process and may change their opinion on what information should be included in a report (including the photodocumentation) to better assist future practitioners if and when retreatment becomes necessary.

A “Documentation” section should be standard in every conservation treatment report. This section should include information that may now be only included in photographs’ metadata, such as the type of camera used, as well as information that is not yet common to include in every report (type of lights used, diagram of lighting setup, alterations made to photographs). Modern technology allows for the creation of huge numbers of images in a very short time, but more is not always better; a smaller number of clearly labeled images with impeccable metadata is much more useful than mass quantities of disorganized ones.

If conservators take the time to think these issues through and decide how they are going to incorporate them into their workflow, they can streamline the solutions so it does not add significantly to the time it takes to create adequate documentation. I recognize that these recommendations may not seem to be worth the time and effort they would take to implement, but as previously discussed, documentation is a form of treatment, and should not be viewed as something to complete hastily after the “real work” is done, but as a legitimate part of the conservation process.

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**Digging Into Imaging:
Conservation Photo-Documentation through the Lens of Archaeological Theory**

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SAADA

South Asian American Digital Archive

1900 Market Street, Fl 8
Philadelphia, PA 19103
e: info@saada.org
t: 215-259-8055

13 years of documenting, preserving, and sharing stories of South Asian Americans



958,086+

visitors from around the world to the website

4100+

items in the largest publicly accessible archive of South Asian American history

Dozens of major media features, including:

The New York Times



The Atlantic



Cited in books and journal articles globally by scholars, journalists, artists, activists + more

Partnerships with archival institutions around the country, including the National Archives, University of Pennsylvania, Stanford University, New York University + many more



More than **150** events, presentations, and lectures at venues across the country

saada.org



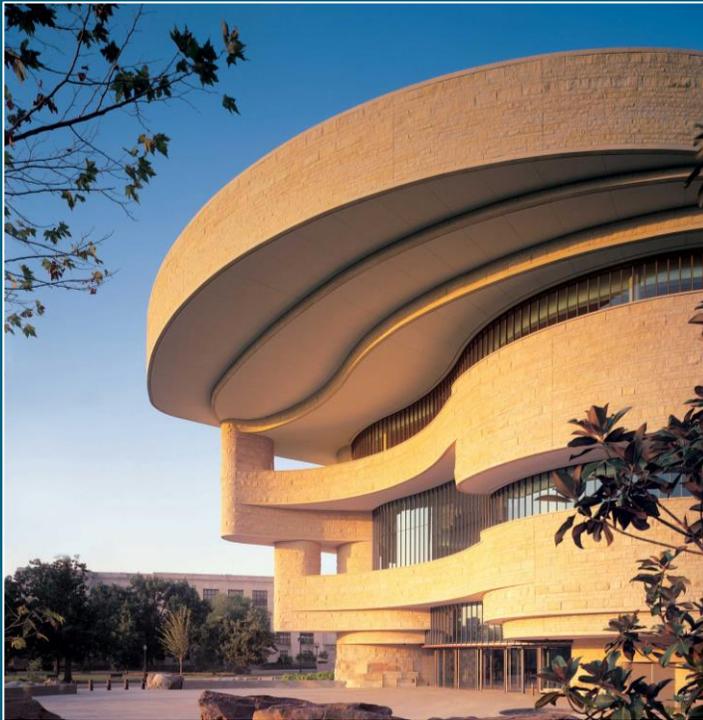
NATIONAL
MUSEUM
of the
AMERICAN
INDIAN

Documenting Cultural Care

Kara Lewis and Emma Noffsinger

NATIONAL MUSEUM OF AMERICAN INDIAN

Exhibits at the National Museum of American Indian in Washington D.C.



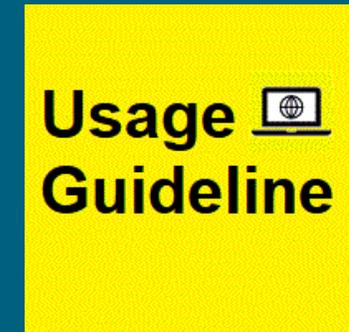
Exhibits at the George Gustav Heye Center in New York City



Collections Housing at the Cultural Resources Center in Suitland, MD.



WHAT IS CULTURAL CARE?



Sensitivity:	<i>Photography/Image</i>	<i>Care and Access</i>		<i>Usage</i>
	<input type="checkbox"/> Permission Required to Photograph/Image	<input type="checkbox"/> Care/Access: Clan/Society Member	<input type="checkbox"/> Menstrual Guideline	<input type="checkbox"/> Permission Required for Exhibit/Publish/Web
	<input type="checkbox"/> Do Not Photograph/Image	<input type="checkbox"/> Care/Access: Tribe/Community Member	<input type="checkbox"/> Pregnancy Guideline	<input type="checkbox"/> Do Not Exhibit/Publish/Web
	<input type="checkbox"/> Limit Access to Photo/Image	<input type="checkbox"/> Gender Care/Access: Female	<input type="checkbox"/> Limit Physical/Visual Access	
		<input type="checkbox"/> Gender Care/Access: Male	<input type="checkbox"/> Special Care Guideline	
		<input type="checkbox"/> Gender Handling: Male	<input type="checkbox"/> Do Not Disturb	
		<input type="checkbox"/> Gender Handling: Female		

SENSITIVE DATA - BEFORE

- Ad-hoc, written in notes
- Confusion over where to find data
- Inconsistent levels of detail
- Just have to know it to exclude info from reports
- Extra time researching before publishing records



PHASE I: EVALUATE

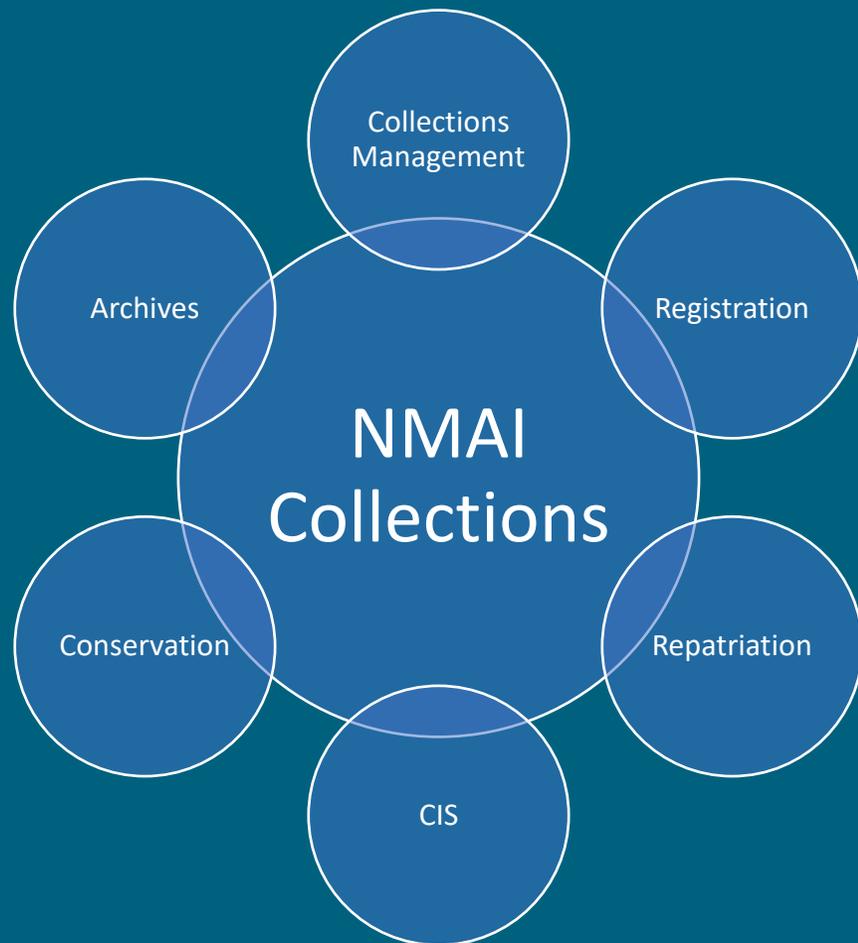


Dr. Jennifer Shannon

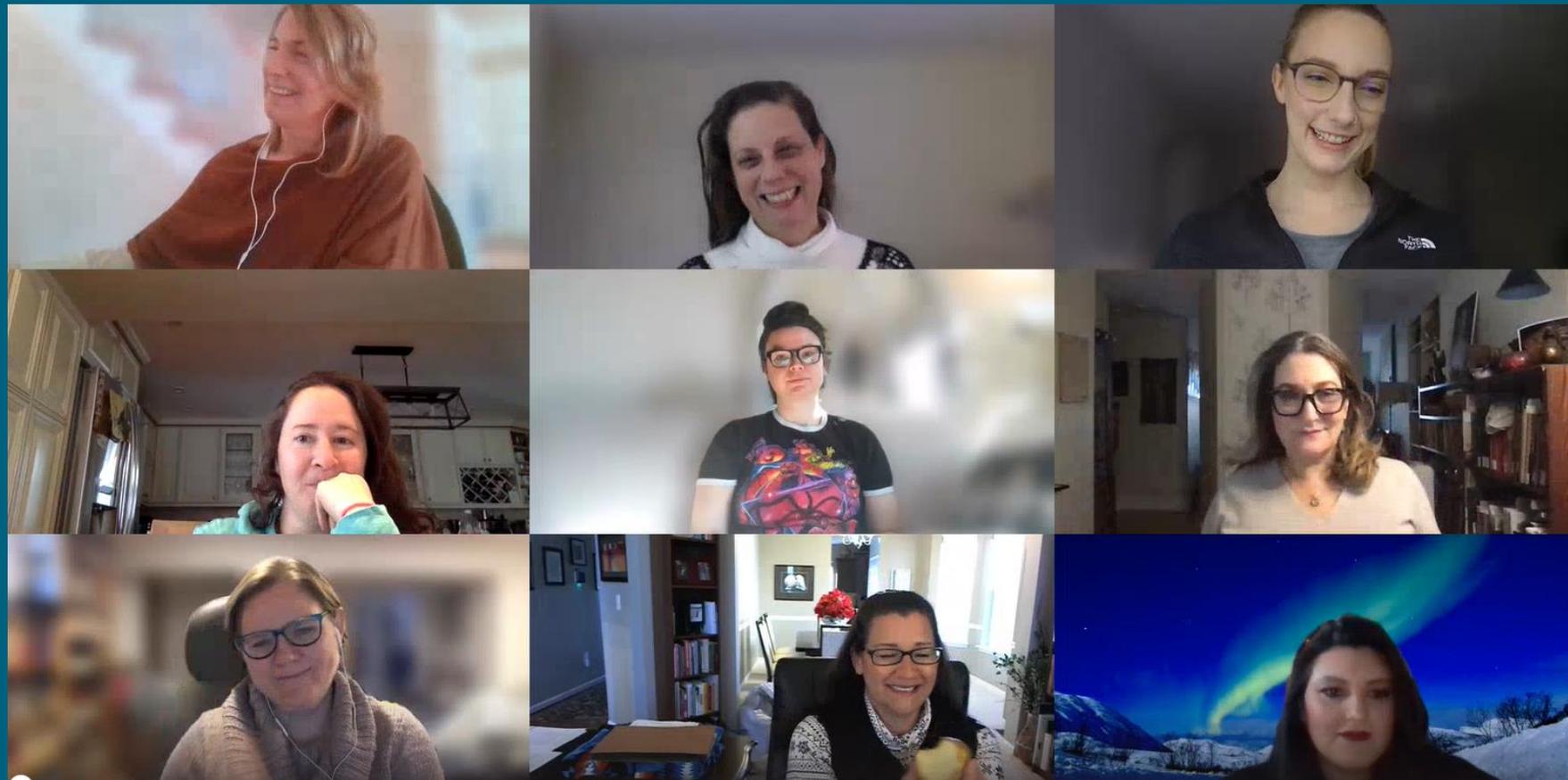
PHASE 2: DEVELOP TOOLS & PROCESS

The screenshot displays a software application interface for managing rights records. The top ribbon contains tabs for File, Home, Edit, View, and Tools. The File tab is active, showing options like New Record, Cancel, Previous, New, Additional, View, Sort, Reports, Check Spelling, All Records, Clear, Add Record, Current Record, and Invert. The main area shows a record for "[Gender Handling: Female] Gila River Indian Community, November 2013" with a count of 462. Below this, there are fields for Right Category (Care and Access), Right Type (Gender Handling: Fema), Right Status (Confirmed), and Other Number. The interface also includes sections for Owners, Managers, and Conditions, each with a text input field and a link icon.

PHASE 3: DECISION MAKING



PHASE 4: TRAINING



TRANSPARENCY AND RESPONSIBILITY

- We want to be transparent and publish as much as possible
- We also need to be responsible about the guidelines we have received



PUBLISHING

NATIONAL MUSEUM of the AMERICAN INDIAN

< Return to Search Results

Drum (Image withheld)



Usage Conditions Apply

Culture/People	Ho-Chunk (Winnebago)
Object Name	Drum (Image withheld)
Media/Materials	Wood, hide
Techniques	Stretched
Object Type	Ceremonial/Ritual items
Place	Wisconsin, USA
Collection History	Collection history unknown; purchased by MAI from an unknown source in 1948.
Catalog Number	211313
See related items	Ho-Chunk (Winnebago) Ceremonial/Ritual items
Contact Us	Have a concern, a correction, or something to add? Contact us: https://nmai.si.edu/collections-statement

National Museum of the American Indian, Smithsonian Institution

**Do not assume all information is accurate.*

Image withheld due to Cultural Sensitivity

Catalog Number: 211313.000

Object ID: Drum **Count:** 1

Title:

Creation Date:

Culture: Ho-Chunk (Winnebago) **Country:** USA

State: Wisconsin **County:**

City/Town: **Island Name:**

Site Name: **Provenience:**

Materials: Wood > Wood **Techniques:** General: Shaped/molded > Stretched
Hide/leather > Hide

Artist Name:

Acquisition Source:

Method and Date: Museum Purchase/Purchased; 1/1/1948

Information from Catalog Card: *Data withheld due to cultural sensitivity*
SITE INFORMATION: from Catalog Card : Wisconsin
CULTURE INFORMATION: Winnebago

211313.000

CollectionsSearchCenter

learninglab.si.edu/resources/view/4748178#more-info

Drum (Image withheld)

SOURCE: National Museum of the American Indian

OBJECT TYPE: Drum (Image withheld) > Ceremonial/Ritual items

OBJECT NAME: Drum (Image withheld)

MEDIA/MATERIALS: Wood, hide

TECHNIQUES: Stretched

COLLECTION HISTORY: Collection history unknown; purchased by MAI from an unknown source in 1948.

CONTACT US: Have a concern, a correction, or something to add? Contact us: <https://nmai.si.edu/collections-statement>

KEYWORDS: Ritual items

PLACES: USA > Wisconsin
Place: Wisconsin, USA

CULTURE: Nations of North America > Woodland culture > Ho-Chunk Indians > Native Americans > Great Lakes

Additional Resource Information

Record Link: <https://nmai.si.edu/collections/view/object/211313000>

See related items: Ho-Chunk (Winnebago)

See related items: Ceremonial/Ritual items

Record ID: 211313.000

Using Number: 1131313

Barcode: 211313.000

Record Information

The resources in the Smithsonian Learning Lab are contributed by museums, libraries, and archives from across the Smithsonian. We are committed to making it possible to share information for your use. If you spot an error or have a question about this resource, please contact us and we will pass it on to further research and review.

Drum (Image withheld)

CULTURE/PEOPLE: Ho-Chunk (Winnebago)

OBJECT NAME: Drum (Image withheld)

MEDIA/MATERIALS: Wood, hide

TECHNIQUES: Stretched

OBJECT TYPE: Ceremonial/Ritual items

PLACE: Wisconsin; USA

CATALOG NUMBER: 211313

BARCODE: 211313.000

SEE RELATED ITEMS: [Ho-Chunk \(Winnebago\)](#)
[Ceremonial/Ritual items](#)

DATA SOURCE: National Museum of the American Indian

View Full Record

Print

Share

Contact Info

Resource Link

Add to My List

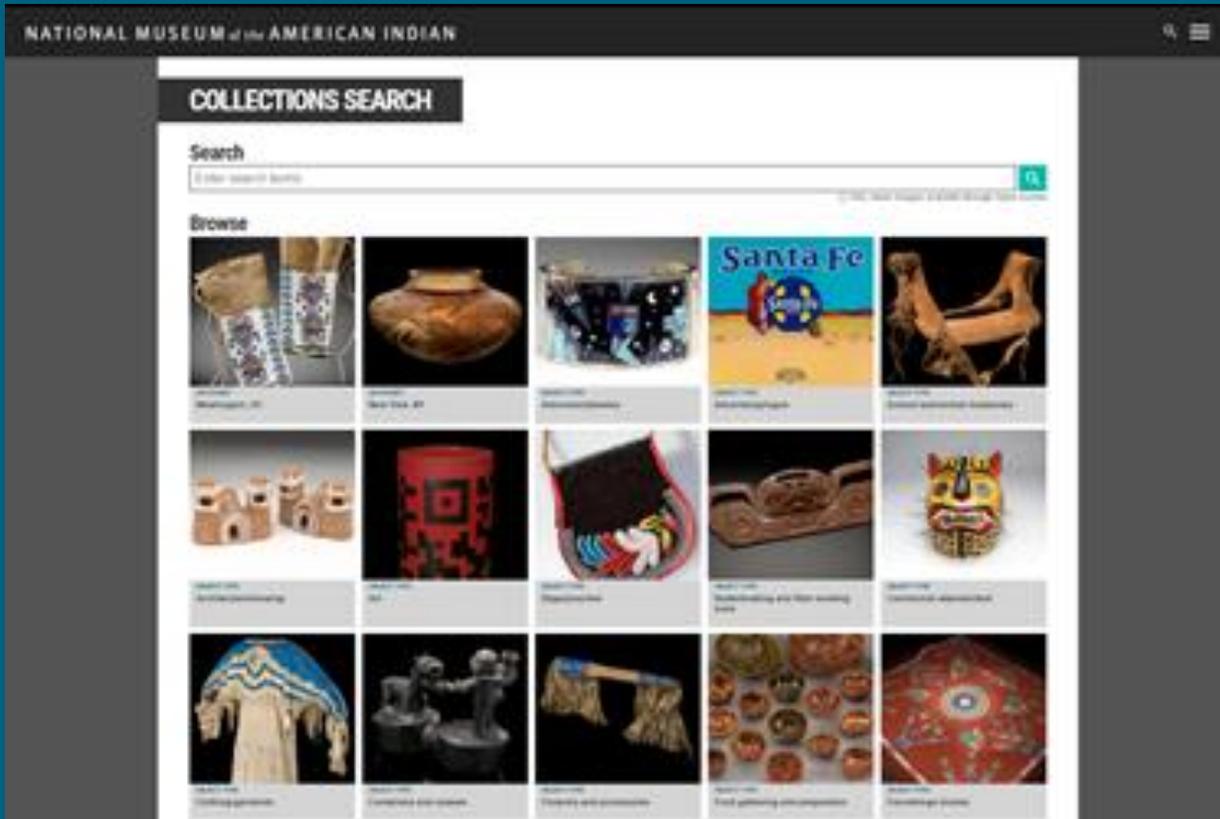
211313

Square drum used in moccasin game
Winnebago

Wisconsin

Purchase

IMPACT



Contact Us

Have a concern, a correction, or something to add? Contact us: <https://nmai.si.edu/collections-statement>

- In January 2020, increased our records online by 100,000.
- After more research, will put rest of archaeology up by end of 2021.
- Be open and clear about process

Statement on Online Collections and Culturally Sensitive Collections

The National Museum of the American Indian (NMAI) makes its collections information widely accessible by publishing collections online. Because the museum's collections include some objects, images, and information that should not be shared publicly, records for these materials may be presented without images or with limited information.

As part of the museum's commitment to Native/Indigenous constituencies, the NMAI complies with restrictions regarding the public presentation of images and information communicated by authorized Native/Indigenous community or tribal representatives. The NMAI uses a conservative approach in publishing collections where potential cultural sensitivities may exist. For both documented and suspected cultural sensitivities, the NMAI withholds object images, culturally protected information, and historic photos of culturally sensitive subjects, and instead publishes only textual information.

The museum has taken great care to ensure that only materials appropriate for public audiences are included in its online offerings. If you believe that the NMAI has published an image or information that should be restricted, send details to nmaicollections@si.edu.

The NMAI responds to notifications at this address within two business days. If the NMAI confirms that the image or information was published in error, the image or information will be removed from Smithsonian websites as soon as possible.

Consideration and action on other requests may take longer and may involve consultation with recognized cultural authorities, such as Tribal Heritage Preservation Officers, religious and cultural leaders, and tribal government officials. During this process, the museum may temporarily remove images and information from Smithsonian websites. The museum is committed to informing notifiers of progress and addressing issues within 30 days.

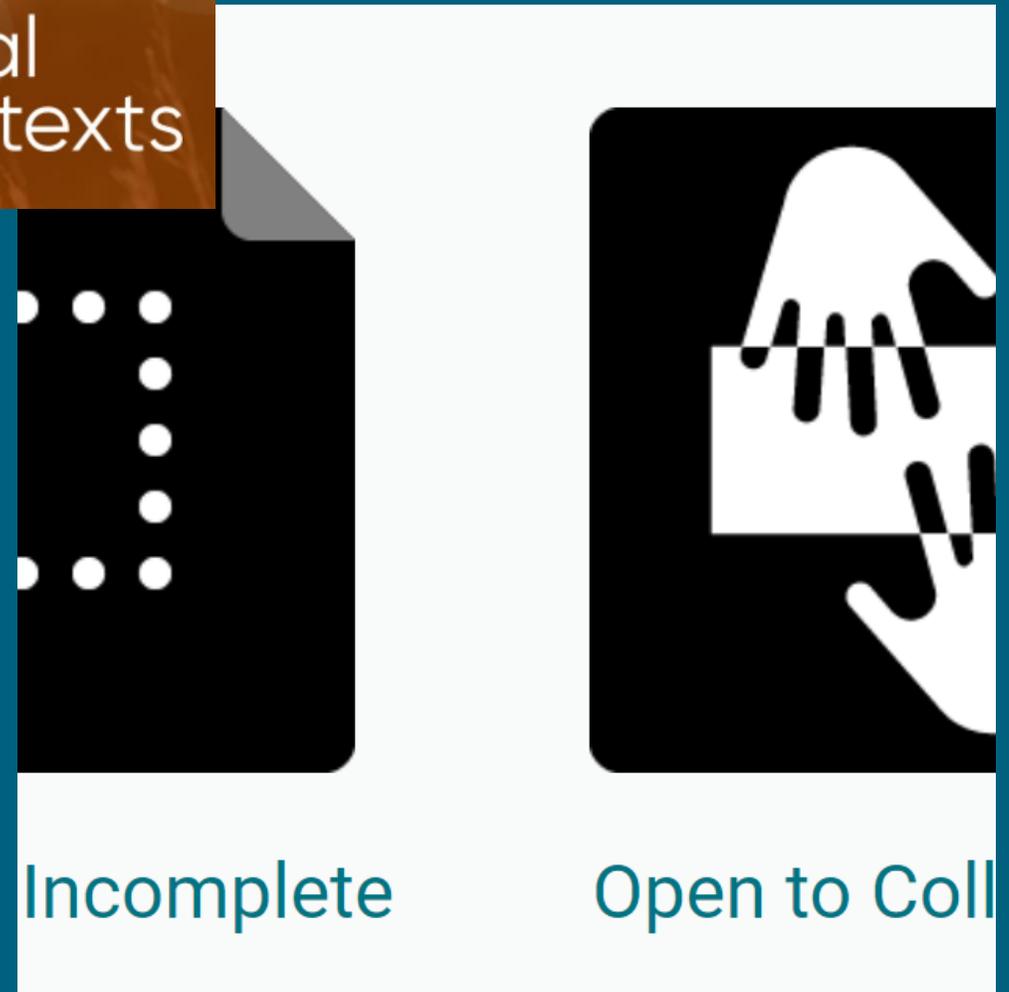
Send information or corrections related to the museum's online collections to nmaicollections@si.edu.

For questions not concerning online collections, visit the [Contact page](#).

NEXT STEPS



- Developing additional Cultural Institution notices
 - Standard guidance to clarify practice
 - TK Labels eventually
- Fit process into other workflows
- Clarify roles at beginning of each consultation



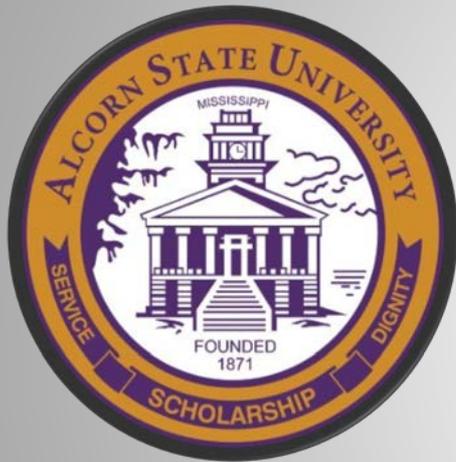
Questions/comments

Kara Lewis, lewiskm@si.edu

Emma Noffsinger, noffsingere@si.edu noffsingere@si.edu

<https://americanindian.si.edu/explore/collections/search>

**PRESERVING THE CULTURAL
HERITAGE TO INSPIRE AND
ENGAGE THE FUTURE
GENERATIONS AT
ALCORN STATE UNIVERSITY**



Dr. Blanche Sanders
Dean of University Libraries
Alcorn State University

WHAT DO ALL THESE CELEBRITIES ALL HAVE SOMETHING IN COMMON?



Samuel Jackson



Oprah
Winfrey



Phylicia Rashad



Tony Morrison



Michael Clarke Duncan

They are all intellectual and successful products of HBCUs!

- They have walked on the campuses and have set grass roots for future generations.
- Now, this legacy has to be preserved to inspire and engage others to understand social justice and equality that has played a major role in fostering the academic success of students of color in obtaining bachelor's and graduate degrees.

HISTORICALLY BLACK COLLEGES AND UNIVERSITIES

Today, there are

107 Historical Black Colleges and Universities

with more than

228,000 students enrolled.

56 institutions are under Private Control

51 are Public Colleges and Universities

AMONG THOSE INSTITUTIONS, ALCORN STATE UNIVERSITY



Alcorn is the oldest public historically black land-grant institution in the United States and the second-oldest state-supported institution of higher learning in Mississippi.

THE HISTORY OF ALCORN STATE UNIVERSITY

- ◉ Alcorn University was founded in 1871 as a result of the people of Mississippi's efforts to educate the descendants of formerly enslaved Africans. It was named in honor of the sitting governor of Mississippi, James L. Alcorn.
- ◉ Alcorn is situated in Claiborne County, seven miles west of Lorman, 80 miles south of the capital city of Jackson, 45 miles south of Vicksburg, and 40 miles north of Natchez. The site was originally occupied by Oakland College, a school established by Presbyterians in 1828; the state of Mississippi purchased the Oakland campus for \$40,000 and named it Alcorn University. Hiram R. Revels resigned his seat as a United States senator to become the University's first president. The state legislature provided \$50,000 cash annually for the University's first 10 years to support its establishment and overall operation. Additionally, 30 acres of land were sold for \$188,928; Alcorn received three-fifths of the proceeds, or \$113,400. This funding was used for Alcorn's agricultural and mechanical components.

(www.alcorn.edu).

THE DESCRIPTION OF PROJECT FOREVER STORIES TO BE TOLD

- ◉ The mission of Alcorn State University is to celebrate a rich heritage with a diverse student and faculty population; with an emphasis on intellectual development and lifelong learning through the integration of diverse pedagogies, applied and basic research, cultural and professional programs, public service and outreach and while providing access to globally competitive academic and research programs. Therefore, it is imperative that this history be preserved and accessible to the local, state, and national communities.

THE MAIN PRIORITIES OF THE PROJECT:

- 1. Promote the support the mission of the institution
- 2. Preserve the history and culture of the institution and communities we serve
- 3. Provide access to our heritage collections
- 4. Promote networking, collaboration, and sharing the collections among HBCUs.

THE DESCRIPTION OF PROJECT

- ◉ This collection provides a unique look at the campus from a virtual perspective of the faculty, staff and students who were employed and reside and who helped make the university what it is today. It also expands the visibility of the University by promoting access to digital resources online for researchers.
- ◉ Therefore, this historical legacy has created a collection of documents that portrays the activities of the facts and figures of the historical development. This collection consists of yearbooks and college catalogs, with a continuation effort of digitizing the history books, alumni publications and civil rights events.

DIGITAL REPOSITORY STATISTICS

From the inception of the project, 2018, we have digitized over 42 catalogs and yearbooks; with in-house staff and students.

The statistics reflects over 70,554 users have viewed the collection.

Preserving these collections will foster relationships for future research to educate and develop learning environments that promote the study of cultural diversity, African American Studies, and other related disciplines.

REFERENCES

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Alcorn State University

Lorman, MS

Partners A-K

- ALCORN STATE UNIVERSITY
- AMITE COUNTY HISTORICAL AND GENEALOGICAL SOCIETY
- BEAUVOIR: THE JEFFERSON DAVIS HOME AND PRESIDENTIAL LIBRARY
- BLUE MOUNTAIN COLLEGE
- CAMP VAN DORN



Alcorn

State University

Alcorn State University, a Historically Black

Type of Institution: Academic Library



PRESIDENT'S HOME



DORMITORY No. 2

Page fourteen

Alcorn's WHO'S WHO in American Universities and Colleges



Left to right: Willie Coltrane, Social Science; Charles Keller, Biology; Joseph Lloyd, Social Science; Henry W. Bates, Health and Physical Education; Elementary Louie B. Curtis, Chemistry; Fernie Miller, Business; Barbara Jones, English; Adelia Barnes, English; Barbara Alexander, Business; Stella Elliott, Latin; Helen C. Smith, Agriculture and Science; Thelma Belden, Chemistry; Charles Scott, Biology; Charles Christian, Social Science; Virginia Linton, Elementary; Willie J. Corrie, English; Bernice Ashley, Biology; John Henry Rowan, Jr., Agriculture.



Left to right:
Thomas Belden
Mary Watkins
John M. Smith

Not shown:
Veronica Linton
Gertrude Ashby
Willie J. Corrie

Alpha Kappa Mu



DR. LEVI JOHN ROWAN, D. S., Ph. D.

Division of Education



Advanced Typewriting Class



Business Machines Class

Adm. officers



Recreational Leadership Class



MADORA AMANDA AMMONS, B. S., West

"The secret of being lovely is in being lovely; and the secret of being lovely is in being unselfish."

College Progressive Forum Student; Y. W. C. A. West State; College Hospital '24; Chairman Y. W. C. A. Business Committee; 2nd Secretary of the Class of '26. It is impossible to sketch the character of one so admirable in a space so limited. Such a calm, cool, and lovely personality is too dear for ordinary words to portray. During each scholastic year, she has been with us, oak and oak in the winter of despair and in the summer of hope, love and cheer. She is destined to be a first-class nurse. For her to teach the sick means much to all who know her. She is so kindly and yet so innocent in bearing that no one wonders why Charles fell for her. In fact, they fall for each other. They seem to be so well matched that everybody hopes to see them glide smoothly down the stream of time to rest in peace with the fathers.

We hope that the golden transport of supreme happiness may gather her through the stem realities of life.



Thank
you





THIS
IS
DENAINA
ANWAT
EYNENA

ANCHORAGE MUSEUM
AT RASMUSON CENTER

NO PARKING
PASSENGER
LOADING
ZONE

ANCHORAGE MUSEUM





ALASKA IS
FREZZY







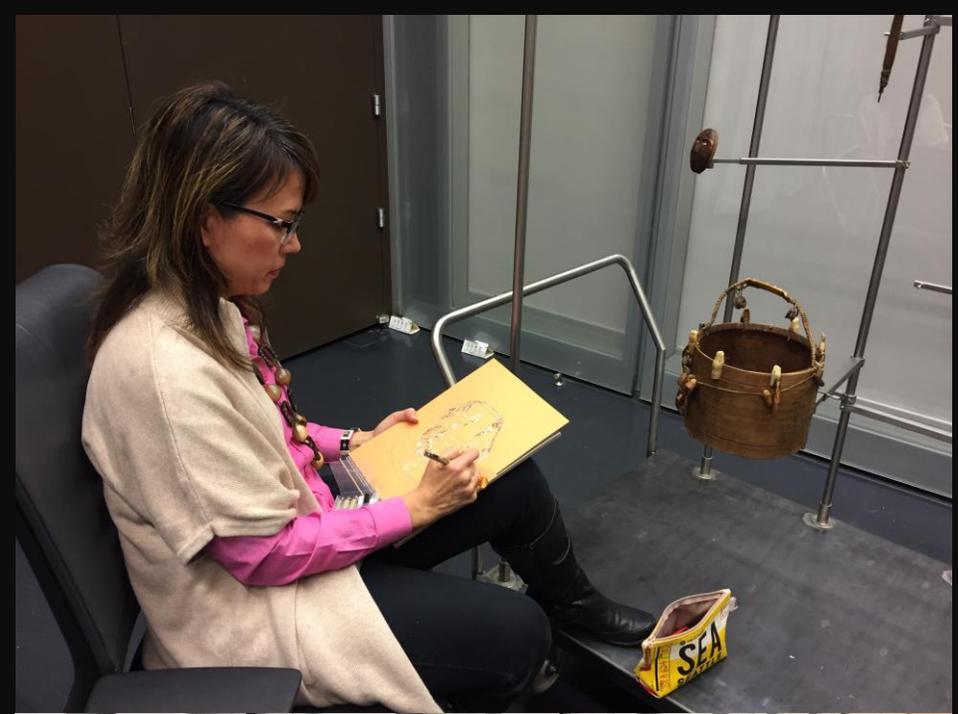
Urban Intervention: Skate Art
Indigenous teens connect to material collection through personalizing their own skate decks.



Urban Interventions: Street Art



Susan Ringstad Emery



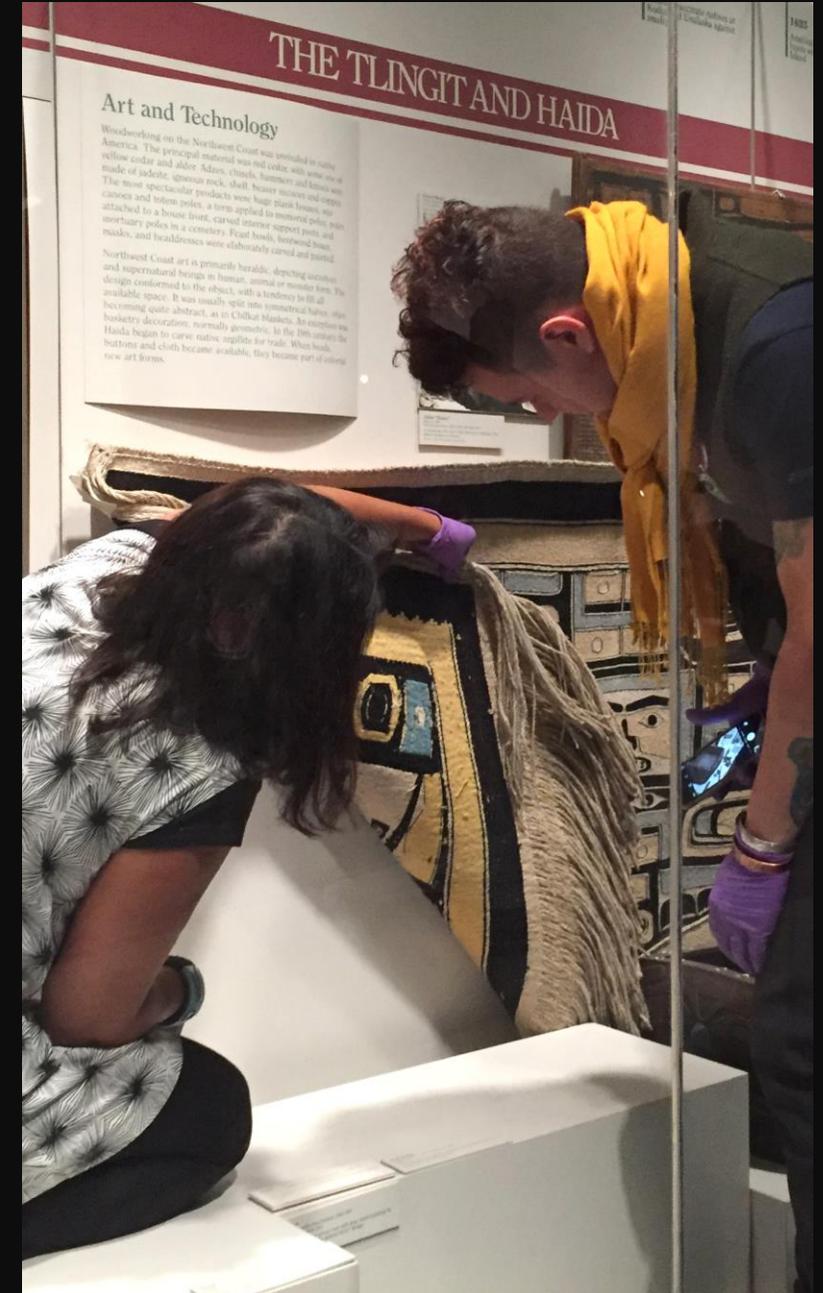
Joan Kane



Allison Warden



Ricky Tagaban



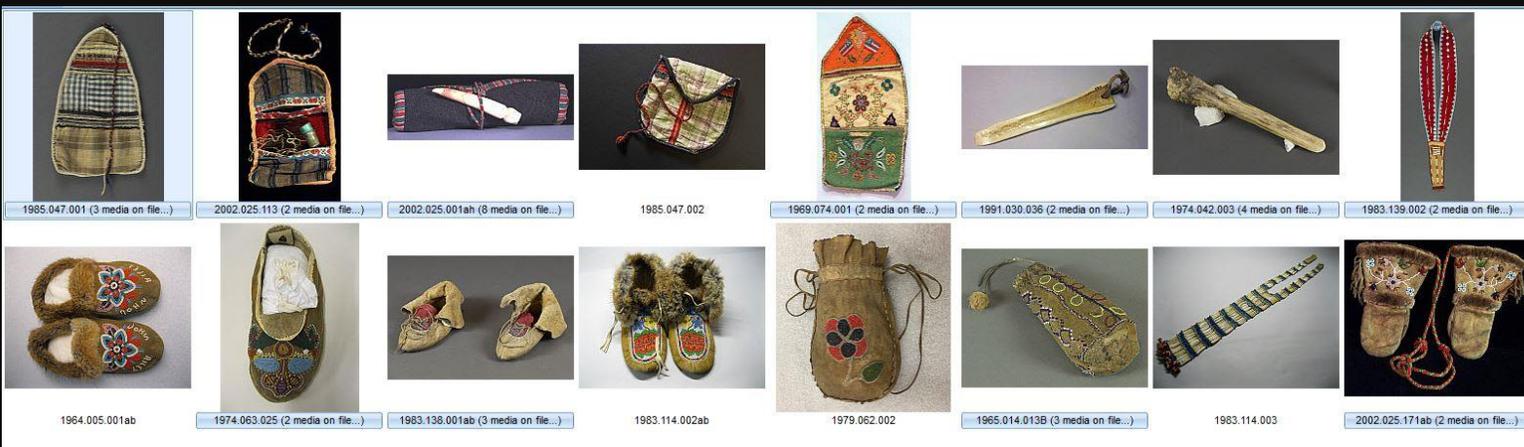














Viernes 7 de Diciembre

Grupo Niños | Grupo Rosy

- Super Monstruo-
- Escritura
- Carta #2 Como se escribe
- Preventas #13
- Veritas #4 + 11
- Carta #53
- Tuqueses
- St. Geronimo

$$\begin{array}{r} 12 \\ 18 \\ 15 \\ 10 \\ 4 \\ \hline \end{array} + \begin{array}{r} 14 \\ 20 \\ 5 \\ 39 \\ \hline \end{array} =$$

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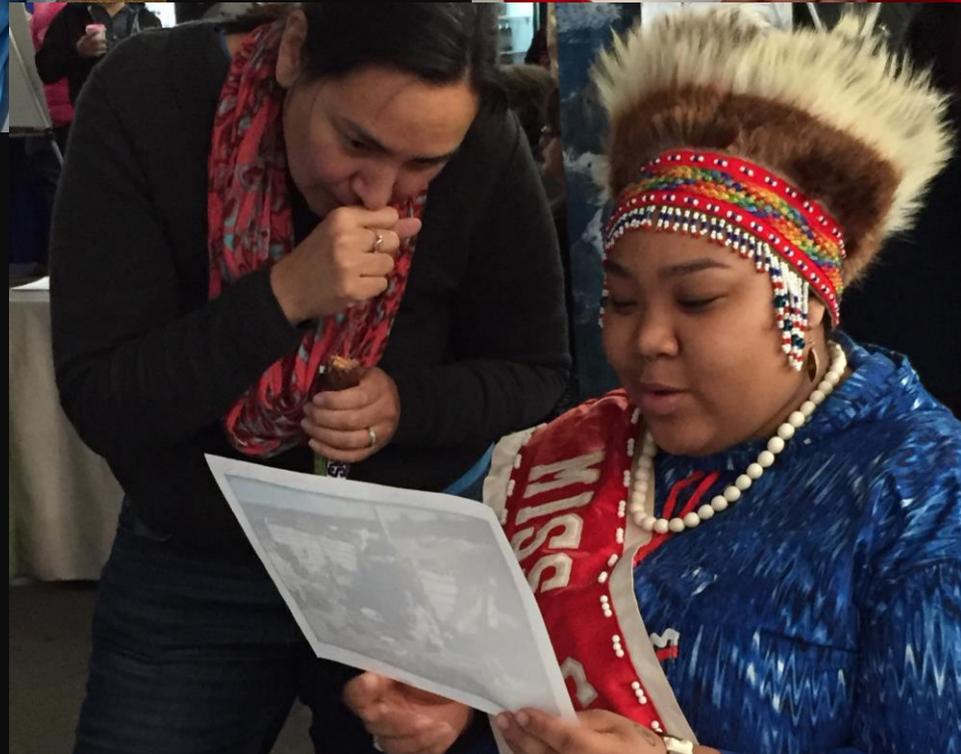
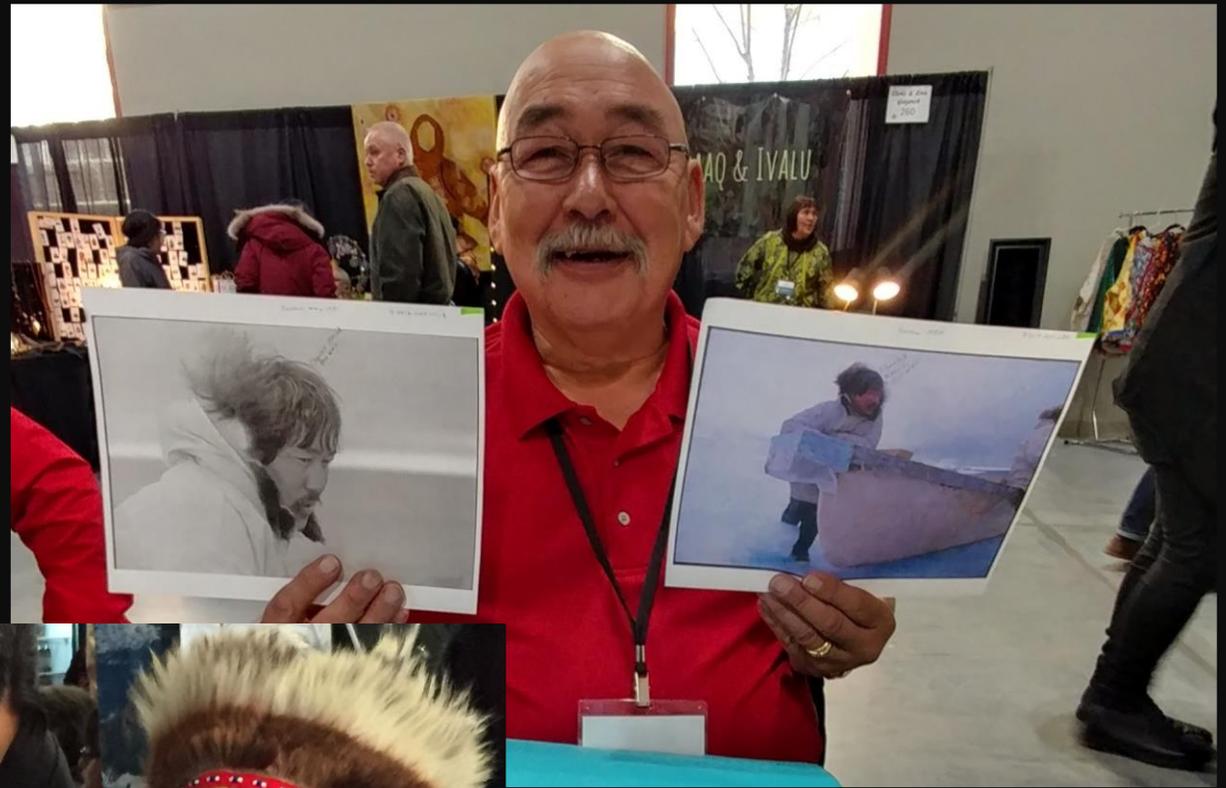
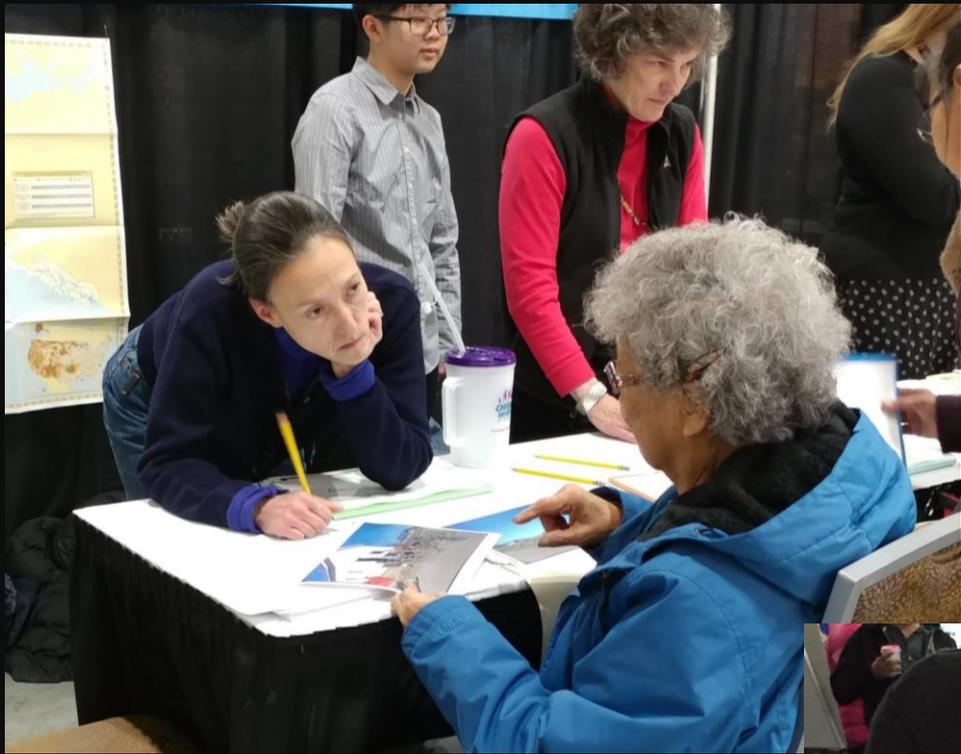
Preschool

SCIENCE

Ancient World
ever true
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In this
where the
room







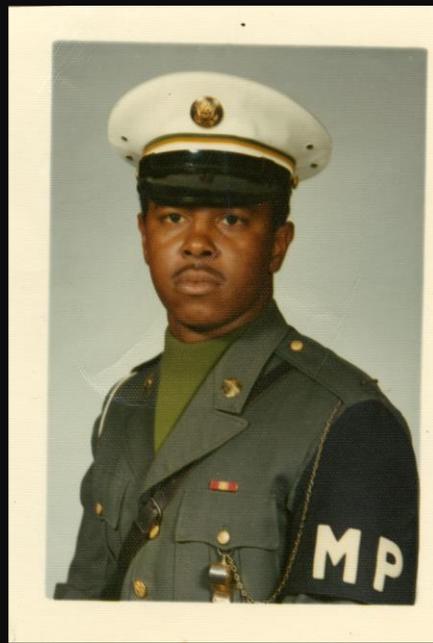




Community Outreach Archivist

- ❖ Telling more stories of our place through Museum's archives & archival practices
- ❖ Bringing missing stories into the archives & connecting with diverse communities
- ❖ Ensure public space in archives is welcoming and multi-use





Images are from Ed Wesley's personal collection, which he is donating through the efforts of the Murdock archivist. He is one of 18 Alaskan interviewees for The HistoryMakers oral history archive.





Nay'dini'aa Na' Kayax' (Chickaloon Native Village)

Athabaskan Nation



Images of Chickaloon in the Anchorage Museum collections



Projects were supported by The Andrew W. Mellon Foundation, CIRI Foundation, Murdock Charitable Trust, Anchorage Museum, Alaska State Council on the Arts, Surdna Foundation, Qanirtuuq, Inc., and Smithsonian Arctic Studies Center

Contact Information for the projects presented
Janet Northey jnorthey@anchagemuseum.org
Monica Shah mshah@anchagemuseum.org



ABOUT THE ANCHORAGE MUSEUM

Through a combination of art and design, history, science and culture, the Anchorage Museum creates a rich, deep understanding of the human experience and offers something for everyone.

The Anchorage Museum sits on the traditional homeland of the Eklutna Dena'ina. The museum is committed to recognizing and honoring the land, culture and language of the Dena'ina people. We recognize and respect the continuing connection, by Alaska Native people and all Indigenous people, to the land, waters and communities.

Mission

The Anchorage Museum connects people, expands perspectives, and encourages global dialogue about the North and its distinct environment.

Major Projects: <https://www.anchoragemuseum.org/major-projects>

The Anchorage Museum resides in a North that is pivotal to the world — not a frontier, but a horizon. Poised in the North and at the edge of the Arctic, the Anchorage Museum is the venue for sparking ideas, active investigation and dialogue.

Land Acknowledgement

This is Dena'ina eInena.
Anchorage is Dena'ina homeland.

Land Acknowledgement is a formal statement recognizing the Indigenous people of a place. It is a public gesture of appreciation for the past and present Indigenous stewardship of the lands that we now occupy.



Land Acknowledgement opens a space with gratefulness and respect for the contributions, innovations, and contemporary perspective of Indigenous peoples. It is an actionable statement that marks our collective movement towards decolonization and equity.

<https://www.anchoragemuseum.org/major-projects/projects/land-acknowledgement/>

SEED Lab

SEED Lab supports creative responses to climate change and envisions sustainable futures for Anchorage and the globe.

It happens here. Climate change is significantly impacting Alaska. SEED Lab is a space and an effort to create conversations and actions; individual and collective responses to inspire positive visions for tomorrow. We connect people and ideas and reconnect to the natural world.

<https://www.anchoragemuseum.org/major-projects/projects/seed-lab/>





ABOUT THE ANCHORAGE MUSEUM

Polar Lab

We know that the Northern environment is compelling and that the museum has a key role to play in highlighting the compelling voices and places of the North, through convening people and curating conversations.

With our Polar Lab program, we work with multidisciplinary, traditional and nontraditional researchers, including contemporary artists who conduct research in the field through long-term residencies.



The Anchorage Museum consistently engages with artists and other creative practitioners to support their research and practice and works to curate these opportunities inside the Museum and outside the Museum, out in the community, outdoors, and across the globe. Creative projects take many forms, from field or archival research, to conceptual works, performances, interventions, films and new media. We are interested in examination of relevant issues impacting Northern communities and their futures. We work with artists from Alaska and from around the world.

<https://www.anchoragemuseum.org/major-projects/projects/polar-lab/>

North x North

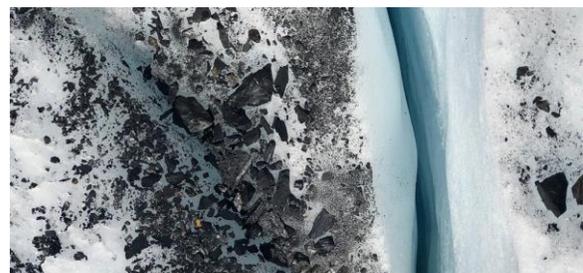
The North x North festival celebrates connection, creativity, imagination and innovation across the Circumpolar North and convenes people worldwide for a discussion about possible futures. The festival is organized by Northerners with a collective vision of sustainability, livability and wellbeing and creativity for the North. It offers participants the opportunity to build upon a rich history while envisioning a promising future. Innovators from across Alaska, the U.S. and the Arctic gather to collaborate and celebrate the North through knowledge, design, film, music, food, literature, art, governance and business.



<https://www.anchoragemuseum.org/major-projects/projects/north-x-north/>

LANDSCAPES OF CHANGE: February 17-19, 2021

The Anchorage Museum hosted a virtual international convening for museum professionals. Through presentations and conversation, in multiple sessions over three days, we examined the relevance of museum art collections to compelling issues such as climate change, the environment and decolonization and Indigeneity. Together, we discussed ways to connect to communities and to each other.

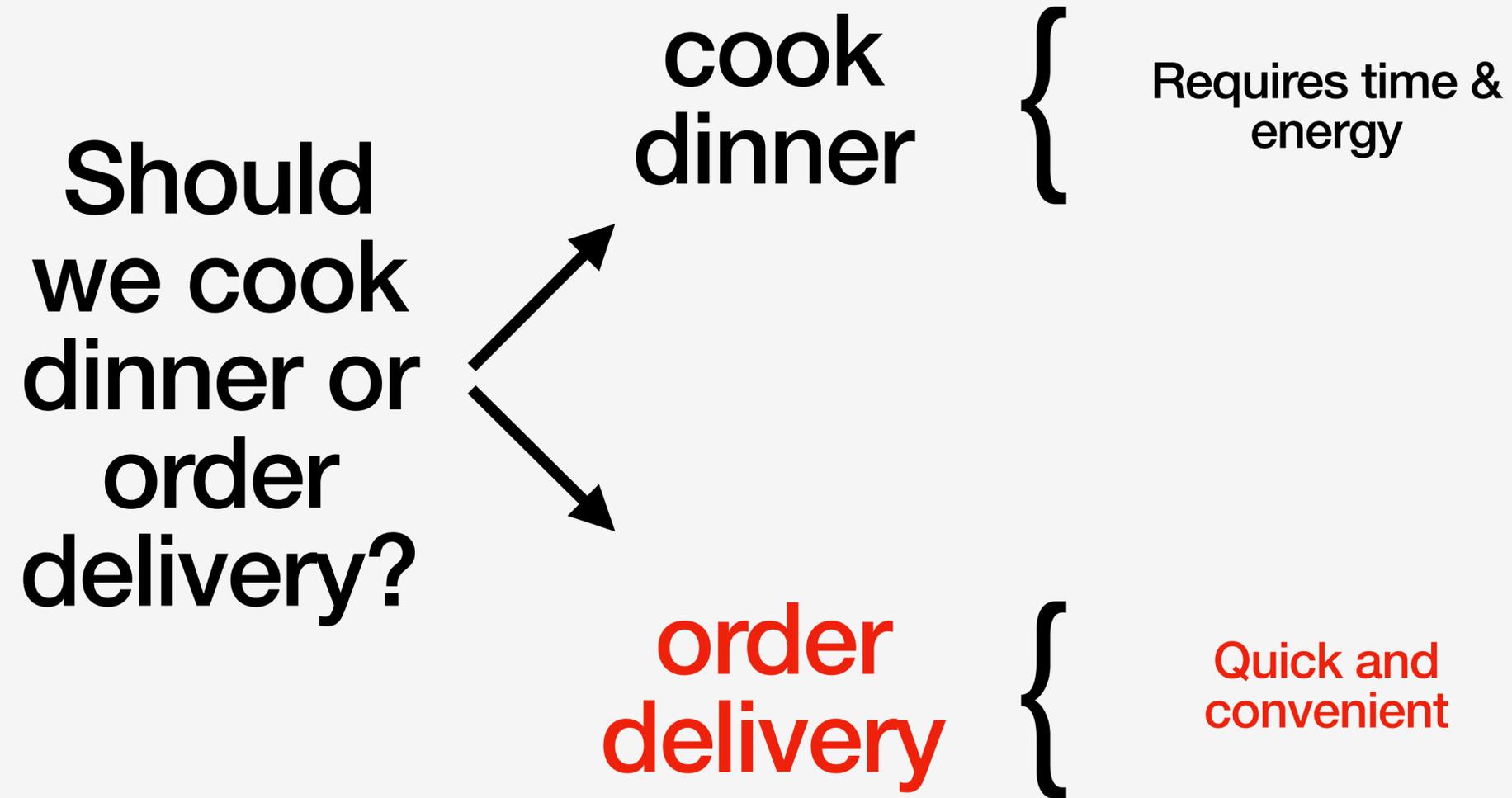


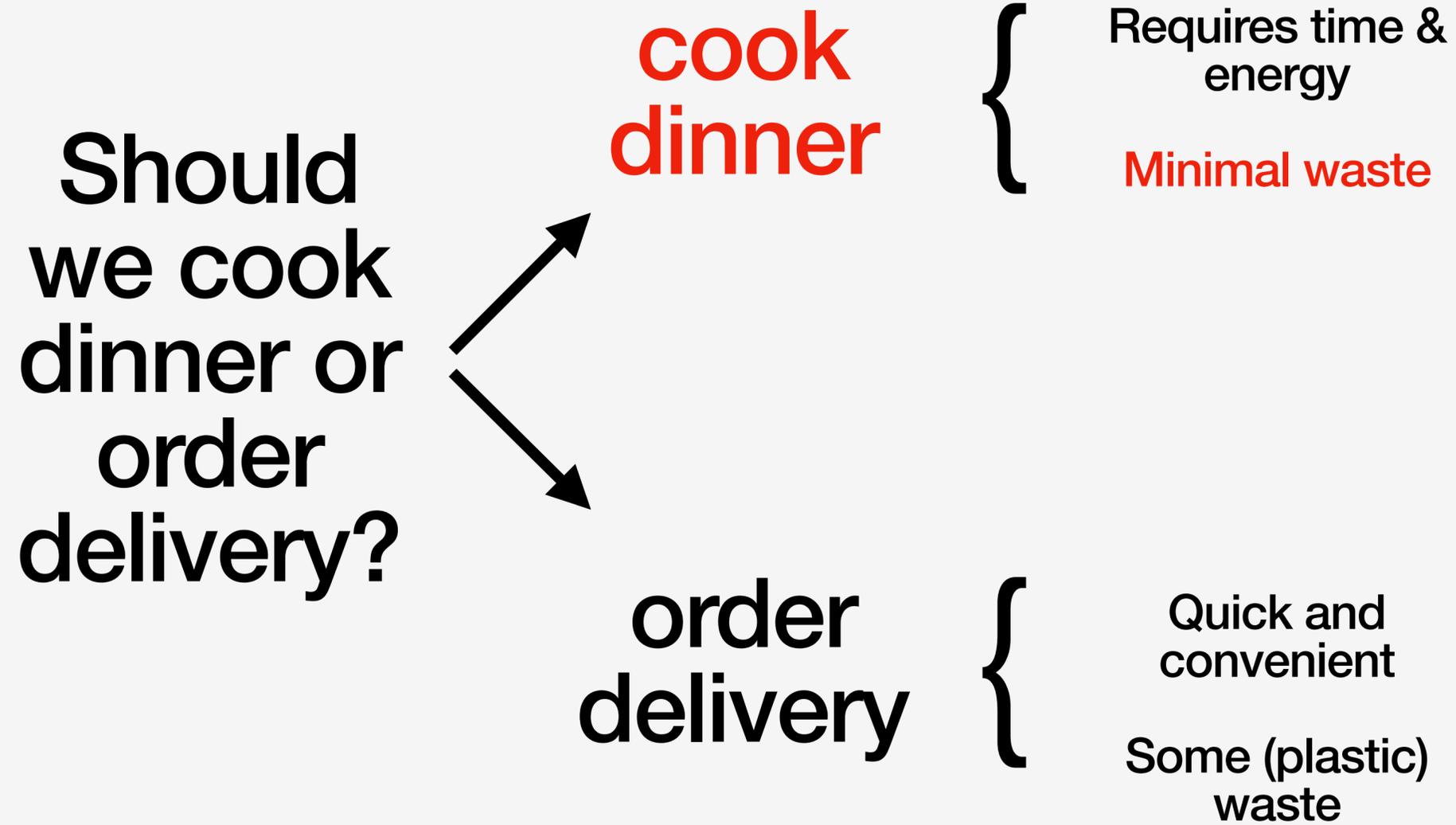
<https://www.anchoragemuseum.org/major-projects/projects/landscapes-of-change-conference-2021/>

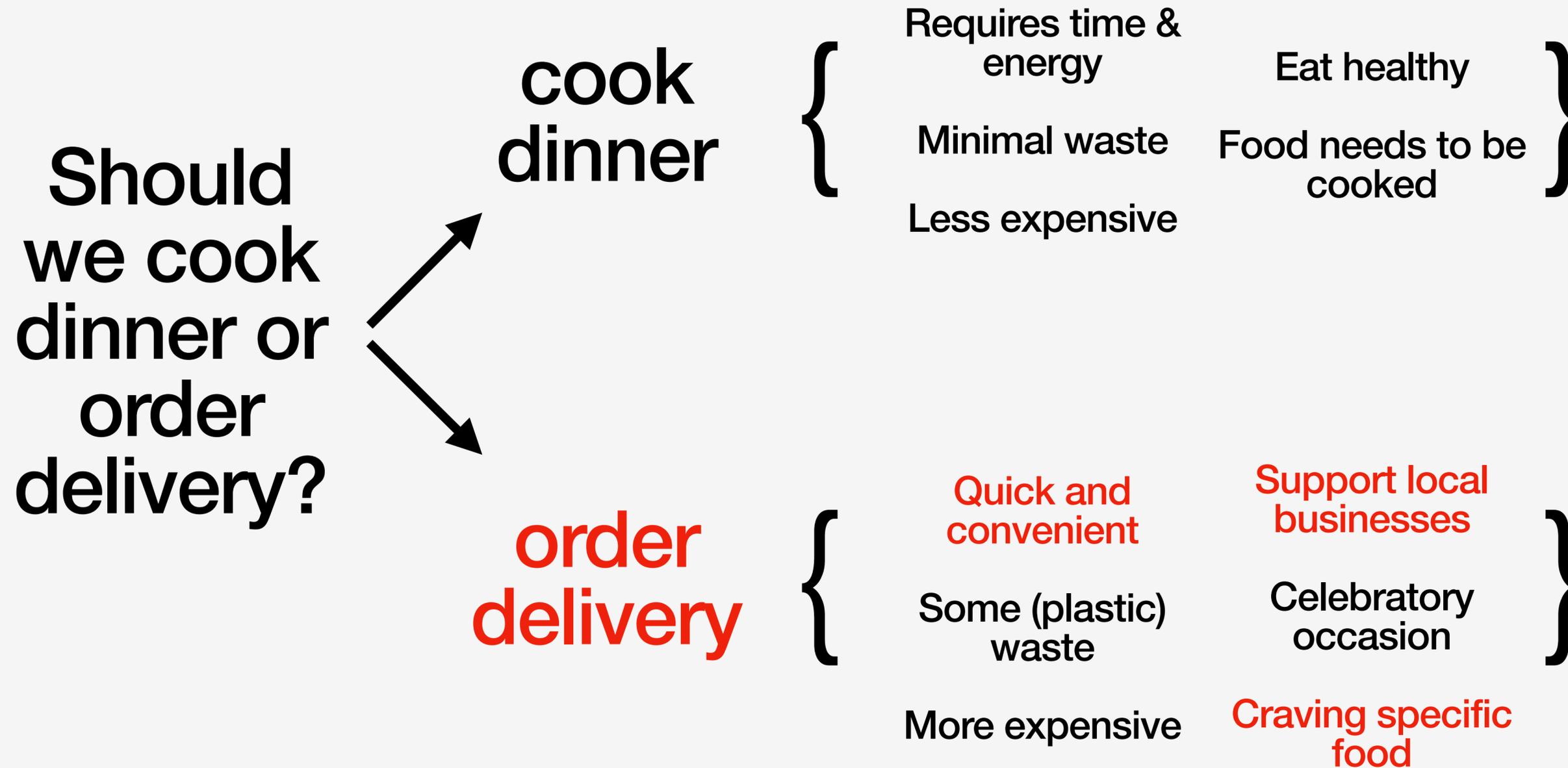
Value-based decision making

one approach to increasing empathy in conservation practice

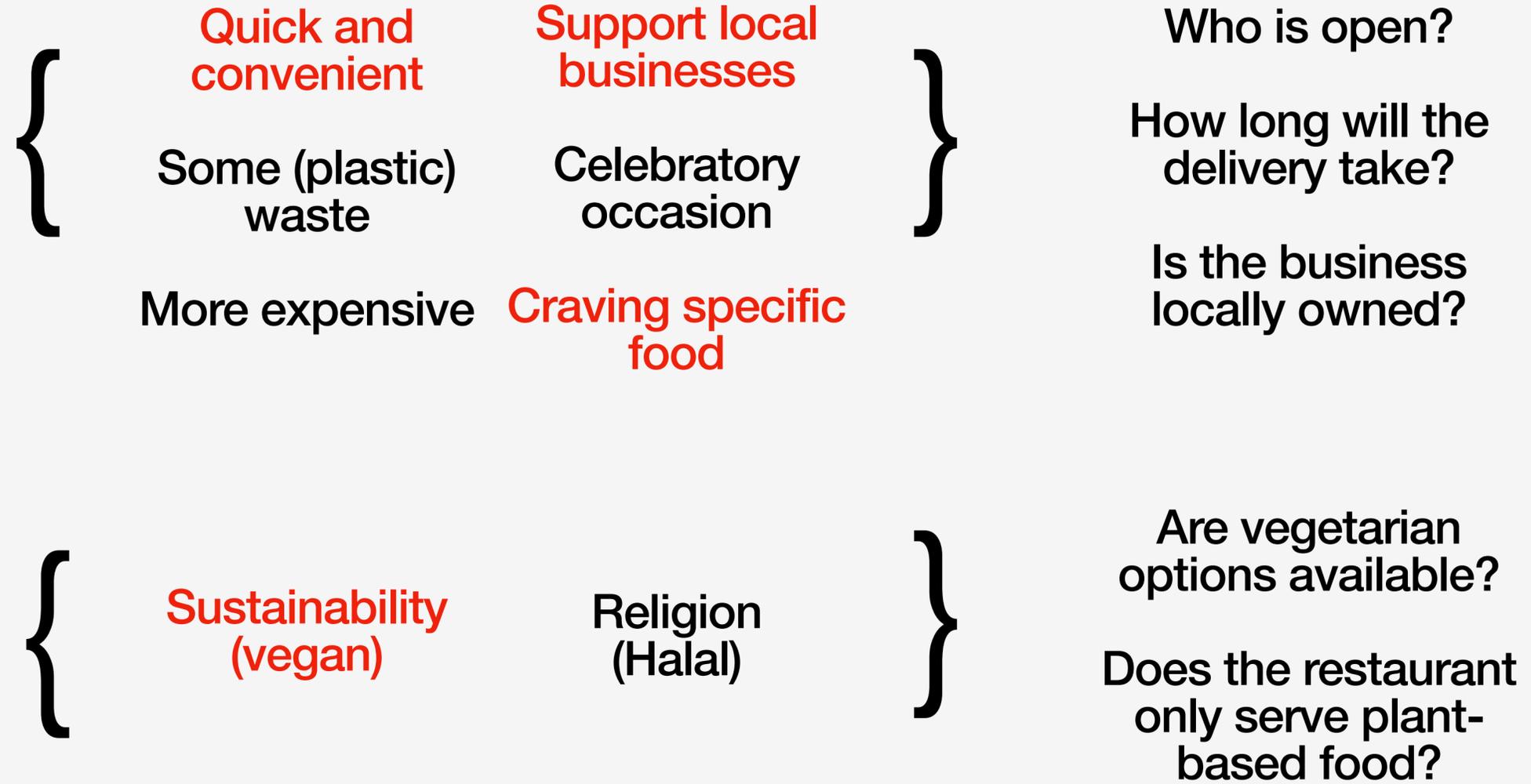
**Should
we cook
dinner or
order
delivery?**







What restaurant should we order from?



**What
restaurant
should we
order
from?**



**Situational variables:
highly subject to change**

**What
restaurant
should we
order
from?**

{ Quick and convenient Support local businesses
Some (plastic) waste Celebratory occasion
More expensive Craving specific food
}

**Situational variables:
highly subject to change**

{ Sustainability (vegan) Religion (Halal)
}

**Pre-determined moral standing:
not likely to change**

**What
restaurant
should we
order
from?**



1. Moral imperative (vegetarian)
2. Craving specific food
3. Support local business
4. Restaurant offering discount

...



**Ras Plant
Based**

Values hierarchy: an ordered list of values that influence our decision making

- 
1. Moral imperative
(vegetarian)
 2. Craving specific
food
 3. Support local
business
 4. Restaurant
offering discount
- ...

Values hierarchy: an ordered list of values that influence our decision making

Value-based approach: strategic decision making model that prioritizes identified values

All decisions give weight to some meaning and interpretation.

Decisions uphold dominant cultural norms unless we actively subvert them.

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Decisions uphold dominant cultural norms unless we actively subvert them.

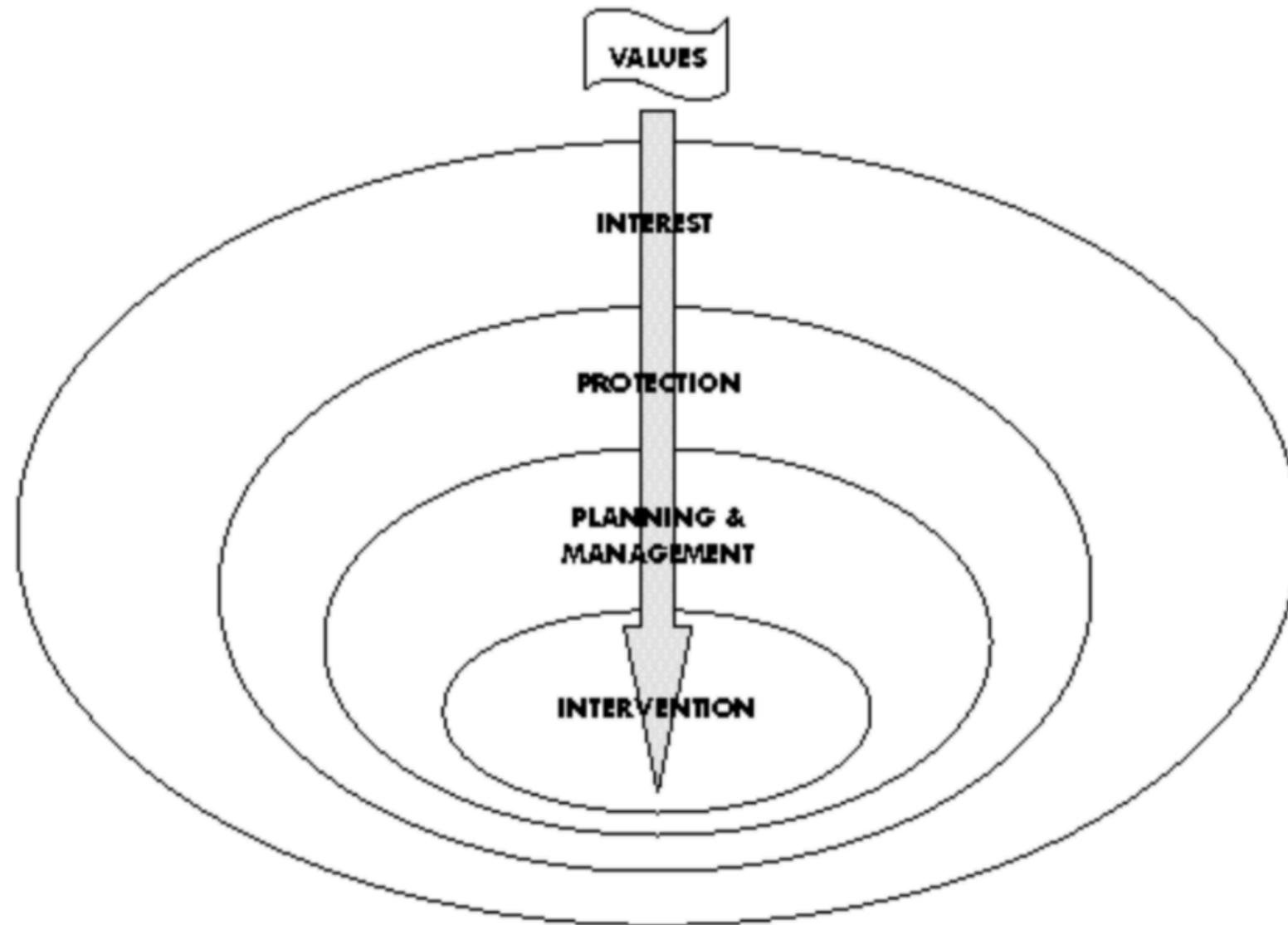
Society is complicated and compromised.

We are not looking for the “right” answer. We are trying to be more aware of bias and make decisions that promote stated values.

Value-based decision making: one approach to increasing empathy in conservation practice

Figure 2

The potential future of conservation policy and practice: in which different aspects of conservation practice, social contexts, and stakeholders are integrated, connected, and coherent.



Values and Heritage Conservation: Research Report

Erica Avrami, Randall Mason, Marta de la Torre
Getty Conservation Institute
2000

Journal of the Institute of Conservation, 2016
Vol. 39, No. 2, 81–97, <http://dx.doi.org/10.1080/19455224.2016.1212717>



Jan Dariusz Cutajar , Abigail Duckor , Dean Sully 
and L. Harald Fredheim 

A significant statement: new outlooks on treatment documentation

Keywords

documentation; significance; values-based; heritage; values; reports

Introduction—background on values-based treatment in conservation

Teaching the conservation of archaeological and museum objects has a long tradition at the University College London (UCL), Institute of Archaeology (IoA).¹ Since taught conservation courses first began in the 1930s, conservation has developed within the prevailing intellectual framing of the subject. Initially, the course developed as a technical specialism of archaeology, then as an applied material science within archaeology and museology, and more recently as critical practice within heritage studies.² Conservation practice continuously adjusts to changes within the discipline taking place in academic and

¹ cf. Ione Gedye, 'Forty Years of Conservation at the Institute', in *Recent Advances in the Conservation and Analysis of Artifacts*, ed. James Black (London: Summer Schools Press, 1987), 16–9; Elizabeth Pye, *Caring for the Past: Issues in Conservation for Archaeology and Museum* (London: James & James, 2001).

Material-based practice

A technical process aimed at resolving the instability of physical fabric in order to preserve it for future generations.

Value-based practice

Conservation as the action of sustaining and enhancing heritage significance rather than arresting change.

People-based practice

Community values determine significance. Welfare of communities takes precedence over material heritage.

Value-based decision making: one approach to increasing empathy in conservation practice



Konso artist, *Memorial Stela (waaka)*, c. 1900s, Brooklyn Museum



Konso artist, *Memorial Stela (waaka)*, c. 1900s, Brooklyn Museum

Face-off with a founding father: Brooklyn honours African art

A bold new exhibition at the New York museum juxtaposes pieces from Ghana and Gabon with works from other cultures to assert Africa's place in the art historical canon.

By Nancy Kenney

It promises to be an unsettling sight: a Kuba mask crafted from rawhide, shells and monkey hair staring impassively at Gilbert Stuart's stately 1796 painting of George Washington.

Yet as starkly different as they may be, the face-off of these two works of art at the Brooklyn Museum suggests they share a common purpose, says Kristen Windmuller-Luna, the New York institution's former curator of African arts and the organiser of its current show, *African Arts – Global Conversations*. Both are idealised depictions of founding fathers, she notes, and chock full of iconography that would be familiar to people of the culture in which each originated.

For example, the mask depicting a one-time Kuba leader, dating from the late 19th or early 20th century, evokes wealth and status through its cowrie shells, which were a kind of currency in the Kuba kingdom of what is now the Democratic Republic of the Congo, the curator says; the rainbow in the Washington portrait symbolises the peace and prosperity ushered in after the American Revolution.

The goal of this juxtaposition, one of many in the exhibition, is to challenge a traditional art historical narrative that has sidelined African art. By planting African works in museum galleries devoted to European art,

years at Yale University, when the only mention of African art in a textbook for an introductory art history class was a generic footnote in a section about the genius of Picasso. "I'm envisioning this exhibition as a way to fill in the blanks that are still present in museums and art history books," says Windmuller-Luna, who is now the curator of African arts at the Cleveland Museum of Art.

The works in the show, all drawn from the Brooklyn Museum's permanent collection, range in date from 2300BC to the present day. Indirectly, the exhibition also casts a lens on the collecting history of the museum, which began amassing African art at the turn of the 20th century and has one of the most important collections in that area in the United States. It was also the first museum in the country to display African objects as works of art – in a 1923 exhibition that bore a title Windmuller-Luna says "we would never use now", *Primitive Negro Art, Chiefly From the Belgian Congo*.

Each of the 20 African works in the current exhibition is accompanied by a detailed label describing the art's provenance, prodding visitors to consider each object's historical purpose and the path it took to enter the collection. Every juxtaposition of an African



A Kuba mask (Mwaash aMbooy) from the late 19th or early 20th century is placed in dialogue with Gilbert Stuart's 1796 portrait of George Washington, evoking the artists' common purpose in depicting idealised leader figures



work with art from another culture is labelled with a theme that invites visitors to reflect on the works' commonality, such as "Founding Fathers" in the case of the George Washington portrait and the Kuba mask.

An introductory gallery serves as a snapshot of the broader exhibition, presenting examples of textbooks to demonstrate how sparsely African art has been represented in the art historical canon. It also features the first juxtapositions, exploring themes like "Feminisms" and "Idealised Portraits".

non-Western sources to influence their particular style of abstract art," she says. "Both force you to rethink the linear idea of Modernism that only came out of the Euro-American canon."

One of the bolder groupings contrasts a processional cross fashioned in 14th-century Italy with contemporaneous crosses from Ethiopia. "You see a time when different kingdoms that are both Christian are sending embassies to each other and writing about each other's religious art," the curator says. She notes that Ethiopia converted to Christianity before Rome did, a fact that

juxtaposition drives home how artists in the Harlem Renaissance looked to the African continent for inspiration, resulting in "feedback loops" in which African American and European Modernists shared common sources. A book on display is open at the page on which Delaney discovered the Fang image that inspired him.

More broadly, the show anticipates an eventual reinstatement of the Brooklyn Museum's African art galleries. For the first time, those galleries will be adjacent to their Egyptian counterparts, Windmuller-Luna says, negating the



Konso artist, *Memorial Stela (waaka)*, c. 1900s, Brooklyn Museum



Konso artist, *Memorial Stela (waaka)*, c. 1900s, Brooklyn Museum

Image courtesy of The Art Newspaper

Value-based decision making: one approach to increasing empathy in conservation practice



Konso artist, *Memorial Stela (waaka)*, c. 1900s, Brooklyn Museum



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Material-based practice

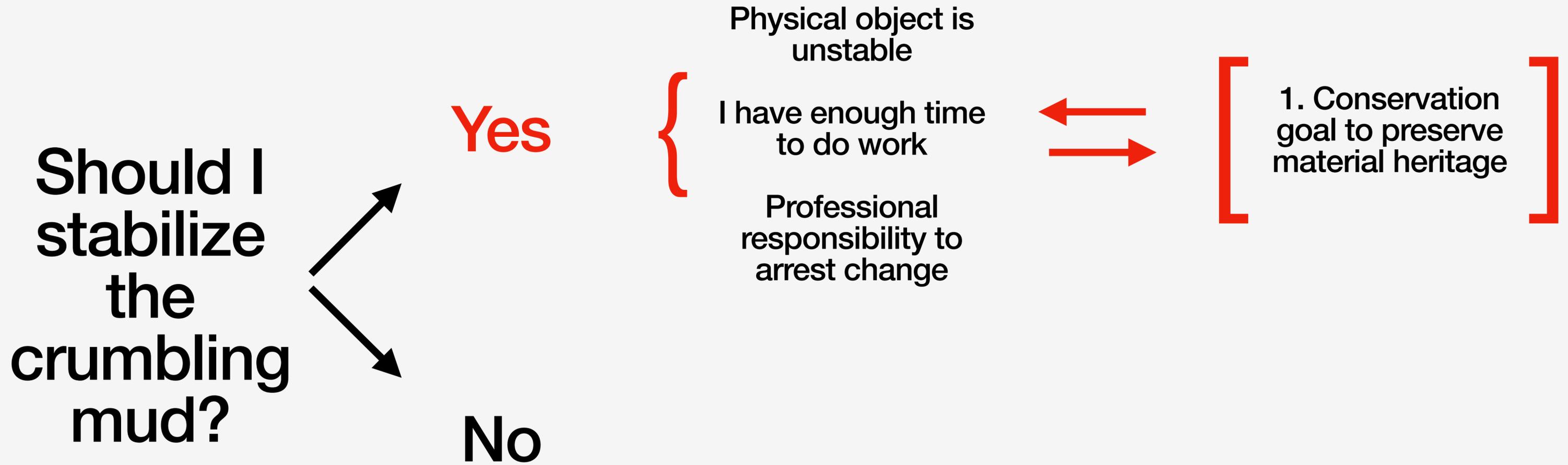
Heritage has '**intrinsic value**' that is decoded by experts. Significance is "objectively" determined.

Value-based practice

Significance is based on **expert values** determined from consultations with stakeholders.

People-based practice

Community values determine significance. Welfare of communities takes precedence over material heritage.



Values hierarchy: an ordered list of values that influence our decision making

Value-based approach: strategic decision making model that prioritizes identified values

Anchoring effect: a cognitive bias describing the human tendency to rely too heavily on the first piece of information offered (the “anchor”) when making decisions

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Value-based decision making: one approach to increasing empathy in conservation practice



“Stela (*waaka* or *waaga* in the Konso language) memorialize specific male Konso ancestors. *Waaka* emphasize an ancestor’s individual deeds, as well as his connections to shared experiences and values. They appear on outdoor platforms with other sculptures..As the wooden posts decay outdoors, the deceased joins the larger ancestral community.”

Image courtesy of the Brooklyn Museum

Value-based decision making: one approach to increasing empathy in conservation practice



Waakas of Balame marking a tomb on personal land

“The *wakas* are not static, there are elements of them that continue to grow, change and evolve – they are about more than the life of the individual who they memorialise.”

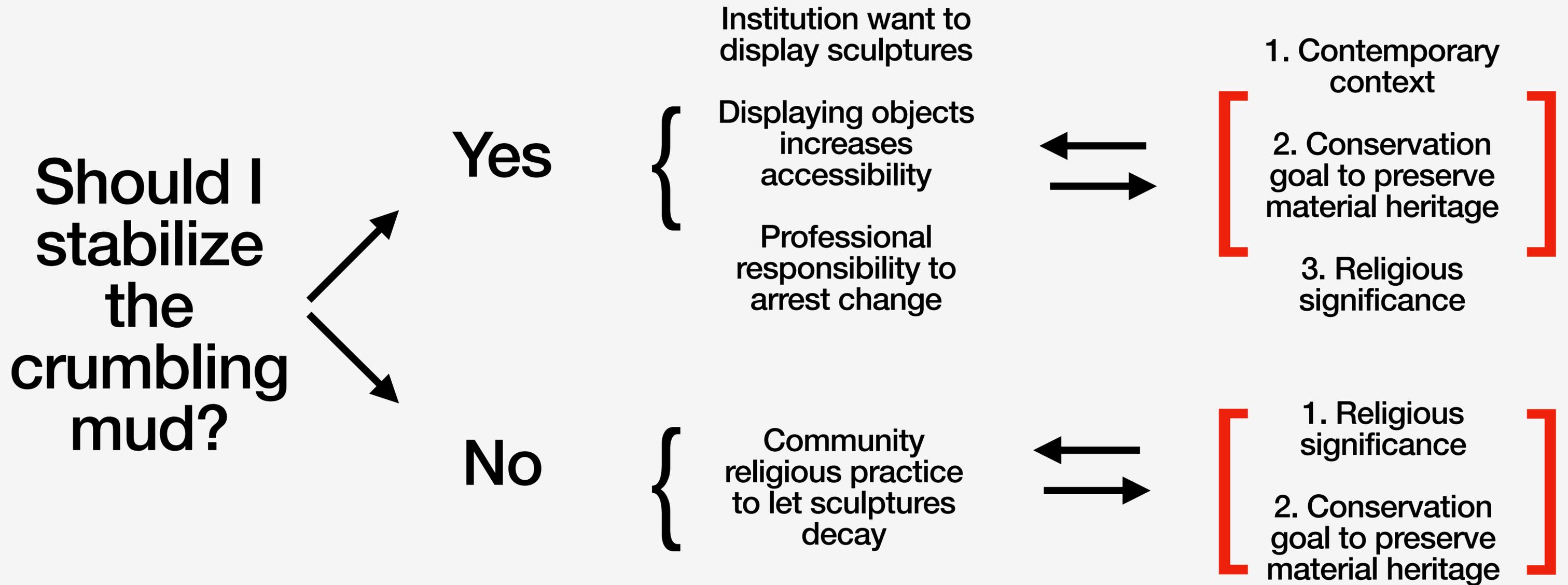
Suzi Richer

“Death, Bodily Fluids and Fertility: The Wakas of Konso” 2016

Image courtesy of Awoke Amzaye Assoma







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“This museum houses collections obtained through imperial plunder..Diverse programming is not enough. It is cosmetic solidarity. The museum wants our art, our culture, but not our people.”

Decolonize This Place activist

Image courtesy of twitter

Charles Venable Resigns as Head of Indianapolis Museum of Art

His departure comes in the wake of a job posting, since corrected, the “white,” and local artists

SFMOMA Senior Curator Gary Garrels Resigns After ‘Reverse Discrimination’ Comments

By Sarah Hotchkiss

Jul 14, 20

HYPERALLERGIC

Membership



Dan Hicks on the Benin Bronzes and Ultraviolence of World Culture Museums

“The British Museums” considers the histories when they do not S.

U.S. Authorities Say Hobby Lobby’s Gilgamesh Tablet Is ‘Stolen,’ Must Go Back To Iraq

May 19, 2020 · 1:34 PM ET

JANE ARRAF



Hundreds of Philadelphia Museum of Art Workers Call for Institutional Accountability on Sexual Harassment

Over 300 former and current PMA employees signed a petition saying the recent sexual misconduct allegations against Joshua Helmer, the museum’s former assistant director of interpretation, “barely scratch the surface.”



by Hakim Bishara

January 15, 2020



Art World

The Erie Art Museum Has Pushed Out Its Director, One of the Youngest in the US, Amid Sexual Harassment Allegations

The Pennsylvania museum claims it had no knowledge of the history of complaints against Joshua Helmer before the New

Art

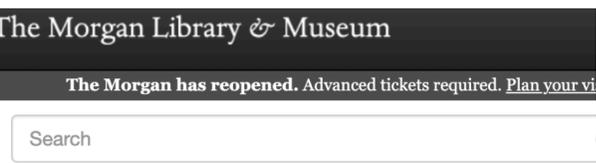
Brooklyn Museum Employees Accuse Administration of Staff Mistreatment

Former and current workers have stepped forward to decry the behavior of executive leadership at the Brooklyn Museum, denouncing “the harm and daily mistreatment” of workers of color.



by Valentina Di Liscia

Value-based decision making: one approach to increasing empathy in conservation practice



2018
JAN
10
Fobazi Ettarh
52 Comments

VOCATIONAL AWE AND LIBRARIANSHIP: THE LIES WE TELL OURSELVES

Diversity, Equity, Access, and Inclusion

6-MONTH PLAN (October 2020–March 2021)

Recent events have brought new awareness and urgency to longstanding issues. The wider museum community is beginning to grapple with the norms, ir

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“CONFRONTING OURSELVES TOGETHER” AT THE RISD MUSEUM

July 27, 2020 · by the inluseum · in Best Practices · Leave a comment

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Land Acknowledgment

The New Museum sits on unceded Indigenous land, specifically the homeland of

changethemuseum



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Change the Museum

Art

Pressuring US museums to move beyond lip service proclamations by amplifying tales of unchecked racism. Link to share your story below.

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The Museum Where Racist and Oppressive Statues Go to Die

Germany has found ways to display problematic monuments without elevating them.

BY DANIELA RIEFL • AUGUST 14, 2020

Death to Museums August Series

Can Museums Change? Combating Racism at Winterthur

By Benét Burton, Nylah Byrd, and Magdalena Solano

Nylah Byrd (she/her), Benét Burton (they/them), Magdalena Solano (she/her)
Combating Racism at the Winterthur Museum

Preservation Blog

Thoughts on Conserving Racist Materials in Libraries

By MICHELLE C. SMITH on Tue, 2020-09-29 11:15



After a Bitter Battle, the Guggenheim and Its New Union Have Struck a Deal for Improved Pay and Benefits

The employees formed the museum's first union last summer.

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Material-based practice

Heritage has '**intrinsic value**' that is decoded by experts

Do 'intrinsic values' embody systemic biases?

Value-based practice

Significance is based on **expert values** determined from consultations with stakeholders

How do we prioritize inclusivity in this process?

People-based practice

Community values determine significance. Welfare of communities takes precedence over material heritage.

How do we decolonize practice when we work in colonial systems?

**“..damage and deterioration
must be disentangled”**

Heritage is dynamic and heterogeneous; it is a process of ongoing interpretation.

“..damage and deterioration must be disentangled”

Heritage is dynamic and heterogeneous; it is a process of ongoing interpretation.

Material heritage is not more important than natural or intangible heritage.

Cultural environments produce material property that live and die under our care.

Jen Mergel's pre-interview list

1. My (and your) physical being
2. My (and your) current mindset
3. My (and your) current sense of security/insecurity
4. My (and your) desires
5. My (and your) blindspots
6. My (and your) short-term working memories
7. My (and your) long-term memories
8. My (and your) values hierarchy
9. My (and your) feeling about (the project)

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What assumptions do I have about this project?

What institutional biases are infused in how the object is described?
(Would it be presented differently if it were made by a white artist?)

Value-based model

1. Write object biography
2. Interpret values relative to context
3. Identify work-defining properties
4. Assess risks and conditions
5. Determine action needed for accessibility/care

Object biography:

the social identity of a heritage object, encoded with significance by human actors; physical sanctions illuminate social context

Object biography:

the social identity of a heritage object, encoded with significance by human actors; physical sanctions illuminate social context

Who made it?

Under what conditions?

From what materials?

For what purpose?

How has it moved from hand to hand?

Under what context is it being examined?

What other contexts and uses can it have?

Value-based model

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- 2. Interpret values relative to context**
- 3. Identify work-defining properties**
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5. Determine action needed for accessibility/care

Value-based decision making: one approach to increasing empathy in conservation practice

Biographical context	Interpreted values	Work-defining properties
Konso community object displayed as part of outdoor memorial	Spiritual, social, and relational value	Religious artifact representing a longstanding practice in community
Private collector	Unknown	n/a
Brooklyn Museum collection	Informational (historic) and aesthetic value	Status as cultural property (capital)

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“At present, there is no one privileged value that can be assigned to these artifacts; their value can be interpreted as aesthetic, informational, relational, and/or social-spiritual depending on the context.”

Auto-ethnography

1. Reflexive research method that foregrounds subjectivity and promotes transparency
2. Documentation approach that aims to communicate why decisions were made rather than what decisions were made (**on what basis do I make this decision?**)

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1. Reflexive research method that foregrounds subjectivity and promotes transparency
2. Documentation approach that aims to communicate why decisions were made rather than what decisions were made (**on what basis do I make this decision?**)

“4. Black volara inserts were cut to size and inserted behind eight unsupported wooden sections on the verso. This was successful at reducing vibration of cleaving wood sections and reduces the risk of these sections breaking during handling.”

“Further research and discussion with curatorial staff and community representatives is needed to determine how this object should be preserved moving forward. **It is unclear if the work should continue to be stabilized** in light of Kristen’s..finding that the works are intended to degrade as a spiritual rite, or if **repatriation should be considered** given the unknown provenance of this work and well-known history of *waakas* trafficking and theft.”

Thoughts? Questions?

Personal email: natalya@udel.edu

Work email: natalya.swanson@brooklynmuseum.org

Value-Based Decision Making: One approach to increasing empathy in conservation practice

Natalya Swanson (she/her), Heritage Conservator & Andrew W. Mellon Fellow in Objects Conservation at the Brooklyn Museum

The following text is a transcript of my presentation for the “Practice and Language” topic block (moderated by Heather Hendry) on day one of the Conservation Center for Art and Historic Artifact’s [Diversity in Collection Care: Many Voices](#) virtual colloquium (23-24 March 2021). Since I joined the virtual event from my apartment in Brooklyn, NY, which is located on the ancestral lands of the Lenape community, I began the presentation with an example tied to my locality.

I. Introduction

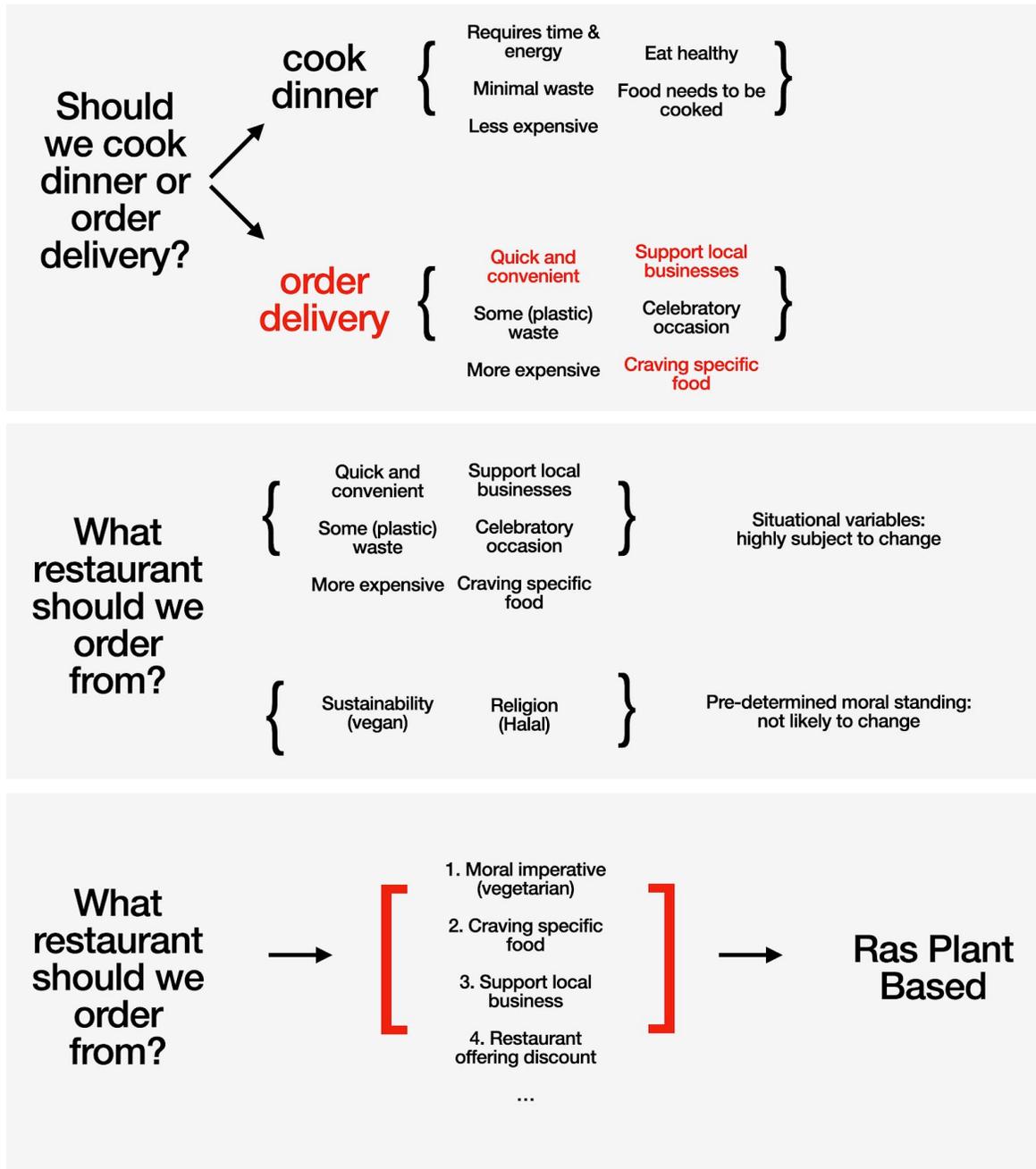
Fellow city dwellers will agree that one of the best things about living in a city is the diverse population, and by extension the accessibility of authentic cuisines. Not only can I find Ethiopian, Thai, Lebanese and many other types of food in my neighborhood, someone will deliver it to me for free or a very small fee at almost any time of the day. Almost weekly, I find myself asking my partner if we should muster up the energy to cook dinner or if we should order delivery. If it’s Thursday, my most meeting-heavy day, the decision might be easily made because getting delivery takes so much less time and energy than cooking dinner. But, if I just came out of a Green Committee meeting, where we talked about the insurmountable problem of plastic waste, I may be feeling the weight of consumer culture very deeply and decide that I can find the energy to cook dinner. The decision may ultimately come down to one factor, but very likely it’ll be based on some combination of reasons. When we do decide to order delivery, we have another set of variables to consider (fig. 1). Sometimes, we’re aware of these factors, but often we aren’t consciously weighing out the influences and consequences of each of our actions all day every day. Regardless, we can see that there are two major types values typically at play when we make a decision:

- 1) values that reflect situational variables
- 2) values associated with predetermined moral standings

The extent to which each of these values affects our decisions reflects our personal value-hierarchy (defined here as an ordered list of values that influence our decision making), which shifts based on our lived experiences and the particularities of a situation. Awareness of how personal, familial, communal, societal, and political beliefs affect our actions launched a wave of value-based approaches to decision making in the 1990s. We may not be aware of it, but this belief established frameworks for decision making in the healthcare industry to the economic sector to teaching social work. Today, we can find many, many self-help books, articles, and videos that advise us on an individual’s approach to living more intentionally. And that’s the ultimate goal of value-based decision making: **to make decisions that reflect identified priorities and beliefs.**

This leads me to two disclaimers I want to share before we get into what this means practically for those working in heritage conservation. The first is that in literature it’s easy to separate out different modes of practice, steps, values, into neat categories, but in reality, categorical boundaries are blurry. Few conservators will tell you they practice a values-based approach to

Fig. 1. Example of decision making models (upper), identifying influencing values (middle), and establishing a value hierarchy on which a decision is made (lower)



conservation, but as we just saw all decisions give weight to some meaning and interpretation. This is significant because it means that if we are not consciously thinking through why we make the decision we do, it's pretty likely that our decision will uphold dominant cultural norms, and by extension, the biases of those norms.

The second disclaimer is that we're living in a complicated and compromised society. Because of this we can assume that we're never going to find one "right" answer that's free of bias and negative consequences. That's not the goal. The goal is to be more aware of how our

preferences affect our decisions and then make decisions that prioritize empathetic social ethics like equity, inclusion, etc. With this said, let's remember to be kind to ourselves and to each other as we explore what this means practically. Being vulnerable and acknowledging that there isn't one right answer or that we don't have the resources or agency to make the decision we want is part of the process. This doesn't mean we shouldn't try to move in the right direction, though.

Value-based decision making in the conservation sector is sometimes referred to as a context-based approach. It's been a topic of publication since the 1990s, but many conservators are aware of it because of an article by University College London (UCL) educators from 2016 that situates it as one of three options for contemporary conservation practice (Cutajar et al. 2016):

1. Material-based practice: a technical process aimed at resolving the instability of physical fabric in order to preserve it for future generations. Heritage has 'intrinsic value' that is decoded by experts. significance is "objectively" determined.
2. Value-based practice: conservation as the action of sustaining and enhancing heritage significance rather than arresting change. Significance is based on expert values determined from consultations with stakeholders.
3. People-based practice: community values determine significance; welfare of communities takes precedence over material heritage. Community values determine significance. Welfare of communities takes precedence over material heritage.

The following case study demonstrates how these three categories of conservation practice may manifest in the real world.

II. Case study: *waakas* in the Brooklyn Museum's collection

Figure 2 are photographs taken of two memorial stela (institutional term used in place of "grave marker") in the Brooklyn Museum's (BKM) collection that I prepared for the African Arts-Global Conversations exhibition. Each figure is carved from one piece of wood and although the surfaces are quite worn, remnants of paint are visible. The paint is well adhered to the wood but mud that's trapped in crevices and design reliefs is crumbling and tends to fall off when the objects are moved.

The female figure was damaged the year after it was acquired in 1998. It was treated by a conservator, who declared it to be in poor condition due to the splintering wood and crumbling mud. The conservator stabilized the mud, reversed old adhesive repair, reattached the recently-broken fragment, and made the sculpture a new mount. My treatment for both objects was minor and followed the lead of this conservator. I stabilized local areas of mud, added the accession number, and adjusted the mounts. Taking the male figure's treatment a bit further, I created a bulked adhesive bridge to stabilize a partially-detached fragment of wood and inserted thinned foam behind splitting wood to reduce the likelihood of them breaking during handling.

When I decided to stabilize the surface, I rationalized the decision based on several interpretations and assumptions. First, that the physical object is unstable, that this is undesirable, and that I have the agency and responsibility to intervene.



Fig. 2.

(left)

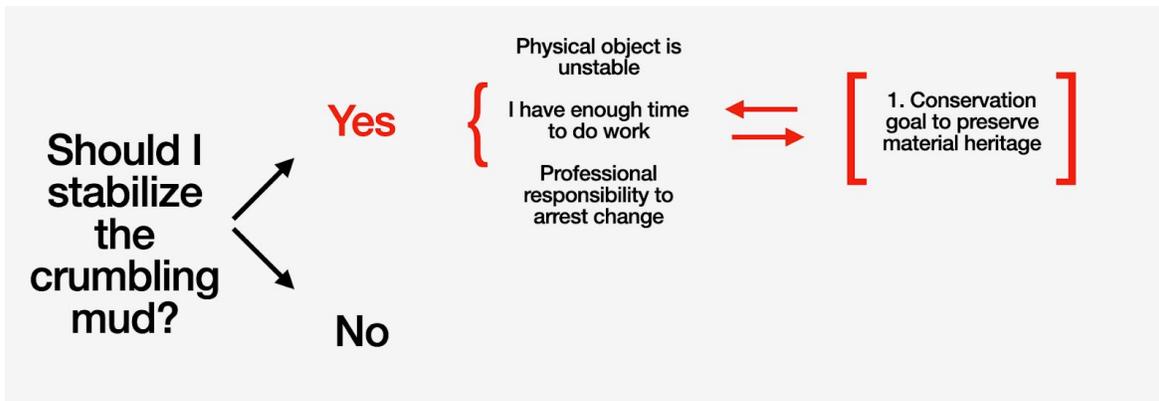
Konso artist, *Memorial Stela* (*waaka* or *waga*), c. 1900s, wood, 39 1/4 x 4 1/4 x 4 1/4 in. (99.7 x 10.8 x 10.8 cm), Place made: former Gamu-Gofa Province, Ethiopia, Africa, Gift of Serge and Jodie Becker-Patterson, 1998.124.1, Brooklyn Museum

(right)

Konso artist, *Memorial Stela* (*waaka* or *waga*), c. 1900s, Wood, metal 52 1/2 x 6 1/2 x 3 1/4 in. (133.4 x 16.5 x 8.3 cm), Place made: former Gamu-Gofa Province, Ethiopia, Africa, Gift of Serge and Jodie Becker-Patterson, 2000.94.4

We can see from figure 3 that my decision to preserve the physical objects, which was swayed by the report documenting the past conservator's decision to stabilize the mud (the psychological phenomenon called the anchoring effect describes this influence) can be categorized as a material-based approach to their conservation. This mindset reflects a widely-held belief among conservators that our responsibility is to ensure the safety of physical objects with the goal of preserving them as far into the future as possible. (I think of this as a dominant cultural norm in the heritage conservation community.)

Fig. 3. Material-based decision making model with values hierarchy



Even after treatment, the sculptures were still losing small bits of mud which I collected before they were installed in a climate-controlled vitrine with the Huastec stone sculpture they were “in conservation” with.

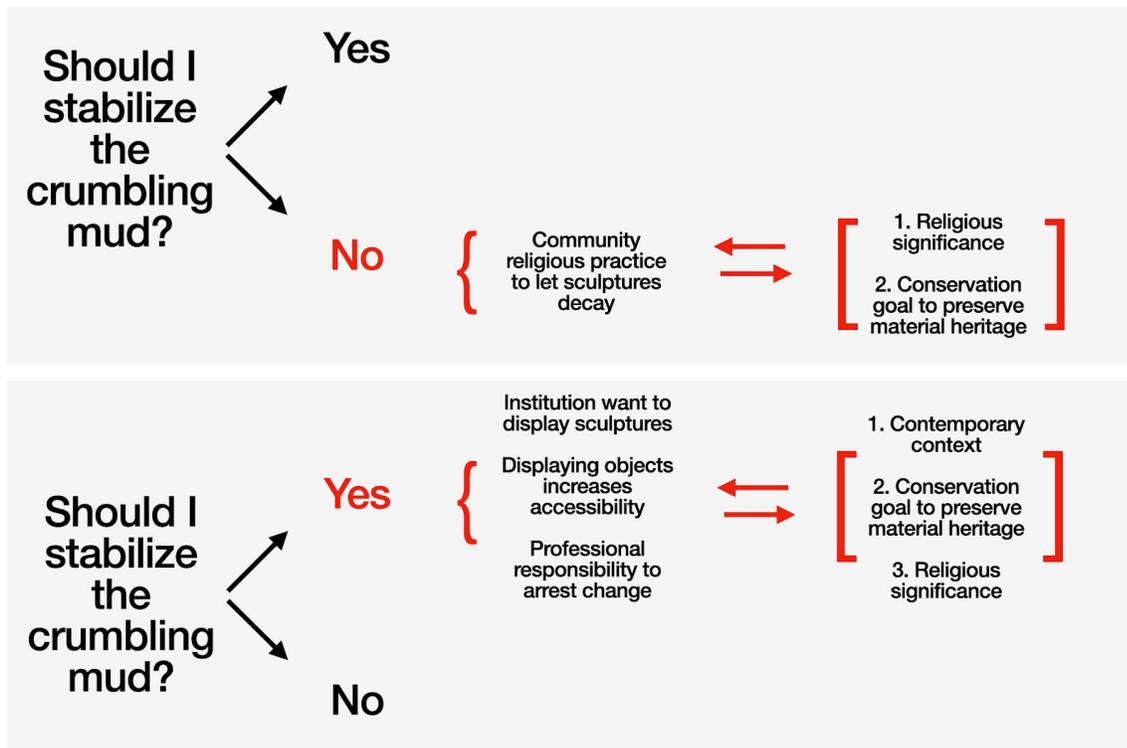
Here’s an excerpt of the wall text that the curator Kristen Winduller-Luna, who at the time had left her job at the Brooklyn Museum and was working remotely on a contract basis, wrote for the exhibition, “Stela (*waaka* or *waaga* in the Konso language) memorialize specific male Konso ancestors. *Waaka* emphasizes an ancestor’s individual deeds, as well as his connections to shared experiences and values. They appear on outdoor platforms with other sculptures. **As the wooden posts decay outdoors, the deceased joins the larger ancestral community.**”

The bolded text describes the Konso community’s spiritual tradition to allow sculptural monuments to decay as a religious rite of passage. I’m still learning about the Konso people and their traditions, but from what I can gather, interpreting *waaka* is just as complicated as any other religious object because spirituality is very personal. Some community members see these sculptures and their ancestors as the same essence, while others see them as sharing the same existential context. What Kristin’s wall label doesn’t say is how the community’s traditions have changed due to widespread theft and illegal trafficking. These effigies are now considered rare and are kept on individual compounds, as opposed to public memorials, to prevent theft.

When I learned about this context I felt uncomfortable about my decision to treat the objects and wondered what decision I would have made if I knew this context ahead of time. I could have decided not to treat the objects on the basis of the curatorial interpretation of the community’s intention to have the sculptures decay outside. This decision would prioritize the religious

significance of the objects over the conservation community's dominant cultural norm to prioritize the material object. On the other hand, I could have rationalized treating the sculptures based on the argument that the objects are now so far removed from this earlier, community context, and now exist in a new context, the BKM, where their value is tied to their ability to be exhibited. Because both of these two pathways move beyond material as a primary point of decision making and shift towards explicitly stating the context and values that are being prioritized in the decision. So, we can say that either of them fall into the value-based approach to conservation (fig. 4).

Fig. 4. Value-based decision making models with values hierarchies



Before we move on, let's unpack some of the biases in these decisions:

The primary stakeholders who make decisions in both examples are museum conservation and curatorial staff, so codified experts in the sense that we are academically-trained and have institutional backing. And while our training pathways and specialization are quite different, they both are rooted in Western epistemologies and ontologies. Our shared responsibility to the institution, which by design will almost always prioritize preservation of cultural capital, is another bias that we academically-trained conservators embody twofold because the material-based approach is a DCN. I'm biased in that I rationalize decisions based on what's been published in English, which leaves out about 80% of the world including the Konso people. We also bias the written world, which may not seem that significant, but if we are working on objects that derive from communities that pass on information through oral traditions, we will almost always be missing those points of view.

I list these examples to demonstrate that value-based decision making is not inherently free of bias or that it will necessarily promote inclusivity. I do think that broadening significance beyond materiality inherently increases diversity of approaches though, which moves us in a positive direction. One obvious way to address some of these biases is to increase the diversity of perspectives of the stakeholders. The public called for this shift in 2018 when the BKM announced that it hired Kristin. Protests erupted in the museum and in the digital sphere; critics said that her appointment was just another example of how the narratives museums tell are written by an overwhelmingly white curatorial staff. This is just one of many examples of the public pressuring institutions to cleave with colonial practices and embrace more progressive and holistic approaches that honor the multitude of narratives that is culture and humanity.

The people-based approach to conservation that the UCL educators propose theoretically achieves what protesters were asking for because it decentralizes power and communities determine significance. I see several initial challenges with this approach. One is a question of defining community. In this instance would it be a representative of the Konso people, the BKM community, the Brooklyn borough, NYC? What does community mean in the digital world where technology increases access by 100-fold? How about in the COVID-era? The second challenge is in its implementation, which to me is antithetical to modern conservation practice in the sense that we give ourselves authority based on the status of being material experts. What then becomes the role of the institutional conservator if we decentralize power? A facilitator? Community organizer? Hands that perform the work? Answering this question is beyond the scope of this talk, but my initial thoughts are that we have much to gain with this alternate pathway which has the potential to advance conservation practice to reflect contemporary social morals.

The UCL educators say in their article that if we want to move away from a material-based practice, we must disentangle damage and deterioration. This is a reference to the negative association that most conservators and heritage professionals have with change. A second important shift is recognizing that material heritage is valuable because of its context. This is important because it merges the three distinct categories of heritage (movable, immovable, and natural heritage) into one shared category, where tangible heritage is a product that is infused with its cultural environment. With this broadened definition of heritage, our responsibility shifts away from preserving material artifacts to preserving the context and narratives that give heritage value.

III. Practical strategies for value-based conservation

There are many different approaches to making decisions based on an increased awareness of our values, most of which begin with being more self-aware. This is because we bring out values, ethics, biases, and experiences to all projects. These factors not only influence how we see objects, but what questions we ask about them, how we search for answers, how we communicate the decisions, how we take photographs, and so on. This is why I think it's important to create a habit of being self reflexive, so we can begin to see trends in our behaviors and better understand implicit bias. Figure 5 is a list that art historian Jen Mergel recommends using in advance of artist interviews that can serve as prompts for mindful journaling and identifying our personal value-hierarchies.

Fig. 5. Jen Mergel's pre-interview list for increasing self-awareness

1. My (and your) physical being
2. My (and your) current mindset
3. My (and your) current sense of security/insecurity
4. My (and your) desires
5. My (and your) blindspots
6. My (and your) short-term working memories
7. My (and your) long-term memories
8. My (and your) values hierarchy
9. My (and your) feeling about (the project)

The prompt about blind spots is particularly important because it requires intentional looking. Here are some questions that we could ask when we first start a new project:

1. What assumptions do I have about this project?
2. What institutional biases are infused in how the object is described?
3. (Would it be presented differently if it were made by a white artist?)

When I do start looking at an object, I try and walk through the steps outlined in figure 6 to help me to better understand the context of an object, which we know is critical to the value-based approach.

Fig. 6. (Natalya's) personal value-based matrix

1. Write object biography
2. Interpret values relative to context
3. Identify work-defining properties
4. Assess risks and conditions
5. Determine action needed for accessibility/care

The process begins by writing an object biography (defined here as the social identity of a heritage object, encoded with significance by human actors; physical sanctions illuminate social context) and since I work best by answering questions, here's the list I try to answer in each biography. This is similar to the historical context section that conservators are taught to include in our reports but different in that it recognizes the social-political and spiritual-nature of heritage. Since we typically associate biographies with living things, it may seem weird to write them for inanimate objects. As previously discussed, heritage and context are dynamic by definition, and writing an object biography is one way to acknowledge the inherent dynamism in heritage work.

After writing an object biography, I try to identify the most significant values and features for an object (I refer to these as "work-defining properties", defined here as the social identity of a heritage object, encoded with significance by human actors; physical sanctions illuminate social context) which help me interpret an object's condition. For the *waaka*, this might look something like figure 7, which in my report manifested into, "At present, there is no one privileged value that can be assigned to these artifacts; their value can be interpreted as aesthetic, informational, relational, and/or social-spiritual depending on the context."

Fig. 7. Example of identified context, values, and work-defining properties

Biographical context	Interpreted values	Work-defining properties
Konso community object displayed as part of outdoor memorial	Spiritual, social, and relational value	Religious artifact representing a longstanding practice in community
Private collector	Unknown	n/a
Brooklyn Museum collection	Historic, informational, and aesthetic value	Status as cultural property (capital)

As a conservator I find one area where I have the most agency is in the way I communicate, so the last two strategies are documentation practices I've integrated into my project workflow.

The first is called autoethnography; it's a research method that is used to communicate why decisions are made, as opposed to what decisions are made. Again, there are a lot of different approaches, but for me it feels a lot like reflective journaling to answer the question, "**on what basis do I make this decision?**" Since committing to this practice a few years ago, I find myself thinking through decision making much more consciously because I know I need to rationalize it later on. In this sense the process inherently increases accountability- if only to oneself. Typically, auto-ethnographic statements are written in the first person, because it's hard to take ownership over action when writing in a third person passive voice, but not everyone is comfortable with this level of candidness (or what has been interpreted as an informal writing style), so I keep the first person account for my personal record and include modified statement with rationales and reflections in museum reports. Here's an excerpt of what I wrote for the male figure, "Further research and discussion with curatorial staff and community representatives is needed to determine how this object should be preserved moving forward. It is unclear if the work should continue to be stabilized in light of Kristen's..finding that the works are intended to degrade as a spiritual rite, or if repatriation should be considered given the unknown provenance of this work and well-known history of *waakas* trafficking and theft."

Part of this process is finding out what works for each of us at our respective institutions. At the BKM, we include recommendations for future work at the end of most reports, so I've started using this section to combat the anchoring effect and to include thoughts about where work could pick up in the future.

IV. Concluding remarks

My intention with this presentation is to increase awareness of how our biases/preferences affect the decisions we make about what we preserve and how we do it. Hopefully, some of the strategies shared in section three will be useful for those looking to create change in their sphere of influence. For those interested in learning more, please check out the recommended reading list (below) or reach out via email: natalya@udel.edu. Many thanks to CCAHA for hosting this colloquium and inviting me to speak, and for all my colleagues and friends for supporting me and this research.

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DOI: 10.1080/19455224.2016.1212717

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<https://doi.org/10.1080/01410096.2004.9995197>

ANSWERING THE QUESTIONS WE WISH YOU WOULD ASK:

a panel presentation on Conservation and Disability

Sally G. Kim (she/her), **Shaney Kille** (she/her), **Margalit Schindler** (they/them)

Moderated by Joelle D.J. Wickens (she/her) and **Joanna Hurd** (she/her)

IMPORTANT NOTE

Our discussion panel aims to provide a safe, open space for the critical and civil exchange of ideas, thoughts and facts.

Some content may include topics, phrases or images that audience may find offensive, upsetting or triggering. We would like to apologize in advance.

We ask for understanding and cooperation to help create an atmosphere of sensitivity and mutual respect.

- Thank you -

LIST OF QUESTIONS

1. There are so many ways to refer to the disabled community. My question for all of us is are there words we prefer or words we really dislike? Are there other things we want to talk about regarding language and disability? What other words are out there?
2. For those of us with visible physical disabilities, how do you feel about people you don't know or have just met asking you about your disability? And, how about people who have known you for a long time?
3. For those with invisible disabilities, do you have thoughts on how schools/employers can set up their programs/organizations in ways that support you and reduce the likelihood you will have to disclose your disability to get the support you need?
4. When considering graduate school, what are the issues related to your disability that you are or were concerned about?
5. How could the conservation profession change to make it easier for people with disabilities to succeed?
6. I have heard it said more than once this year that the needs of the disabled are going to have to take a back seat as we address racism. What do you think of this comment?

QUESTION I

There are so many ways to refer to the disabled community.

My question for all of us is are there words we prefer or words we really dislike?

Are there other things we want to talk about regarding language and disability?

What other words are out there?



LANGUAGE

How a person chooses to **self-identify** is up to them.
Do NOT correct or admonish
if they choose NOT to use disability-first or people-first language.

Disability – First Language	People – First Language
<ul style="list-style-type: none">• Defines people primarily by their <i>disability</i>• Can choose to use <i>identity-first</i> language	<ul style="list-style-type: none">• Emphasizes the fact that people with disabilities are first & foremost <i>people</i>
EXAMPLES	
<ul style="list-style-type: none">• Disabled person	<ul style="list-style-type: none">• Person with disability
<ul style="list-style-type: none">• Epileptic person	<ul style="list-style-type: none">• Person with epilepsy



AFFIRMATIVE vs. NEGATIVE PHRASES

Affirmative Phrases	Negative Phrases
EXAMPLES	
<ul style="list-style-type: none">Person with disability	<ul style="list-style-type: none">The handicapped
<ul style="list-style-type: none">Person with a physical disability	<ul style="list-style-type: none">Crippled / Lamé / Deformed
<ul style="list-style-type: none">Person with a psychiatric disability	<ul style="list-style-type: none">Crazy / Nuts
<ul style="list-style-type: none">Person who is hard of hearing	<ul style="list-style-type: none">Deaf and dumb / Deaf and mute

QUESTION 2

For those of us with **visible** physical disabilities,
how do you feel about people you don't know or have just met
asking you about your disability?

And, how about people who have known you for a long time?

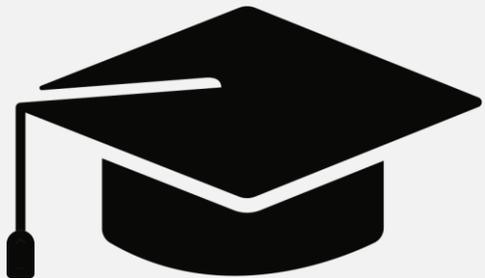


DISABILITY ETIQUETTES

Do	Do NOT
<ul style="list-style-type: none">• Speak directly to the person	<ul style="list-style-type: none">• Speak directly to their companion
<ul style="list-style-type: none">• Treat adults as adults	<ul style="list-style-type: none">• Use “baby talk”
<ul style="list-style-type: none">• Treat mobility equipment and/or assistive technology as personal space	<ul style="list-style-type: none">• Touch / move the mobility equipment and/or assistive technology
<ul style="list-style-type: none">• Trust each person as an individual	<ul style="list-style-type: none">• Mock their visible / invisible disabilities

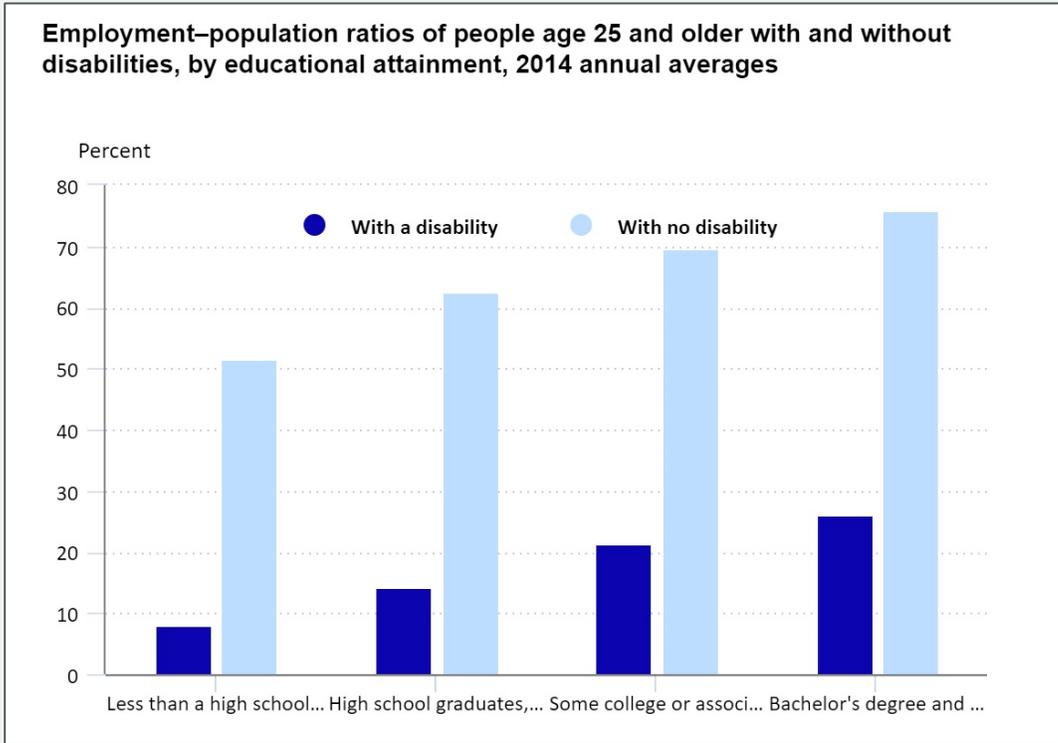
QUESTION 3

For those with **invisible disabilities**,
do you have thoughts on how schools/employers can set up their
programs/organizations in ways that support you and
reduce the likelihood you will have to disclose your disability to get
the support you need?

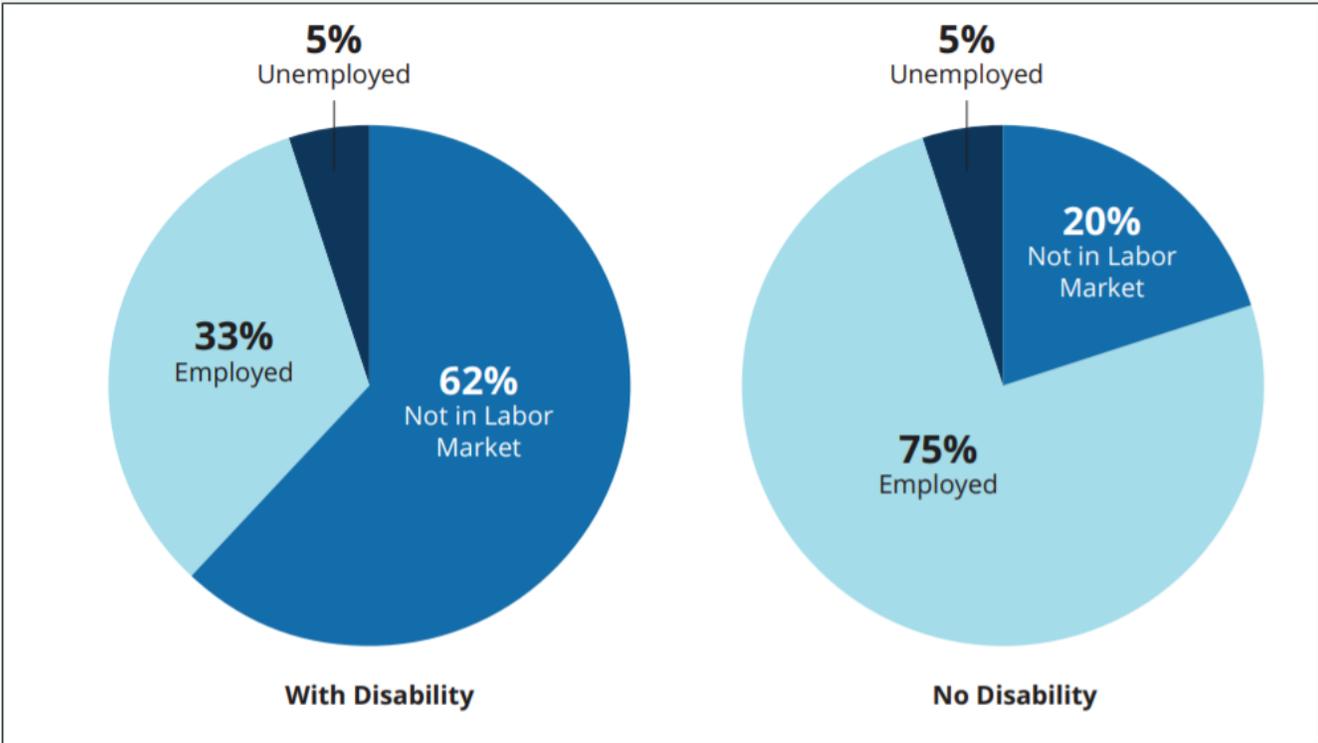


EDUCATION AND EMPLOYMENT

Education attainment is an important factor in employment & income.



“People with a Disability Less Likely to Have Completed a Bachelor's Degree.” U.S. Bureau of Labor Statistics, July 20, 2015. <https://www.bls.gov/opub/ted/2015/people-with-a-disability-less-likely-to-have-completed-a-bachelors-degree.htm>.



Goodman, Nanette, Michael Morris, and Kelvin Boston. “Financial Inequality: Disability, Race and Poverty in America.” *National Disability Institute*, 2015. p.14.

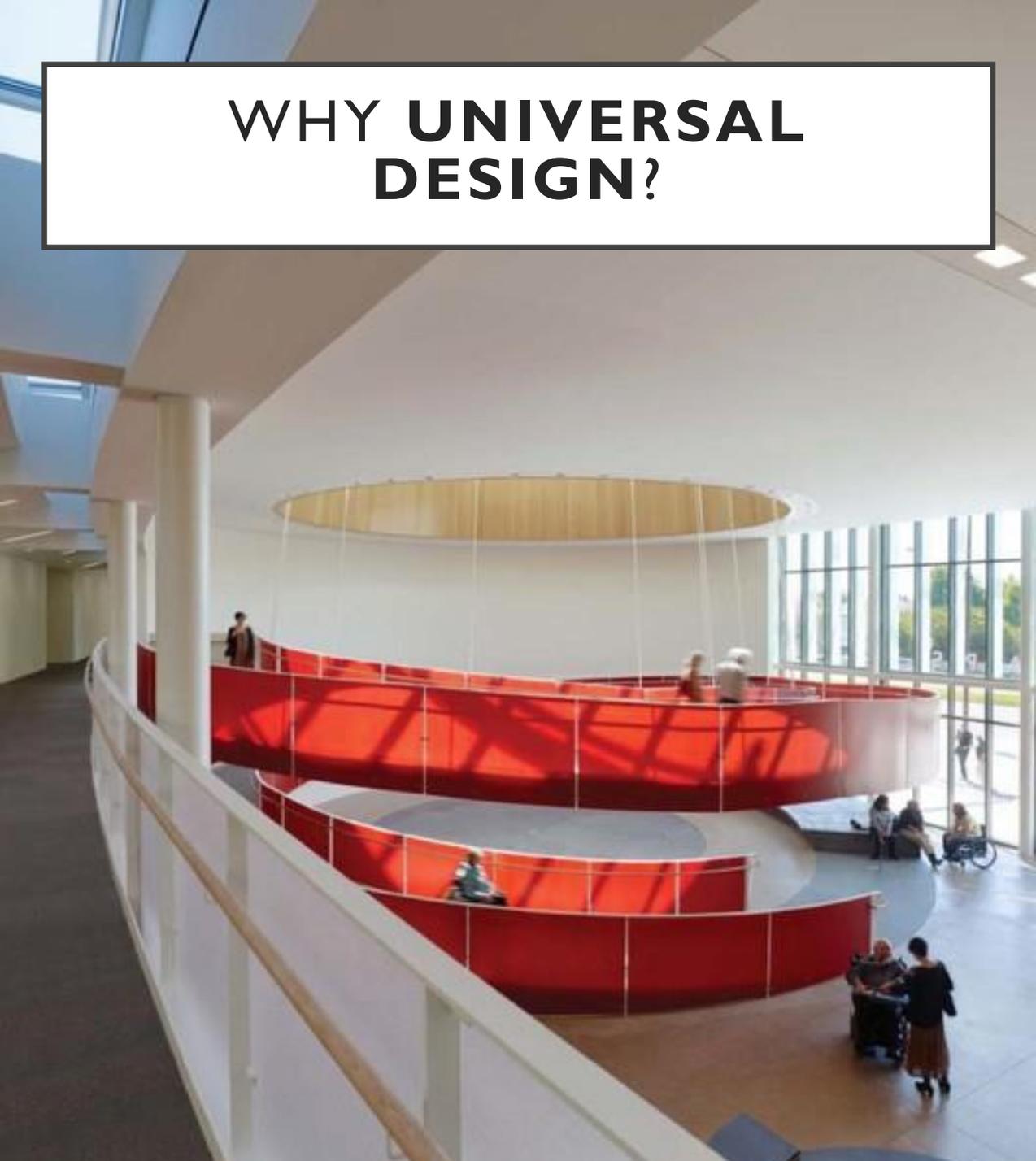


ACCESSIBILITY vs. UNIVERSAL DESIGN

Accessibility	Universal Design (UD)
<ul style="list-style-type: none">• Prescriptive• Localized guidance (federal, state, local)<ul style="list-style-type: none">○ Often structural access	<ul style="list-style-type: none">• Emphasizes <i>Design – for – All</i> approach• Meets needs of people with <i>diverse</i> abilities, regardless of:<ul style="list-style-type: none">○ Ages○ Genders○ Cultural background○ Socioeconomic background• Benefits <i>GREATEST</i> number of people!

WHY UNIVERSAL DESIGN?

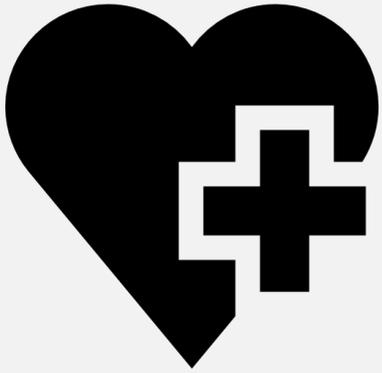
- Supports not only **physical** but also **mental** health
- Helps nurture **community cohesion**
- Encourage **physical, emotional, mental** wellbeing



Henry, Christopher. "Ed Roberts Campus / LMS Architects." In *ArchDaily: Higher Education*, March 28, 2011. <https://www.archdaily.com/122507/ed-roberts-campus-leddy-maytum-stacy-architects>. (photo credit: Tim Griffith)

QUESTION 4

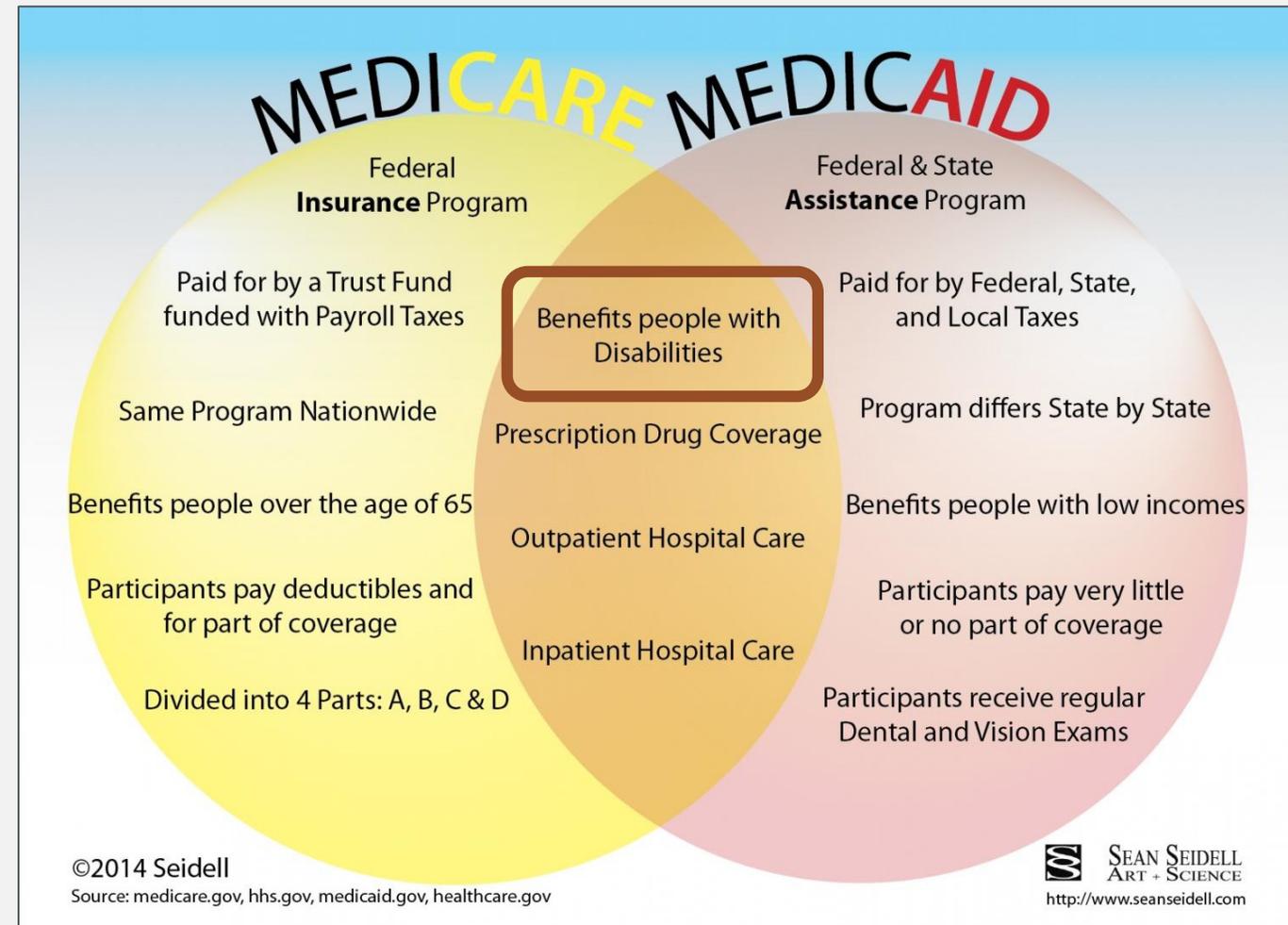
When considering **graduate school**,
what are the issues related to your disability that you are or were
concerned about?

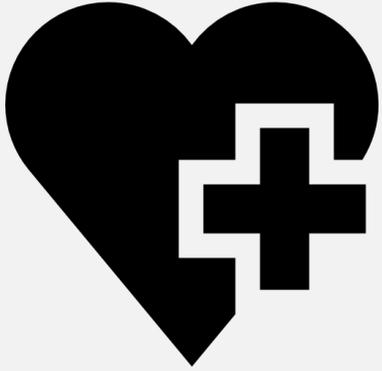


MEDICARE vs. MEDICAID

- People with disabilities **MAY** be **dual-eligible** for MediCare and MediAid

HOWEVER...





EMPLOYMENT vs. MEDICAID ELIGIBILITY

To be Medicaid-eligible under **ACA Adult Care Plan**,
one **MUST** earn *BELOW* the monthly income limit of \$1,396
for an individual (e.g., Illinois, \$9.25/hour)

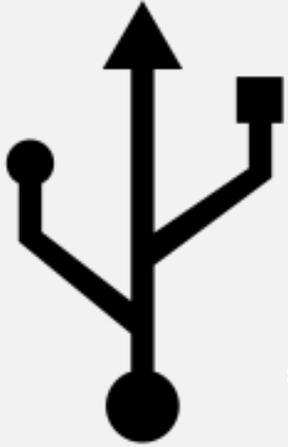
INCREASE in wages
or hours worked



INCREASE in risk of
losing medical benefits,
home, community-
based waiver services

QUESTION 5

How could the conservation **profession** change to make it easier for people with disabilities to succeed?



DIFFERENT PATHS OF CONSERVATION

Conservation \neq manual skills + visual sensitivity *only*

Conservation \neq benchwork *only*

Conservation = ***many*** different paths! 

EXAMPLES

- Preservation
- Education / Law
- Management
- Consultation
- Emergency Planning / Response

QUESTION 6

I have heard it said more than once this year that the needs of the disabled are going to have to take a **back seat** as we address racism.

What do you think of this comment?



BIPoC DEAF COMMUNITIES in the US

BAY AREA ASIAN DEAF ASSOCIATION



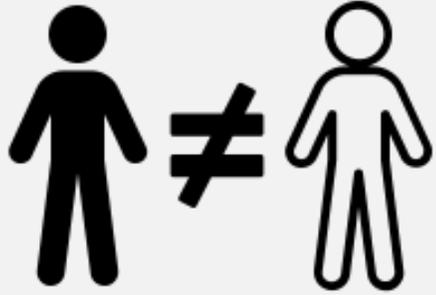
<https://www.baadaca.com/>

NATIONAL BLACK DEAF



ADVOCATES

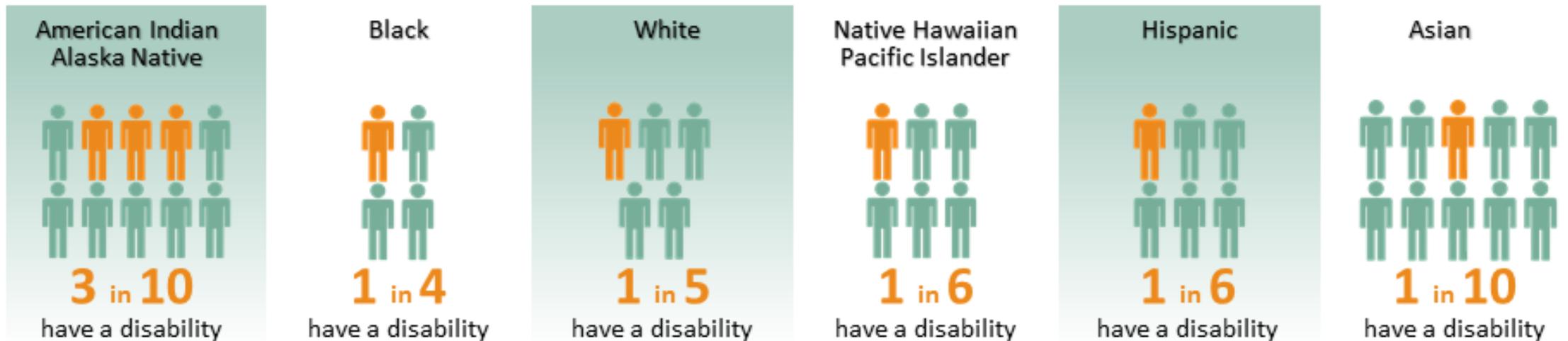
<https://www.nbda.org/>



DISABILITY AND RACE

BIPoC face **double marginalization**

Approximate number of adults with a disability by ethnicity and race

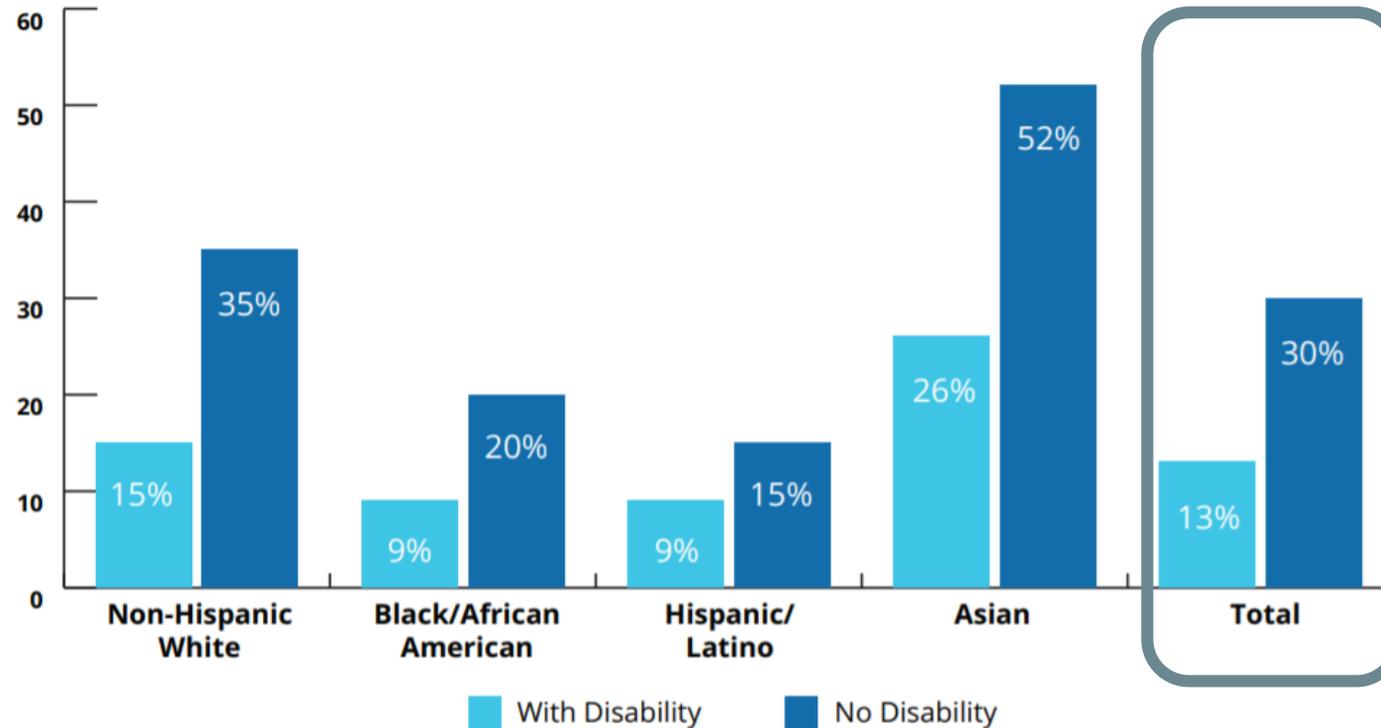


Courtney-Long, E.A., Romano, S.D., Carroll, D.D. et al. "Socioeconomic Factors at the Intersection of Race and Ethnicity Influencing Health Risks for People with Disabilities." In *J. Racial and Ethnic Health Disparities* (2017) 4: 213. DOI: 10.1007/s40615-016-0220-5external icon



DISABILITY, RACE **AND** EDUCATION

Figure 5: Bachelor's or Postgraduate Degree by Race and Disability Status



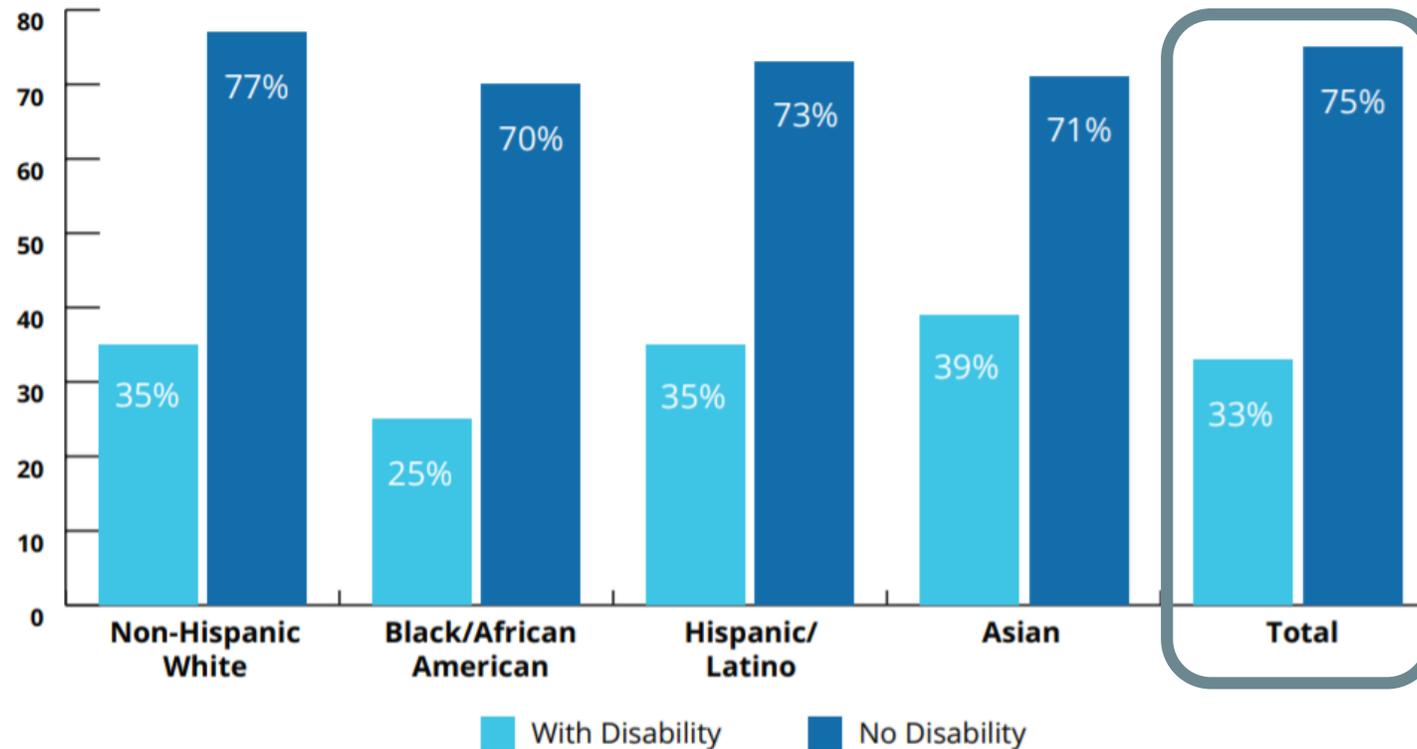
Source: American Community Survey, 2015

Goodman, Nanette, Michael Morris, and Kelvin Boston. "Financial Inequality: Disability, Race and Poverty in America." *National Disability Institute*, 2015. p.11.



DISABILITY, RACE AND EMPLOYMENT

Figure 9: Employment to Population Ratio by Disability Status and Race



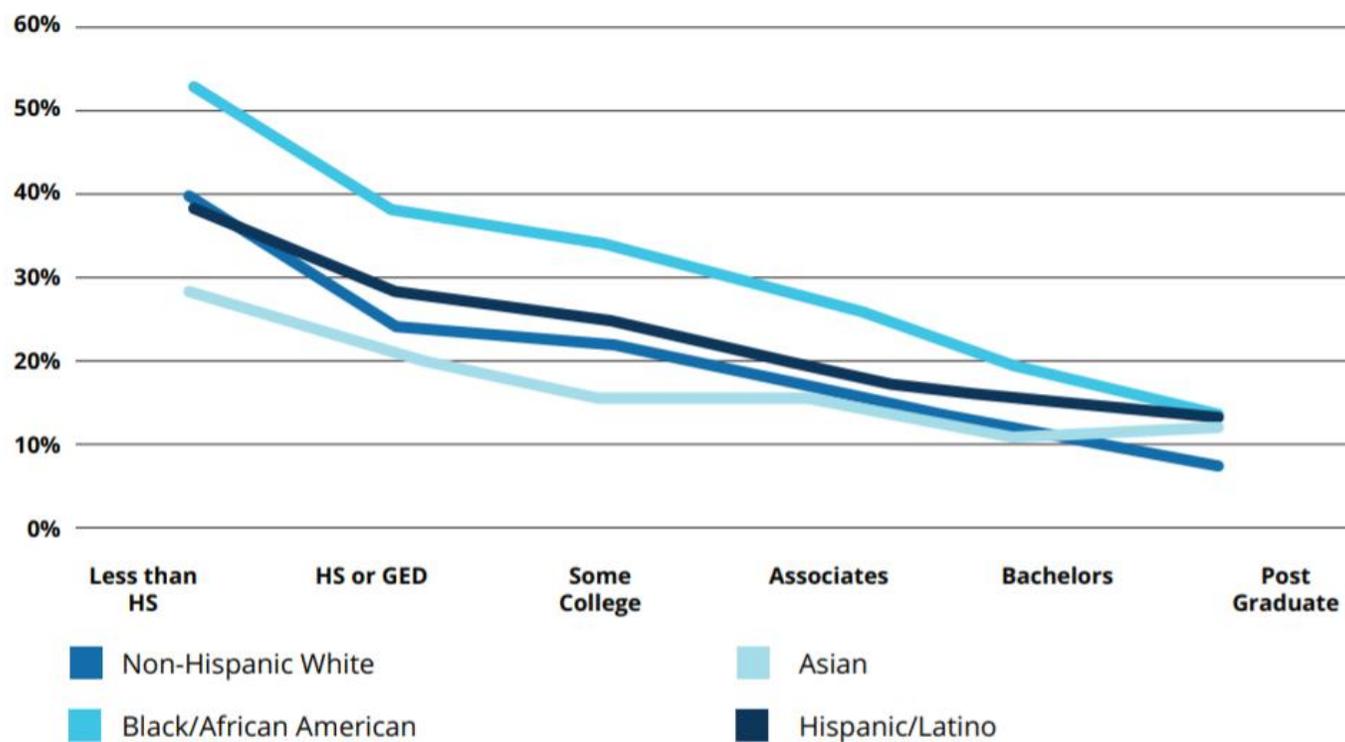
Source: American Community Survey, 2015

Goodman, Nanette, Michael Morris, and Kelvin Boston. "Financial Inequality: Disability, Race and Poverty in America." *National Disability Institute*, 2015. p.14.



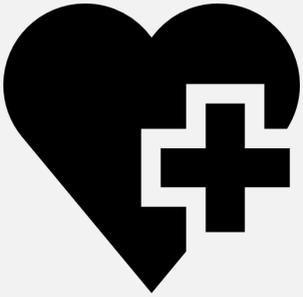
DISABILITY, RACE, EDUCATION AND POVERTY

Figure 7: Poverty Rate among Working-Age Adults with Disabilities by Education Level and Race



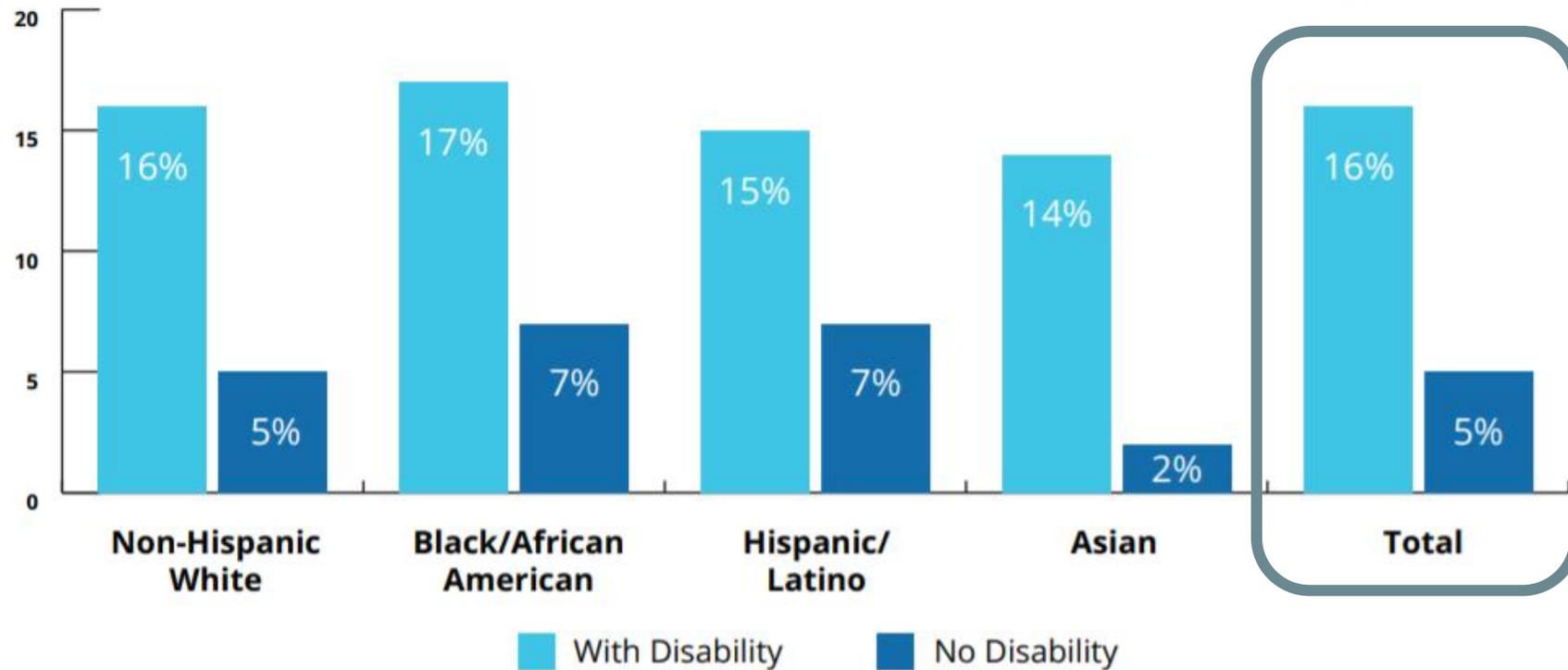
Source: American Community Survey, 2015

Goodman, Nanette, Michael Morris, and Kelvin Boston. "Financial Inequality: Disability, Race and Poverty in America." *National Disability Institute*, 2015. p.13.



DISABILITY, RACE AND MEDICAL CARE

Figure 13: Adults Who Did Not Get Medical Care because of Cost in the Last 12 months, by Disability Status and Race



Source: National Health Interview Survey, 2015

Goodman, Nanette, Michael Morris, and Kelvin Boston. "Financial Inequality: Disability, Race and Poverty in America." *National Disability Institute*, 2015. p.17.



DISABILITY AND LGBTQ+

AN ESTIMATED 3-5 MILLION LGBT PEOPLE HAVE DISABILITIES



&



2 in 5

transgender adults¹

1 in 4

LGB adults²
in California

40% of bisexual men

36% of lesbian women

36% of bisexual women

26% of gay men³
in Washington

reported having a disability

...compared to **27.2%**
of the general population⁴



Movement Advancement Project., July 2019. LGBT People With Disabilities. <https://www.lgbtmap.org/lgbt-people-disabilities>. (2/27/2021).

The Spoon Theory

The Spoon Theory is a creative way to explain to healthy friends and family what it's like living with a chronic illness. Dysautonomia patients often have limited energy, represented by spoons. Doing too much in one day can leave you short on spoons the next day.

If you only had 12 spoons per day, how would you use them? Take away 1 spoon if you didn't sleep well last night, forgot to take your meds, or skipped a meal. Take away 4 spoons if you have a cold.



get out of bed



get dressed



take pills



watch TV



bathe



style hair



surf the internet



read/study



make & eat a meal



make plans & socialize



light housework



drive somewhere



go to work/school



go shopping



go to the doctor



exercise

The Spoon Theory was written by Christine Miserando,
which you can check out on her website www.butyoudontlooksick.com.

MORE QUESTIONS?

You can contact us at...

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Hand Outs for...

Answering the Questions We Wish You Would Ask: A Panel Discussion on Conservation and Disability

Moderators:

Joelle D.J. Wickens (*she/her*), Joanna Hurd (*she/her*)

Panelists:

Sally Gunhee Kim (*she/her*), Shaney Kille (*she/her*), Margalit Schindler (*they/them*)

Disability as Identity

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NOTE: As this page explains, it goes over the rights of disabled people in Canada. An important read, as it is very easy to let people infringe upon your rights by being too quiet or ill informed.

Tips for Using Gender Neutral Pronouns: they/them/theirs

Hello! Our names are Margalit and Kris and we both use the gender neutral pronoun, they/them/theirs. We recognize that, although the use of a gender neutral pronoun is becoming more prevalent, it is still an adjustment in language for many of us. We hope that this tips sheet can serve as a resource to help in this adjustment. We also welcome questions!

Margalit created an educational introduction to the LGBTQ+ community video, found [here](#). (Note - Margalit signs off as cisgender, though this was made before they began using they/them pronouns).

Disclaimers:

We do not speak for all non-binary individuals!

Not all non-binary people use neutral pronouns, and not all people who use neutral pronouns identify as non-binary.

They/them/their is not the only gender neutral pronoun - zie/zim/zir; ey/em/eir; etc. are also possible gender-neutral pronouns.

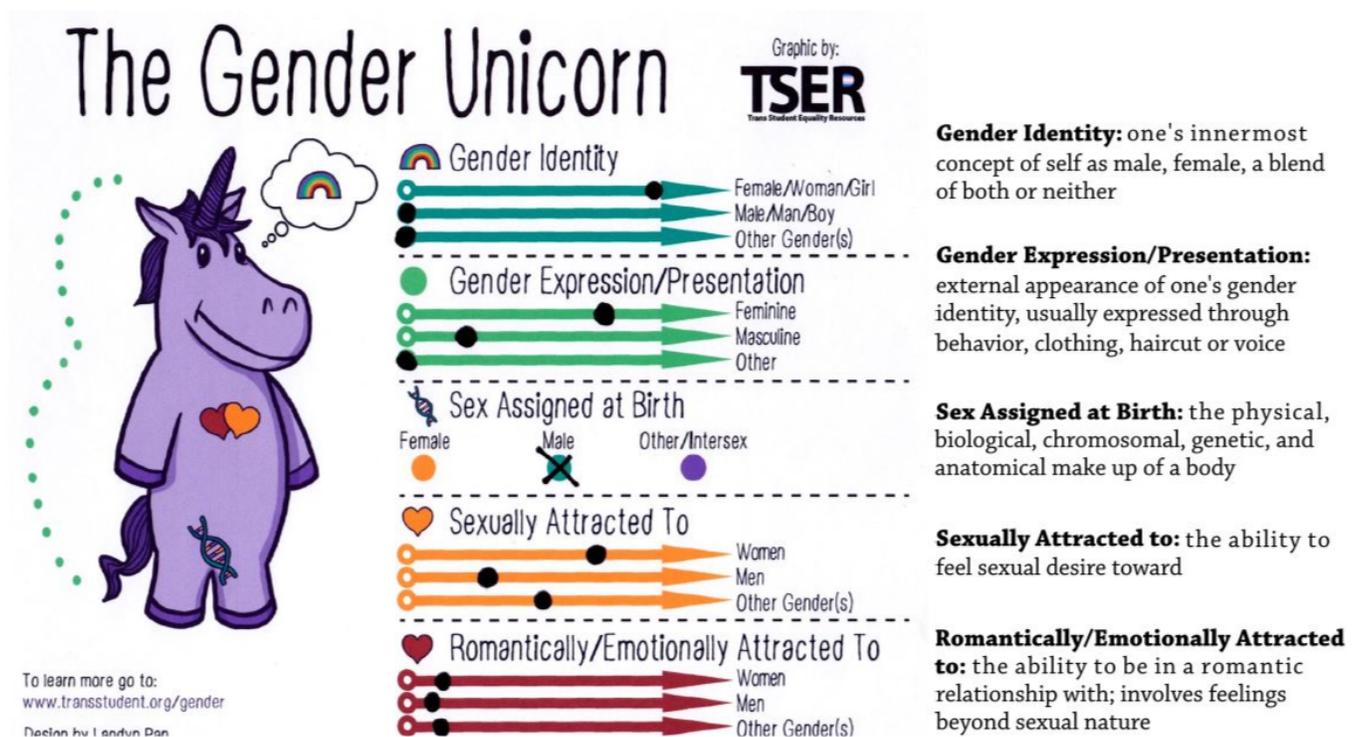


Figure 1. The Gender Unicorn. This diagram expresses the differences between biological sex, gender identity, gender expression, and sexual and romantic attraction to others. They all lie on a different spectrum and are independent of one another. These are different for everyone!

Introductions with Pronouns

The best way to make a safe and welcoming space for pronouns is to offer yours as part of introductions. By normalizing introductions that include pronouns, you build a space for different types of pronoun users and show that you are aware and supportive of various expressions.

How to use Gender Neutral Pronouns

Below are examples of how to use they/them pronouns in a sentence. If this feels complicated or overwhelming, consider rewording sentences to avoid pronouns altogether! Below are also examples of reworked language that avoids pronouns but uses names instead, therefore avoiding misgendering!

<u>Using Proper Pronouns</u>	<u>Rework the sentence to avoid pronouns</u>
Margalit said they needed to go home early.	Margalit went home early.
Kris mentioned that they, Jess and Margalit will present on Friday.	Kris mentioned that the group will present on Friday.
Magdalena needed to feed her dog and Jess needs to water their plants, so they both went home.	Magdalena and Jess went home to feed Pooka and water the plants!
Where did they go? Where are they?	Where is Kris? Has anyone seen Kris?

What about Ms., Mrs. and Mr.? Are there gender-neutral options for those?

Yes, indeed! If you need to refer to someone who prefers gender-neutral pronouns in a formal context, you can use the gender-neutral honorific “Mx.” (pronounced Mix or Em-Ex, both pronunciations are correct).

“Mx. Clossen”

Grammar? Conjugation?

They/them can be used as a singular pronoun; you are not breaking any grammar rules. The verb following the pronoun is most often kept plural (“they are”) but it also technically correct to make it singular (“they is”). Both are correct and comfortable, though maintaining the intuitive conjugation is easiest for most people. [Here’s](#) what APA has to say about the singular “they” pronoun.

Dysphoria - what is it and what does it feel like?

To us, being misgendered feels like an internal itch or crunch – fixating on these feelings can induce anxiety and can be distracting. It can cause general discomfort that becomes exhausting over time.

[This video](#) was developed to demonstrate the effect of microaggressions but holds true for how we feel when misgendered. Each incident is uncomfortable but manageable. However, many incidents can become overwhelming and take serious tolls on mental and physical health. (Note - this is different than discussing gender in a meaningful way! We are happy to talk about these issues openly. Please do not be afraid to ask questions!)

Using proper pronouns will decrease these distracting feelings and allow us to focus more on our work. With your help we will all be more productive!

What if I make a mistake?

It's okay! Everyone slips up from time to time. The best thing to do if you use the wrong pronoun for someone is to say something right away, like "Sorry, I meant (insert pronoun)."

If you realize your mistake after the fact, apologize in private and move on.

A lot of the time it can be tempting to go on about how bad you feel that you messed up or how hard it is for you to get it right. Please don't! It makes the person who was misgendered feel guilty and responsible for comforting you. This puts the focus of their identity on your experience and takes away from their own experience.

Taking an active role in your environment, you may hear others using the wrong pronoun for someone. In most cases, it is appropriate to gently correct them without further embarrassing the individual who has been misgendered. This means saying something like "Kris uses the pronoun they," and then moving on. If others are consistently using the wrong pronouns for someone, do not ignore it! It is important to let your gender-non-conforming colleague know that you are their ally.

Last Note

When a workplace or community is actively acknowledging someone's identity, they are validating that person's experience, allowing them to thrive. By reading and being open to this tips sheet, you are advocating for us as non-binary individuals. Thank you!

Margalit Schindler (they/them) - mschind3@kent.edu
Kris Cnossen (they/them) – kriscnossen@gmail.com



The Spoon Theory

by Christine Miserandino
www.butyoudontlooksick.com

My best friend and I were in the diner, talking. As usual, it was very late and we were eating French fries with gravy. Like normal girls our age, we spent a lot of time in the diner while in college, and most of the time we spent talking about boys, music or trivial things, that seemed very important at the time. We never got serious about anything in particular and spent most of our time laughing.

As I went to take some of my medicine with a snack as I usually did, she watched me with an awkward kind of stare, instead of continuing the conversation. She then asked me out of the blue what it felt like to have Lupus and be sick. I was shocked not only because she asked the random question, but also because I assumed she knew all there was to know about Lupus. She came to doctors with me, she saw me walk with a cane, and throw up in the bathroom. She had seen me cry in pain, what else was there to know?

I started to ramble on about pills, and aches and pains, but she kept pursuing, and didn't seem satisfied with my answers. I was a little surprised as being my roommate in college and friend for years; I thought she already knew the medical definition of Lupus. Then she looked at me with a face every sick person knows well, the face of pure curiosity about something no one healthy can truly understand. She asked what it felt like, not physically, but what it felt like to be me, to be sick.

As I tried to gain my composure, I glanced around the table for help or guidance, or at least stall for time to think. I was trying to find the right words. How do I answer a question I never was able to answer for myself? How do I explain every detail of every day being effected, and give the emotions a sick person goes through with clarity. I could have given up, cracked a joke like I usually do, and changed the subject, but I remember thinking if I don't try to explain this, how could I ever expect her to understand. If I can't explain this to my best friend, how could I explain my world to anyone else? I had to at least try.

At that moment, the spoon theory was born. I quickly grabbed every spoon on the table; hell I grabbed spoons off of the other tables. I looked at her in the eyes and said "Here you go, you have Lupus". She looked at me slightly confused, as anyone would when they are being handed a bouquet of spoons. The cold metal spoons clanked in my hands, as I grouped them together and shoved them into her hands.

I explained that the difference in being sick and being healthy is having to make choices or to consciously think about things when the rest of the world doesn't have to. The healthy have the luxury of a life without choices, a gift most people take for granted.

Most people start the day with unlimited amount of possibilities, and energy to do whatever they desire, especially young people. For the most part, they do not need to worry about the effects of their actions. So for my explanation, I used spoons to convey this point. I wanted something for her to actually hold, for me to then take away, since most people who get sick feel a "loss" of a life they once knew. If I was in control of taking away the spoons, then she would know what it feels like to have someone or something else, in this case Lupus, being in control.

She grabbed the spoons with excitement. She didn't understand what I was doing, but she is always up for a good time, so I guess she thought I was cracking a joke of some kind like I usually do when talking about touchy topics. Little did she know how serious I would become?

I asked her to count her spoons. She asked why, and I explained that when you are healthy you expect to have a never-ending supply of "spoons". But when you have to now plan your day, you need to know exactly how many "spoons" you are starting with. It doesn't guarantee that you might not lose some along the way, but at least it helps to know where you are starting. She counted out 12 spoons. She laughed and said she wanted more. I said no, and I knew right away that this little game would work, when she looked disappointed, and we hadn't even started yet. I've wanted more "spoons" for years and haven't found a way yet to get more, why should she? I also told her to always be conscious of how many she had, and not to drop them because she can never forget she has Lupus.

I asked her to list off the tasks of her day, including the most simple. As, she rattled off daily chores, or just fun things to do; I explained how each one would cost her a spoon. When she jumped right into getting ready for work as her first task of the morning, I cut her off and took away a spoon. I practically jumped down her throat. I said "No! You don't just get up. You have to crack open your eyes, and then realize you are late. You didn't sleep well the night before. You have to crawl out of bed, and then you have to make your self something to eat before you can do anything else, because if you don't, you can't take your medicine, and if you don't take your medicine you might as well give up all your spoons for today and tomorrow too." I quickly took away a spoon and she realized she hasn't even gotten dressed yet. Showering cost her spoon, just for washing her hair and shaving her legs. Reaching high and low that early in the morning could actually cost more than one spoon, but I figured I would give her a break; I didn't want to scare her right away. Getting dressed was worth another spoon. I stopped her and broke down every task to show her how every little detail needs to be thought about. You cannot simply just throw clothes on when you are sick. I explained that I have to see what clothes I can physically put on, if my hands hurt that day buttons are out of the question. If I have bruises that day, I need to wear long sleeves, and if I have a fever I need a sweater to stay warm and so on. If my hair is falling out I need to spend more time to look presentable, and then you need to factor in another 5 minutes for feeling badly that it took you 2 hours to do all this.

I think she was starting to understand when she theoretically didn't even get to work, and she was left with 6 spoons. I then explained to her that she needed to choose the rest of her day wisely, since when your "spoons" are gone, they are gone. Sometimes you can borrow against tomorrow's "spoons", but just think how hard tomorrow will be with less "spoons". I also needed to explain that a person who is sick always lives with the looming thought that tomorrow may be the day that a cold comes, or an infection, or any number of things that could be very dangerous. So you do not want to run low on "spoons", because you never know when you truly will need them. I didn't want to depress her, but I needed to be realistic, and unfortunately being prepared for the worst is part of a real day for me.

We went through the rest of the day, and she slowly learned that skipping lunch would cost her a spoon, as well as standing on a train, or even typing at her computer too long. She was forced to make choices and think about things differently. Hypothetically, she had to choose not to run errands, so that she could eat dinner that night.

When we got to the end of her pretend day, she said she was hungry. I summarized that she had to eat dinner but she only had one spoon left. If she cooked, she wouldn't have enough energy to clean the pots. If she went out for dinner, she might be too tired to drive home safely. Then I also explained, that I didn't even bother to add into this game, that she was so nauseous, that cooking was probably out of the question anyway. So she decided to make soup, it was easy. I then said it is only 7pm, you have the rest of the night but maybe end up with one spoon, so you can do something fun, or clean your apartment, or do chores, but you can't do it all.

I rarely see her emotional, so when I saw her upset I knew maybe I was getting through to her. I didn't want my friend to be upset, but at the same time I was happy to think finally maybe someone understood me a little bit. She had tears in her eyes and asked quietly "Christine, How do you do it? Do you really do this everyday?" I explained that some days were worse than others; some days I have more spoons than most. But I can never make it go away and I can't forget about it, I always have to think about it. I handed her a spoon I had been holding in reserve. I said simply, "I have learned to live life with an extra spoon in my pocket, in reserve. You need to always be prepared"

Its hard, the hardest thing I ever had to learn is to slow down, and not do everything. I fight this to this day. I hate feeling left out, having to choose to stay home, or to not get things done that I want to. I wanted her to feel that frustration. I wanted her to understand, that everything everyone else does comes so easy, but for me it is one hundred little jobs in one. I need to think about the weather, my temperature that day, and the whole day's plans before I can attack any one given thing. When other people can simply do things, I have to attack it and make a plan like I am strategizing a war. It is in that lifestyle, the difference between being sick and healthy. It is the beautiful ability to not think and just do. I miss that freedom. I miss never having to count "spoons".

After we were emotional and talked about this for a little while longer, I sensed she was sad. Maybe she finally understood. Maybe she realized that she never could truly and honestly say she understands. But at least now she might not complain so much when I can't go out for dinner some nights, or when I never seem to make it to her house and she always has to drive to mine. I gave her a hug when we walked out of the diner. I had the one spoon in my hand and I said "Don't worry. I see this as a blessing. I have been forced to think about everything I do. Do you know how many spoons people waste everyday? I don't have room for wasted time, or wasted "spoons" and I chose to spend this time with you."

Ever since this night, I have used the spoon theory to explain my life to many people. In fact, my family and friends refer to spoons all the time. It has been a code word for what I can and cannot do. Once people understand the spoon theory they seem to understand me better, but I also think they live their life a little differently too. I think it isn't just good for understanding Lupus, but anyone dealing with any disability or illness. Hopefully, they don't take so much for granted or their life in general. I give a piece of myself, in every sense of the word when I do anything. It has become an inside joke. I have become famous for saying to people jokingly that they should feel special when I spend time with them, because they have one of my "spoons".

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The Spoon Theory

DYSAUTONOMIA INTERNATIONAL



AWARENESS



ADVOCACY



ADVANCEMENT

The Spoon Theory is a creative way to explain to healthy friends and family what it's like living with a chronic illness. Dysautonomia patients often have limited energy, represented by spoons. Doing too much in one day can leave you short on spoons the next day.

If you only had 12 spoons per day, how would you use them? Take away 1 spoon if you didn't sleep well last night, forgot to take your meds, or skipped a meal. Take away 4 spoons if you have a cold.



get out of bed



get dressed



take pills



watch TV



bathe



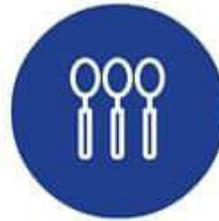
style hair



surf the internet



read/study



make & eat a meal



make plans & socialize



light housework



drive somewhere



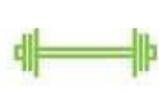
go to work/school



go shopping



go to the doctor



exercise

The Spoon Theory was written by Christine Miserando, which you can check out on her website www.butyoudontlooksick.com.