

ASTC Equity & Diversity Toolkit

EXHIBIT, PROGRAM & AUDIENCE RESOURCES

Planning exhibits to attract underserved groups, i.e., people of color, disabled and poor people, has long been the goal of ASTC member organizations as the right thing to do. It is clear in this time of shrinking local and national funding that drawing new audiences is a survival skill for many institutions. How do we connect to the underserved communities not merely as customers but as partners?

The occasional exhibit that features scientists from an ethnic group or contributions of women scientists is not enough to sustain the interest and loyalty of diverse populations or adolescent girls as organizational members. Persons with disabilities and those who speak English as a second or third language will need more than signage to fully experience and enjoy the learning and fun ASTC institutions have to offer. How do we imbed inclusion in every program, class, exhibit and medium? Then there is the question of cultural, ability and gender insensitivity in exhibits—how to avoid being blind-sided?

Although most centers don't have permanent collections, those that do face enormous challenges in dealing with diversity issues. The major issue still remains—who do the collections belong to? Indigenous peoples the world over are struggling with museums over the return of collections and their use for religious rites.

How will we know that we have succeeded in reaching across racial, cultural, gender, and ability divides? What styles of evaluation will tell us how effective our exhibit and programming efforts have been?

Building Inclusive Exhibits & Programs

In order to build inclusive programs, staff must be culturally competent and represent the audiences which centers wish to attract. Some agencies are not located in areas with diverse pools of employees with exhibition or science education skills; thus, consultants and ASTC Fellows are resources to consider. Centers might:

- Link with underserved community opinion leaders and organizations as program and exhibit consultants.
- Provide bilingual visitor guides—human, print and audio—in order to attract diverse audiences.
- Develop signage in the languages of underserved audiences.
- Equip guides and educators with basic phrases in languages of

underserved audiences.

- Develop a welcoming physical environment where visitors see themselves reflected in photos, interior design and exhibit texts.

Attracting, Sustaining and Increasing Diverse Audiences

Attracting and sustaining the involvement of audiences from underserved populations is based on carefully cultivated relationships with opinion leaders, organizations and media professionals from those communities. Serving as free consultants to mainstream can create considerable hardship and stress for individuals and small agencies. Advertising and consulting dollars should be viewed as investments in long-term relationships while building exhibits that will attract diverse populations. Centers might:

- Assign accountability for increasing diverse audiences through staff performance reviews.
- Hire underserved populations as staff members and consultants.
- Develop opportunities for underserved community members to intersect with programmatic and exhibit staff.
- Include consultants with disabilities to evaluate accessibility to all exhibits and programs.
- Integrate the scientific contributions to both exhibits and programs from communities of color, women, and other diverse groups.

Outreach to Underserved Populations

Getting your center's message of inclusion to underserved communities must include unique outreach methods and messengers. Centers should consider:

- Partnering with agencies and professionals from underserved communities.
- Offering free tickets to exhibits, camps and classes to agencies that serve communities of color, persons with disabilities and others.
- Develop print materials that clearly present the institution's commitment to equity policies and diversity goals.
- Develop print and other media in appropriate languages for dissemination in underserved communities.

Evaluating Programs, Exhibits & Materials

Evaluating effectiveness of these exhibit and programming efforts begins with detailed conversations with persons from diverse populations—these can be

interviews and focus groups. Qualitative measures like these tend to be more “person friendly” and have the benefit of gathering a great deal of data while giving full voice to the person who is being interviewed or speaking in a focus group. There is less opportunity for researcher bias, since the researcher is intentionally listening to views of the respondent and asking for feedback on both the content and form of the questions being asked. Often the respondent gives information about “the right question” without being prompted. Oral cultures often find the conversational methods of focus groups a good fit.

It is, however, more difficult to sort through open-ended data. Qualitative research has become widely used in recent years as a valid way to gather information. Participants usually like the opportunity to give their views in focus groups and interviews. Sensitive listening to stories and needs are often more effective than surveys. Researchers from underserved populations are an underused resource.

References

- De La Rocha De Creagan, Felicidad Noemi. *Indian Voices: the Politics of Cultural Representation in Three U.S. Museums*. MA diss. Michigan State University, 2001.
- Mattessich, Paul, & Barbara Monsey. *Collaboration: What Makes it Work. A Review of Research Literature on Factors Influencing Successful Collaboration*. St. Paul, MN: Amherst H. Wilder Foundation, 1992 (4th printing, 1994).
- Spitz, Jennifer A. & Margaret Thom. *Urban Network: Museums Embracing Communities*. Chicago: The Field Museum, 2003.
- Jaarsma, S.R. *Handle With Care: Ownership and Control of Ethnographic Materials*. Pittsburgh: University of Pittsburgh Press, 2002.
- Barkan, Elazar, and Ronald Bush. *Claiming the Stones/Naming the Bones: Cultural Property and the Negotiation of National and Ethnic Identity*. Los Angeles: Getty Research Institute, 2002.
- Sandell, Richard. *Museums, Society, Inequality*. London: Routledge, 2003.

VIDEOS

❖❖ **Hommeyer, W. *Journey: Museums and Community Collaboration.* Science Museum of Minnesota, 1996.**

(30 minutes. Color.)

An award-winning video that takes a hard look at a controversy in 1992 between the Science Museum of Minnesota and the Native American community surrounding the First Encounters: Spanish Exploration in the Caribbean and United States, 1492-1570, a traveling exhibition produced by the Florida Museum of Natural History. Demonstrations and news stories heightened the crisis to national proportions. To its credit, the Science Museum of Minnesota developed a model of effective diversity conflict resolution with communities of color and began doing business a new way. The museum staff and local Native American community began a collaboration in 1995 that exists today with committees from ethnic communities that advise exhibitions. Journey offers a unique look at the process of creating the exhibition, Heart of Turtle Island: Native Views 1992, and the powerful influence it had on museum staff and the community.

Interviews include comments from the Smithsonian and the Chicago Mexican Fine Arts Center staff, as well as a tribal leader from the Blackfeet Cultural Committee and others. Journey also tackles the thorny issues surrounding the Native American Graves Protection and Repatriation Act (NAGPRA). The video should be on every ASTC shelf. The accompanying viewers' guide suffers from a presentation problem; reader must wade through pages of press releases and viewers' comments before reaching very useful discussion questions about museum-community collaboration. However, these questions, composed during the adolescence of the museum diversity movement, are, for the most part, written from a problem-driven perspective. One question, for example, reads: "Why should we pursue museum/community collaborations at all if they have proven to be such complex and difficult ventures?" Readers should choose selectively from the 20 questions offered to maximize objectivity and usefulness.

❖❖ **Jolly, Eric E., Ph. D. *Moving Towards Diversity: A Model for Community Change.* Newton, MA: Education Development Center, 1996.**

(33 minutes. Color. Closed captions.)

The video is an engaging lecture by Dr. Eric Jolly, President of the Science Museum of Minnesota, that offers a "path to building a community that includes all available members. It is a way to move from exclusion to representation, empowerment, and shared responsibility for one another. Community is broadly defined, and can mean any group, organization, or setting in which people associate—a school, workplace, community agency, campus, department, town."

The model helps viewers understand how to move from a "majority standard" to a "community standard." Dr. Jolly uses clear examples to describe tokenism, positive and negative education. Using stage theory along a U-shaped curve, he explains why communities resist hearing the complaints of minority groups until a

crisis leads to personal reexamination. Jolly explains why there is stress as there is movement from one stage to the next and encourages viewers to commit to the deliberate effort needed for forward motion. His definitions of tokenism as “a form of giving voice without giving power” and negative education, “when those without a means for impact speak without an invitation, and those who set the standards refuse to listen,” are as clear as any this writer has seen. In a recent interview Jolly reported revising the curve to include four steps between positive education and empowerment. They are: practice, skills, knowledge and awareness. A very useful tool for institutional diversity efforts.

For more information:
55 Chapel Street
Newton, MA 02158
617/969-7100.

❖ **Lee, Mun Wah. *The Color of Fear*. Oakland, CA: Stir-Fry Productions, 1994.**

(90 minutes. Color. Closed captions.)

Arguably the most widely used diversity film in corporate, educational and organizational settings, *The Color of Fear* is a documentary film that packs a real punch. Eight men from varied backgrounds—European American, Chinese, Japanese, Latino, African American—meet for a weekend at a California retreat to discuss the effects of racism on their lives. The conversation is at times tender, and at other times contentious and heated as the participants discuss the scarring of racism with each other.

One participant exhorts the others to relinquish their various ethnic heritages to “Just be Americans!” This comment, among others, is the occasion for rich discussions that go beyond the usual facile preachments about brotherhood. There are discussions about “pulling up oneself by one’s bootstraps,” immigrant and migrant experiences. In an explosive exchange between Victor, an African American, and David, a European American man, the viewer is privy to a very intimate moment of pain and frustration in which Victor gives voice to the exasperation of having his lifelong experiences with racism disbelieved.

All of the men reveal the ways in which they have coped with racism, how they have survived the torment growing up, both on their jobs and in their communities. They disclose their fears of each other and for some of them, it was the first time that they had ever spoken about race with men of other ethnicities. They explore both their similarities and their differences as they begin to respect each other and find that they have a common desire to be accepted and understood. The power of this film requires adequate time (several hours) for viewers to come to terms with the powerful emotions that it evokes.

For more information:
154 Santa Clara Ave.
Oakland, CA 94610

Phone: 510/420-8292
Fax: 510/420-1081

❖❖ **Fragale, Michael & Joann Stevens, producers. *Racial Legacies and Learning: How to Talk About Race*. Alexandria, VA: PBS Adult Learning Service, 1999.**

(112 minutes. Closed captions.)

A teleconference co-sponsored by San Francisco University and the local public television station used a town hall format with 300 downlinks across the country with businesses and educational institutions. *How to Talk About Race* is an excellent video that could use some judicious editing and is about half an hour too long. It is very well done—the speakers are interesting, the video is technically well-produced, and the moderator is outstanding. But the film is too ambitious and tries to cover too much ground; there are interviews with people on the street and a religious dialogue group that don't add much. Overall, though, this is a sensitive and helpful discussion on how to get beyond shame and blame toward purposeful dialogue and action.

Why is it so hard to talk about race? Fear, shame and blame are the culprits. Whites have a personal history that needs to be part of the conversation but seldom is. Questions like, "When do you first remember race?" were suggested as non-threatening openers. (See *The Diversity Discussion Guide*.) There are models, such as study circles, that provide answers on "how to get started." Panel members agree that facilitation is needed to manage the thorny and emotionally daunting elements of cross-cultural conversations. America is so racially segregated that no natural forums exist for people to engage in dialogue. Also, higher education is not putting out students lacking diversity competencies and it is costing businesses millions of dollars to train them. Another panelist said, "It's like trying to rebuild a plane in mid-air, and you can't land to fix it."

A senior executive from Denny's Restaurant was on the panel and the restaurant chain was pointed to as an example of how a company can turn things around. How did they do it? Denny's success is based on a quintessential list of well-known diversity "best practices":

Denny's new CEO is committed to diversity and role models effective behaviors—the first of which was to find an inside senior leader to put in charge of leading and monitoring change.

- The organization looked at system, structures, policies and practices for barriers to diversity and set about dismantling them.
- It rewarded and recognized diversity "champions" and tied 25% of bonuses to diversity advancement by supervisors and managers.
- Denny's trained over 70,000 people in diversity over a five-year period in their system.

- Senior leaders are now diverse and Denny's leads the country in having the largest number of diverse board members—43%. The numbers of managers and senior managers have become increasingly diverse.

These changes have linked diversity and excellence, with the result that diverse teams are outperforming same-sex, same-color teams.

Further, class needs to be part of racial discussions, according to panelists, as there are differences within all groups and class is one of them. For some whites, religion may be a way to enter this conversation.

❖ ***Newcomers To America; Cultural Diversity: Meeting the Challenge.***
Portland, OR: To America, 1990.

(18 minutes. Color.)

This short film is part of a series to help immigrants, or New Americans, understand and adjust to various U.S. systems, such as the legal system, housing and a consumer society. One of the best films available to help native-born Americans understand the differences between Southeast Asian and U.S. verbal and non-verbal communication styles. Very professionally done, with an inspirational introduction by Senator Mark Hatfield. The lecturer, Milton Bennett, covers a great deal of ground and gives very sound advice to the American viewer about how to understand gestures, pitch and tone of voice, age differences etc. Cultural similarities and differences are presented with an admirable even-handedness. Succinct and refreshingly well organized, this is a seamless and straightforward presentation. It could benefit any organization in welcoming and creating a receptive climate for Southeast Asians. A very useful handbook accompanies this series.

PRINT

❖ **De La Rocha De Creagan, Felicidad Noemi. *Indian Voices: the Politics of Cultural Representation in Three U.S. Museums.* MA diss. Michigan State University, 2001.**

(Available on microfiche from University Microforms in Ann Arbor, Michigan.)

A recent, in-depth analysis of three museums at the international, national, and local level (National Museum of the American Indian, Grand Rapids Public Museum-Van Andel, and Ziibiwing Cultural Society) and their specific methodologies employed in achieving collaboration and partnership with Native American communities ideally represented among their audiences in order to develop "better informed exhibits." Includes a series of interviews with members of various Native American communities. Maintains that exhibits should be based on "themes rather than objects, while at the same time conserving the goals of the institution they represent." Concludes that museums must assume a

stronger role as educational institutions and discard traditional exhibit techniques that prolong values and concepts unreflective of, and injurious to Native cultures. Despite uneven writing quality, offers practical and specific advice to museum professionals in achieving improved definitions of inclusiveness with regard to Native Americans and effective collaboration with Native communities.

❖❖ **Dickerson, Amina. *Redressing the Balance*. *Museums Journal*, 91(February, 1991): 21-23.**

A brief ideological discussion by Dickerson, former administrator at both the Chicago Historical Society and DuSable African American Museum in Chicago, on museums' obligation to collect materials "against the backdrop of years of curatorial neglect" in order to eliminate a strong bias against "non-Western achievements in science, art, literary or scholarly endeavors." Stresses critical nature of cross-cultural dialogue between museum staff and various communities to achieve a "bond of trust." Offers a particularly, albeit brief section on semantic pitfalls surrounding such dialogues; presents a list of terms to be avoided.

Concludes with a practical list of beginning "action steps" for attaining increased museum diversity; checklist includes internal self-study specifics complete with goals, timetables, perspectives, and research "of a different kind" that will help museums with sound suggestions for staff training. Institutions must question their motives for programming, must decide whether their goal is to present more than an institutional perspective, must ask themselves whether they are trying to attract existing or new audiences, must look at census data as well as other less well-known data sources, such as local economic and religious histories, must become familiar with cultural icons and their histories, must collect ephemeral documents (i.e. brochures and flyers) from local organizations, schools, universities, etc., must devote attention to targeted mailing lists from local churches, schools, and unions, must develop community advisory groups involving key artists, civic leaders, and business people representing sought after cultural groups, and must maintain continuous dialogue with various communities.

❖❖ **Karp, I., C.M. Kreamer & S. Lavine (Eds.). *Museums and communities: The politics of public culture*. Washington, D.C.: Smithsonian Institution Press, 1992.**

Comprised of essays centered around three themes presented at a conference on museums and cultural diversity at the Smithsonian in 1990, this volume's underlying premise is that museums have an ethical obligation to listen to the multiplicity of needs and demands in the communities they serve.

The organizing rubric is: 1) On Civil Society and Social Identity; 2) Audience, Ownership, and Authority: Designing Relations between Museums and Communities; and 3) Defining Communities Through Exhibiting and Collecting.

In the opening essay on civil society and social identity, Karp argues that the omission of cultures of color by mainstream museums creates a cultural hierarchy where the achievements of people of color are ignored and sends “implicit messages about their worth...large, historically important museums... now have to face the consequences of their history of silence. Communities are often no longer content to remain passive recipients of museum activities.”

This volume suggests that museums must enlarge their notion of cultural diversity to include other communities, such as people with physical and/or mental impairments. An interesting essay on audience, ownership and authority, describes the Chinatown History Museum’s efforts to ‘document, reconstruct, and reclaim’ Chinatown’s history without reducing it to a mere nostalgic exercise. Instead, the museum has addressed the larger issue of “why and how life has become the way it is.”

❖ **Lavine, Stephen, & Pamela Myers. *Museums and Multiculturalism: Who is in Control?* Museum News, March/April 1989: 37-42.**

Views the nature of exhibitions as a “contested terrain,” where various multicultural groups throughout the world “challenge the right of established institutions to control the presentation of their culture.” Provides a brief case study of the Metropolitan Museum of Art’s 1984 exhibit of art from New Zealand’s Maori people that illustrates the delicate cultural balance curators must maintain. Discusses the role of museum as temple versus museum as forum. Concludes by urging experimentation in the design of exhibits in order to reflect diverse perspectives or to “admit the highly contingent nature of the interpretations offered.” Uses examples of Native American, Hispanic, and African American exhibits across Canada and the United States to enhance understanding of the sensitive challenge facing curators. A refreshing perspective on a major issue.

❖ **Mattessich, Paul, & Barbara Monsey. *Collaboration: What Makes it Work. A Review of Research Literature on Factors Influencing Successful Collaboration.* St. Paul, MN: Amherst H. Wilder Foundation, 1992 (4th printing, 1994).**

A compact, readable volume on collaboration research presented to a conference in the Twin Cities in May, 1992. The authors first reviewed and summarized the existing research to identify “factors which influence success.” The scope of their search included social sciences, education, public affairs and health. Although the authors screened out “how-to” manuals, the result of their labors is a marvelous “how-to” manuscript for anyone who is planning or working in a collaborative. These factors are keys to doing successful collaborations and include: environment for collaboration, membership characteristics, process/structure, communications, purpose and resources.

Each factor has a brief explanation, followed by “Implications,” which is a

discussion of that factor's practical value for beginning or improving a collaboration. Following the factor is an illustration "or excerpt from one of the research case studies." The factors regarding membership characteristics include 1) mutual respect, understanding and trust and 2) call for setting aside the agenda to learn about each member and reduce misunderstandings. One of the most useful trust building blocks offered here is that partners "must present their intentions and agendas honestly and openly." This kind of transparency is often difficult for large, complex organizations and large collaboratives, but it must be achieved if collaboratives are to be successful. Multiple layers of decision-making are described and the necessary systems are clearly explained. Adjusting and adapting to change both inside or external to the collaborative are also addressed. Although many deride "the vision thing"--a shared vision is the fundament of the stable collaboration. Imbalances of power among group members can have a great effect on the vision of the group and hinder progress. A chart defining the elements of cooperation, coordination and collaboration is one of the most helpful aspects of this fine piece.

❖ **Müller, Klaus. *The Invisible Visitor: Museums and the Gay and Lesbian Community*. *Museum News*, September/October 2001: 1-8.**

The author, museum consultant, filmmaker, and European program coordinator for the U.S. Holocaust Memorial Museum, presents issues raised at an annual meeting of the American Association of Museums in Baltimore in 2000, which have wide application to technology and science centers. Contrasts lesbian and gay museum staff and visitors with people of color, people with disabilities and other minority groups by arguing that while the latter categories are "visibly underrepresented" in American museums, gays and lesbians are "invisible." With the exception of the first collective response by the art community and museum world in the form of the AIDS Memorial Quilt, there has been little inclusion of gay and lesbian history in exhibitions. Maintains that the public has placed this history and culture "in the realm of sexuality and obscenity." However, with a gradual "social and cultural shift in the approach toward homosexuality in the public arena," museums are slowly beginning to recognize the gay and lesbian community as an audience and a significant source of revenue and that it is a very diverse community. Presents the U.S. Holocaust Memorial Museum in Washington, D.C. as a successful pioneer in this recognition.

Prescribes five specific steps and considerations for achieving inclusiveness:

1. Gays and lesbians, like other audience members, have a keen interest in their history and are looking to museums and other public institutions to collect materials; museums can be of assistance in this search.
2. Museums should reach out to gay and lesbian groups on a regular basis, but especially on Gay and Lesbian Pride Days, Gay and Lesbian History Month, and other such occasions.

3. Museums should maintain a safe workplace, with domestic partner benefits, anti-discrimination policies, and training programs.
4. Museums must offer proof of inclusion to merit financial support from the gay and lesbian community; they must also display courage in providing programming of interest to gays and lesbians in the event that other audiences resist this inclusion.
5. Museums should consider young gay and lesbian people in their program content; research has indicated that museums often are guilty of ignoring the many topics affecting gay and lesbian life—science and GLBT issues, AIDS, homosexuality and the Holocaust, and others. Concludes with a list of international web sites for gay and lesbian archives, museums and museum initiatives.

❖ **Spitz, Jennifer A. & Margaret Thom. *Urban Network: Museums Embracing Communities*. Chicago: The Field Museum, 2003.**

A highly recommended reader based on a consortium of ten major urban museums: Art Institute of Chicago; Field Museum; American Museum of Natural History; Brooklyn Museum of Art; Exploratorium; Oakland Museum of California; Science Museum of Minnesota; Walker Art Center, Minneapolis; Houston Museum of Natural Science; and Museum of Fine Arts, Houston. Network members share best practices, strategies, and resources to “advance a national dialogue on community engagement...points the way to future initiatives, and offers practical help to others on the same path.” Three brief essays set the context for promoting access and equity. Offers full-blown program development blueprint that covers context for program planning, institutional self-assessment, audience assessment, relationship building, program development, sustaining institutional commitment of all partners, and operational tips.

Individual museum case studies present cleanly organized and comparable information about program activities, goals, key resources, key factors leading to community engagement, internal collaboration, and learning from evaluation and experience. Especially useful is the evaluation section, which presents an evaluation rubric, methods for measurement and communication of results, key questions for using this rubric, and easily replicated material for building questionnaires used both in internal and external evaluations.

Annotated Resources

❖ **Accessible Practices: Best Practices Marketing. ASTC Resource Center, 2004.**

Website available at <http://www.astc.org/resource/equity/practices.htm>.

This site points out that accessibility to the public is only the first step. There must be proper marketing if the public is to be aware of a center's accessibility. Here we find help with pinpointing the areas that need to be advertised. Some examples are accessible facilities like restrooms, stairs, parking, gift shops, food courts, telephones, elevators, ramps, and entrances. Also it is important to advertise public transportation to the facility, and what services may be available, like audio tours, assistive listening devices, sign language interpretation, and close captioning. Helpful information is given on how to build a network for marketing the accessibility of your organization.

For further information:

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DeAnna Beane, 202/783-7200 x137

Resource Category

- ✓ Communication
- ✓ Community Participation
- ✓ Exhibit, Program, & Audience Inclusiveness

Particularly Useful to:

- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Facilities Managers

❖ **Accessible Practices Exchange, Involve Accessibility Advisors. ASTC, Inc., 2004.**

Web site available at <http://www.astc.org/ap/issues/advisors/index.htm>.

This site discusses meeting with individuals with disabilities and hiring ADA professionals with and without disabilities as accessibility advisors. Individuals with disabilities provide a practical understanding of their needs with regards to facilities. ADA advisors are experts in disability law that help to ensure the organization meets at least the minimum legal requirements. Advice is provided on determining whether your organization is ready to involve accessibility advisors. In addition, there is guidance on how to get the consulting process started, and how the organization should best proceed through the consulting process.

Resource Category

- ✓ Communication
- ✓ Community Participation
- ✓ Exhibit, Program, & Audience Inclusiveness
- ✓ Leadership

Particularly Useful to:

- ✓ All Managers
- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖ ***Assistive Listening Systems (ALS) Help You Communicate Effectively.***
ASTC, 2003.

Web site available at <http://www.astc.org/ap/issues/ald/index.htm>

This site gives advice on how to help people with hearing impairments get the most out of their museum visit. Having the right equipment is the first step, but it is important to have the audience that you are trying to reach test the equipment before your organization purchases it. At the same time, the organization can get input on how to most effectively market this new visitor service. It is important to have ongoing training for the staff and volunteers so that they are able to show guests how to use the equipment. Finally, patrons have the right to expect that the equipment will be in working order; therefore, proper maintenance is discussed.

Resource Category

- ✓ Communication
- ✓ Community Participation
- ✓ Exhibit, Program, & Audience Inclusiveness
- ✓ Planning & Implementation

Particularly Useful to:

- ✓ All Managers
- ✓ Educators
- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖ ***Accessible Practices Exchange, Making Accessible Parking Count.***
ASTC, Inc., Jan 2003.

Web site available at <http://www.astc.org/ap/issues/parking.htm>.

This is an excellent quick resource on what the required parking accommodations are for persons with disabilities. Includes a chart with the Americans with Disabilities Act (ADA) Standards for Accessible Design. Helpful summaries are provided on location, route to and from the parking, signage, how to notify the public, and enforce any restrictions on who is allowed to use the parking places. Users may read others' experiences and share their experiences online.

Resource Category

- ✓ Community Participation
- ✓ Exhibit, Program, & Audience Inclusiveness
- ✓ Leadership
- ✓ Planning & Implementation

Particularly Useful to:

- ✓ All Managers
- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖ **Accessible Practices Exchange. ASTC, Inc., 2003.**

Web site available at <http://www.astc.org/ap/index.htm>.

This site provides an excellent online newsletter guide for making your institution physically accessible. Links to topics include: Parking, entrances, the danger of protruding objects, evaluating any restaurant space, providing an accessible information desk, making restrooms and gift shops accessible, providing Assistive Listening Systems (ALS), and finally, getting advice on how to make your space overall more accessible.

Resource Category

- ✓ Communication
- ✓ Community Participation
- ✓ Exhibit, Program, & Audience Inclusiveness
- ✓ Planning & Implementation

Particularly Useful to:

- ✓ All Staff
- ✓ All Managers
- ✓ Educators
- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖ **Accessible Practices: Museums' Legal Obligations. ASTC Resource Center, 2004.**

Web site available at <http://www.astc.org/resource/access/obligations.htm>.

This site provides an overview of accessibility laws with the needs of museums in mind. There are brief summaries of relevant federal laws. In addition, users will find links to many sources where they may read the actual language that is written in the laws. Also there is an information line to the U.S. Department of Justice Americans with Disabilities Act, including a line for Teletype users.

Resource Category

- ✓ Exhibit, Program, & Audience Inclusiveness
- ✓ Leadership
- ✓ Planning & Implementation
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Staff
- ✓ All Managers
- ✓ Educators
- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖ **Nelsen, Vivian Jenkins. *Beliefs & Behaviors That Help or Hinder Intercultural Relations*. Minneapolis, MN: Hypatia Trust Inc., 2004.**

This PowerPoint presentation offers the user a way of assessing whether his or her beliefs and behaviors are helping or hindering intercultural relations. This survey allows the user, whether a person of color or European American, to evaluate his or her beliefs about racism and cultural superiority. In addition, it provides affirmation for beliefs and behaviors that encourage positive intercultural relations. Best used as a confidential survey so that the user may reflect and benefit from it without fear of reproach by others.

For further information:
INTER-RACE
600 21ST Avenue S.
Minneapolis, MN 55454
612/339-0820

Resource Category

- ✓ Assessment
- ✓ Communication
- ✓ Community Participation
- ✓ Exhibit, Program, & Audience Inclusiveness
- ✓ Leadership
- ✓ Planning & Implementation
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Staff
- ✓ Educators
- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖ **Mattessich, P. & B. Monsey. *Collaboration: What Makes it Work. A Review of Research Literature on Factors Influencing Successful Collaboration.* St. Paul, MN: Amherst H. Wilder Foundation, 1992 (4th printing 1994).**

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For further information:
919 Laford Avenue
St. Paul, MN. 55104
651/642-4000
<http://www.wilder.org>

Resource Category

- ✓ Leadership
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Managers
- ✓ Development Staff
- ✓ Boards
- ✓ Senior Leaders

❖❖ **Nelsen, Vivian Jenkins & Lela Porter. *The Diversity Curriculum: Diversity Leadership: A Trainers Manual*. Minneapolis, MN: Hypatia Trust Inc., 1997.**
The Diversity Leadership Manual outlines objectives and types of training. It instructs on the philosophy and methodology of training and it provides a step-by-step guide to conducting successful training and conflict resolution. Included is a guide on how to use The Diversity Curriculum and the proper role of each publication in the series. This book leads the way in planning and implementing training, analyzing issues, and managing conflict.

For further information:
INTER-RACE, 600 21ST Avenue S., Minneapolis, MN 55454
612/339-0820

Resource Category

- ✓ Assessment
- ✓ Communication
- ✓ Community Participation
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Leadership
- ✓ Planning & Implementation
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Staff
- ✓ Educators
- ✓ Visitor Services Managers
- ✓ Development Staff
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖❖ **Elliott, Jane. *The Essential Blue Eyed*. San Francisco, CA: Claus Strigel and Bertram Verhaug, California Newsreel, 1999.**
(2 videos on one cassette, including a facilitator guide. Price: \$295.00.)
Jane Elliott found national fame as the Iowa elementary school teacher who led a televised experiment with her school children to teach them about discrimination. Trying to help the children understand the work of Martin Luther King, Jr. shortly after his assassination, she chose children with blue eyes and put a cloth collar on them so that they could be the objects of bias by both their classmates and teacher. Elliott told these children that they weren't as smart as the others, and that their recess would be limited and what started out as a playful exercise became a painful learning experience for her third graders. The next day, the brown-eyed children were subjected to the same experience.

The dean of diversity trainers, Jane Elliott reprised her experiment with adults in

two films, Eye of the Storm and A Class Divided with amazing results. The Essential Blue Eyed is, according to Elliott, “the most dramatic and complete summary of my 30 years experience helping organizations grapple with the difficulties and opportunities offered by a diverse workforce.” Elliott believes that people can best be motivated to fight discrimination by experiencing it themselves, if only for a few hours in a controlled environment.

In this video, she divides a group of Midwesterners by eye color and “subjects the blue eyed members to a withering regimen of humiliation and contempt.” In just a few hours, professionals are distracted, downcast and unable to follow simple instructions. This video is eye-opening in its simplicity as it illustrates the powerful effect of negative expectations. The film helps reveal how even casual bias can have a devastating effect on personal performance, organizational productivity, teamwork and morale.

There are two videos, a 50-minute trainer’s edition, and a 36-minute debriefing tape featuring Elliott demonstrating how to help participants apply the lessons of the video to their daily work lives. A classic that should be seen by everyone.

For more information: <http://www.newsreel.org>

Resource Category

- ✓ Communication
- ✓ Community Participation
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Leadership
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Staff
- ✓ All Managers
- ✓ Educators
- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖❖ Federal Laws Prohibiting Job Discrimination Questions and Answers. Equal Employment Opportunity Commission, ongoing updates.

Web site available at <http://www.eeoc.gov/facts/qanda.html>.

The Equal Employment Opportunity Commission (EEOC) offers information on Federal anti-discrimination laws in employment. It covers such information as hiring and firing, harassment based on race, color, religion, sex, national origin, disability, or age. Also covered are the processes used when an individual wishes to file a complaint with the EEOC. Finally, individuals can get information on what remedies are available if and when it is found that they have been discriminated against. This website is very current and is helpful if the reader is able to understand legal language and phrasing.

Resource Category

- ✓ Assessment
- ✓ Communication
- ✓ Community Participation
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Leadership
- ✓ Planning & Implementation
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Staff
- ✓ All Managers
- ✓ Educators
- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖❖ *Understanding Race and Human Variation (museum exhibit). St. Paul, MN: Science Museum of Minnesota, 2004.*

Advice for connecting with the community both before and after the exhibit in order to build understanding and test exhibit and program ideas, get input and feedback on whether the exhibit meets the expectations of the community, and what could be improved. Also offers suggestions for working with school programs, local civic organizations, and youth in the community. Finally, advice is offered on proper staff training for the exhibit, anticipating that some people may find it offensive.

For further information:

120 West Kellogg Blvd., St. Paul, Minnesota 55102

<http://www.smm.org>

Resource Category

- ✓ Assessment
- ✓ Communication
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Leadership
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ Development Staff
- ✓ Boards
- ✓ Senior Leaders

❖❖ *Jolly, Eric E., Ph. D. Moving Towards Diversity: A Model for Community Change. Newton, MA: Education Development Center Inc., 1996.*

(color video: 33 minutes/closed captions)

The video is an engaging lecture by Dr. Eric Jolly, President of the Science Museum of Minnesota, which offers a “path to building a community that includes all available members. It is a way to move from exclusion to representation, empowerment, and shared responsibility for one another. Community is broadly defined, and can mean any group, organization, or setting in which people associate—a school, workplace, community agency, campus, department, town.”

The model helps viewers understand how to move from a “majority standard” to a “community standard.” Jolly uses clear examples to describe tokenism and positive and negative education. Using stage theory along a U-shaped curve, he explains why communities resist hearing the complaints of minority groups until a crisis leads to personal reexamination. Jolly explains why there is stress as there is movement from one stage to the next and encourages viewers to commit to

the deliberate effort needed for forward motion. His definitions of tokenism as “a form of giving voice without giving power” and negative education as “when those without a means for impact speak without an invitation, and those who set the standards refuse to listen,” are as clear as any this writer has seen. In a recent interview, Jolly reported revising the curve to include four steps between positive education and empowerment. They are: practice, skills, knowledge and awareness.

For further information:
55 Chapel Street, Newton, MA 02158
617/969-7100

Resource Category

- ✓ Communication
- ✓ Community Participation
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Leadership

Particularly Useful to:

- ✓ All Staff
- ✓ All Managers
- ✓ Educators
- ✓ Visitors Services Managers
- ✓ Exhibit Designers
- ✓ Boards
- ✓ Senior Leaders

❖ **Lavine, S. & P. Myers. *Museums and multiculturalism: Who is in control?* Museum News, 1989: 37-42.**

Views the nature of exhibitions as a “contested terrain,” where various multicultural groups throughout the world “challenge the right of established institutions to control the presentation of their culture.” Provides a brief case study of the Metropolitan Museum of Art’s 1984 exhibit of art from New Zealand’s Maori people that illustrates the delicate cultural balance curators must maintain. Discusses the role of museum as temple versus museum as forum. Concludes by urging experimentation in the design of exhibits in order to reflect diverse perspectives or to “admit the highly contingent nature of the interpretations offered.” Uses examples of Native American, Hispanic, and African American exhibits across Canada and the United States to enhance understanding of the sensitive challenge facing curators. A refreshing perspective on a major issue.

Resource Category

- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Planning & Implementation
- ✓ Community Participation

Particularly Useful to:

- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Boards
- ✓ Senior Leaders

❖❖ **Karp, I., C.M. Kreamer & S. Lavine. *Museums and communities: The politics of public culture*. Washington, D.C.: Smithsonian Institution Press, 1992.**

(color video: 30 minutes.)

Comprised of essays centered around three themes presented at a conference on museums and cultural diversity at the Smithsonian in 1990, this volume's under-lying premise is that museums have an ethical obligation to listen to the multiplicity of needs and demands in the communities they serve. The organizing rubric is: 1) On Civil Society and Social Identity; 2) Audience, Ownership, and Authority: Designing Relations between Museums and Communities; and 3) Defining Communities Through Exhibiting and Collecting. In the opening essay on civil society and social identity, Karp argues that the omission of cultures of color by mainstream museums creates a cultural hierarchy where the achievements of people of color are ignored and sends "implicit messages about their worth...large, historically important museums... now have to face the consequences of their history of silence. Communities are often no longer content to remain passive recipients of museum activities." This volume suggests that museums must enlarge their notion of cultural diversity to include other communities, such as people with physical and/or mental impairments. An interesting essay on audience, ownership and authority describes the Chinatown History Museum's efforts to 'document, reconstruct, and reclaim' Chinatown's history without reducing it to a mere nostalgic exercise. Instead, the museum has addressed the larger issue of " 'why and how life has become the way it is'."

Resource Category

- ✓ Community Participation
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Planning & Implementation

Particularly Useful to:

- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Boards
- ✓ Senior Leaders

❖❖ **National Training Institute for Applied Behavioral Science.**

Web site available at <http://www.ntl.org>.

Founded in 1947, National Training Institute for Applied Behavioral Science (NTL) is a not-for-profit organization working with managers, leaders, and executives to "increase their capacity to improve our collective and individual lives." The Institute also conducts research, produces publications and provides programs and products to leaders and organizations in all sectors. The website includes information on publications and training products, public training programs, customized and in-house training programs, as well as a calendar of events.

NTL is the oldest and best training organization in the country, founded by Dr. Kurt Lewin, the father of the field of social psychology. NTL is known for its ability to help clients master a wide variety of skills necessary for diversity competency.

For further information:

NTL Institute, 300 North Lee St., Ste. 300, Alexandria, VA 22314-2630
800/777-5227

Resource Category

- ✓ Communication
- ✓ Community Participation
- ✓ Leadership
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Staff
- ✓ Educators
- ✓ Visitors Services Managers
- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Facilities Managers
- ✓ Boards

❖ **Dickerson, A. *Redressing the balance*. *Museums Journal*, 91 (1991): 21-3.**

A brief ideological discussion by Dickerson, former administrator at both the Chicago Historical Society and DuSable African American Museum, on museums' obligation to collect materials "against the backdrop of years of curatorial neglect" in order to eliminate a strong bias against "non-Western achievements in science, art, literary of scholarly endeavors." Stresses critical nature of cross-cultural dialogue between museum staff and various communities to achieve a "bond of trust." Offers a brief section on semantic pitfalls surrounding such dialogues; presents a list of terms to be avoided. Concludes with a practical list of beginning "action steps" for attaining increased museum diversity; checklist includes internal self-study specifics, complete with goals, timetables, perspectives, and research "of a different kind" that will help museums with sound suggestions for staff training.

Resource Category

- ✓ Communication
- ✓ Community Participation
- ✓ Leadership
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Staff
- ✓ Educators
- ✓ Visitors Services Managers
- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Boards
- ✓ Senior Leaders

❖ **Simma Lieberman. *Ten PC Tips for Communicating with a Diverse Audience*, 2004.**

Simma Lieberman offers helpful pointers on how to talk speak to audiences with diverse backgrounds. She posits that the more people feel included, the more they will listen to you. She advises on how to use inclusive language, for example by varying pronouns, (she/he), both men and women will feel included. In addition, she discusses the use of metaphors and how it is important to vary these as well. For example, don't always use sports as a metaphor. It also tells you how to deal with sensitive issues like asking someone for the correct pronunciation of their names. Ms. Lieberman is a co-author of the book *Putting Diversity to Work*. Her firm offers speaking, coaching, training, and consulting.

For further information:
1185 Solano Ave. PMB 142. Albany, CA 94706
Phone: 510/527-0700
Fax: 510/527-0723
<http://www.simmalieberman.com>
simma@simmalieberman.com

Resource Category

- ✓ Communication
- ✓ Community Participation
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Leadership

Particularly Useful to:

- ✓ Educators
- ✓ Exhibit Designers
- ✓ Boards
- ✓ Senior Leaders

❖❖ **Smithsonian Guidelines for Accessible Exhibition Design. Smithsonian Accessibility Program, Office of the Provost, 2004.**

A comprehensive guide to making exhibits in your facility accessible. Topic areas include guidelines and tools for areas such as label design and text, color, lighting, and children's environments. It offers links to resources for disabled individuals and publications that discuss making environments accessible to all. The site also includes a glossary of relevant accessibility language and an appendix for finding more resources.

For further information:
Smithsonian Accessibility Program
Arts Industries Building; Room 1239 MRC 426
Washington, D.C. 20560
Janice Majewski, majewskj@si.edu
<http://www.si.edu/opa/accessibility/exdesign/start.htm>
Phone: 202/786-2942 (voice), 202/786-2414 (TTY)
Fax: 202/786-2210

Resource Category

- ✓ Community Participation
- ✓ Exhibit, Program & Audience Inclusiveness

Particularly Useful to:

- ✓ All Managers
- ✓ Visitor Services Managers
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖❖ **Lee, Mun Wah. *The Color of Fear*. Oakland, CA: Stir-Fry Productions, 1994.**

(Video: 90 minutes, closed captions.)

Arguably the most widely used diversity film in corporate, educational and organizational settings, *The Color of Fear* is a documentary film that packs a real punch. Eight men from varied backgrounds—European American, Chinese, Japanese, Latino, African American—meet for a weekend at a California retreat to discuss the effects of racism on their lives. The conversation is at times tender, and at other times contentious and heated as the participants discuss the scarring of racism with each other.

One participant exhorts the others to relinquish their various ethnic heritages to “Just be Americans!” This comment, among others, is the occasion for rich discussions that go beyond the usual facile preachments about brotherhood. There are discussions about “pulling up oneself by one’s bootstraps,” immigrant and migrant experiences. In an explosive exchange between Victor, an African American, and David, a European American man, David, the viewer is privy to a very intimate moment of pain and frustration in which Victor gives voice to the exasperation of having his lifelong experiences with racism disbelieved.

Each of the men reveals the ways in which they have coped with racism, how they have survived the torment growing up, both on their jobs and in their communities. They disclose their fears of each other and for some of them, it was the first time that they had ever spoken about race with men of other ethnicities. They explore both their similarities and their differences as they begin to respect each other and find that they have a common desire to be accepted and understood. The power of this film requires adequate time (several hours) for viewers to come to terms with the powerful emotions that it evokes.

For more information:

Phone: 510/420-8292

Fax: 510/420-1081

<http://www.stirfryseminars.com>

Resource Category

- ✓ Community Participation
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Leadership

Particularly Useful to:

- ✓ Educators
- ✓ Exhibit Designers
- ✓ Boards
- ✓ Senior Leaders

❖ **Spitz, J.A. & M. Thom. *Urban network: Museums embracing communities*. Chicago: The Field Museum, 2003.**

A highly recommended reader based on a consortium of ten major urban museums: Art Institute of Chicago; Field Museum; American Museum of Natural History; Brooklyn Museum of Art; Exploratorium; Oakland Museum of California; Science Museum of Minnesota; Walker Art Center; Houston Museum of Natural Science; and Museum of Fine Arts, Houston. Network members share best practices, strategies, and resources to “advance a national dialogue on community engagement... points the way to future initiatives, and offers a practical help to others on the same path.” Three brief essays set the context for promoting access and equity. Offers full-blown program development blueprint that covers context for program planning, institutional self-assessment, audience assessment, relationship building, program development, sustaining institutional commitment of all partners, and operational tips. Individual museum case studies present cleanly organized and comparable information about program activities, goals, key resources, key factors leading to community engagement, internal collaboration, and learning from evaluation and experience. Especially useful is the evaluation section, which presents an evaluation rubric, methods for

measurement and communication of results, key questions for using this rubric; easily replicated material for building questionnaires used both in internal and external evaluations.

Resource Category

- ✓ Communication
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Leadership

Particularly Useful to:

- ✓ All Staff
- ✓ All Managers
- ✓ Educators
- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖❖ ***Monad Trainer's Aide Inc.***

Website available at <http://www.theinnovationcenter.org/>.

This is an excellent place to begin looking for materials to use in training programs. The "Mini Catalogue" has one of the largest listings of diversity workplace films and videos in the marketplace. A link to topics listed by category is provided. Some examples of categories are: diversity and culture, sexual harassment, empowerment, and supervisory skills. Virtually every imaginable topic of organizational life is covered. This site is a must for trainers and developers.

For further information:

163-60 22nd Rd., Whitestone, NY 11357

carol@monadtrainersaide.com

gene@monadtrainersaide.com

Resource Category

- ✓ Communication
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Leadership
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Staff
- ✓ All Managers
- ✓ Educators
- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖❖ ***ASTC Dimensions, A Common Vision: ASTC's Equity and Diversity Initiative. Washington D.C.: Association of Science-Technology Centers Inc., January/February 2002.***

This issue of Dimensions includes articles on diversity by various authors and on various topics. Included titles are Confronting Demographic Denial: Retaining Relevance in the New Millennium (Jolly, E.J., January 2002); Moving Toward Inclusion: A Model for Change (Bennington, S. & Smith, A.L., January 2002); Walking the Talk: The Importance of a Diversity Plan (Ellis, D.W., January 2002); A Question of Truth: Dialogue in Action (Lewis, L., Marville, C., &

Spencer, C., January 2002); Quantifying Change: The Case for Equity/Diversity Metrics (Peterson, J., January 2002); Who Works in Science Centers? ASTC's 2001 workforce Survey (Pollock, W. & Nash, A., January 2002); and finally, a complete Equity and Diversity initiative has been published by ASTC. This is an excellent resource for those seeking to understand the ASTC vision for diversity and equity and is an essential starting place for gaining this understanding. [OBJ]

For further information:

ASTC Publications Department
1025 Vermont Avenue NW, Ste. 500
Washington D.C. 20005-6310
202/783-7200

Resource Category

- ✓ Assessment
- ✓ Communication
- ✓ Community Participation
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Leadership
- ✓ Planning & Implementation
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Staff
- ✓ Educators
- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖ **Hommeyer, W. *Journey: Museums and Community Collaboration. Science Museum of Minnesota, 1996.***

(30 minutes. Color.)

An award-winning video that takes a hard look at a controversy in 1992 between the Science Museum of Minnesota and the Native American community surrounding the First Encounters: Spanish Exploration in the Caribbean and United States, 1492-1570, a traveling exhibition produced by the Florida Museum of Natural History. Demonstrations and news stories heightened the crisis to national proportions. To its credit, the Science Museum of Minnesota developed a model of effective diversity conflict resolution with communities of color and began doing business a new way. The museum staff and local Native American community began a collaboration in 1995 that exists today with committees from ethnic communities that advise exhibitions. Journey offers a unique look at the process of creating the exhibition, Heart of Turtle Island: Native Views 1992, and the powerful influence it had on museum staff and the community.

Interviews include comments from the Smithsonian and the Chicago Mexican Fine Arts Center staff, as well as a tribal leader from the Blackfeet Cultural Committee and others. Journey also tackles the thorny issues surrounding the Native American Graves Protection and Repatriation Act (NAGPRA). The video should be on every ASTC shelf. The accompanying viewers' guide suffers from a presentation problem; reader must wade through pages of press releases and viewers' comments before reaching very useful discussion questions about museum-community collaboration. However, these questions, composed during the adolescence of the museum diversity movement, are, for the most part, written from a problem-driven perspective. One question, for example, reads:

“Why should we pursue museum/community collaborations at all if they have proven to be such complex and difficult ventures?” Readers should choose selectively from the 20 questions offered to maximize objectivity and usefulness.

Resource Category

✓ Exhibit, Program & Audience Inclusiveness

Particularly Useful to:

✓ All Managers
✓ Visitor Services Managers
✓ Exhibit Designers
✓ Development Staff
✓ Facilities Managers
✓ Boards
✓ Senior Leaders

❖ ***Racial Legacies and Learning: How to Talk About Race.* Michael Fragale & Joann Stevens, producers. Alexandria, VA: PBS Adult Learning Service, 1999.**

(Video, 112 minutes. Close captioned.)

A teleconference co-sponsored by San Francisco University and the local public television station used a town hall format with 300 downlinks across the country with businesses and educational institutions. *How to Talk About Race* is an excellent video that could use some judicious editing and is about half an hour too long. It is very well done—the speakers are interesting, the video is technically well-produced, and the moderator is outstanding. But the film is too ambitious and tries to cover too much ground; there are interviews with people on the street and a religious dialogue group that don’t add much. Overall, though, this is a sensitive and helpful discussion on how to get beyond shame and blame toward purposeful dialogue and action.

Why is it so hard to talk about race? Fear, shame and blame are the culprits. Whites have a personal history that needs to be part of the conversation but seldom is. Questions like, “When do you first remember race?” are suggested as non-threatening openers. (See *The Diversity Discussion Guide*.) There are models, such as study circles, that provide answers on “how to get started.” Panel members agree that facilitation is needed to manage the thorny and emotionally daunting elements of cross-cultural conversations. America is so racially segregated that no natural forums exist for people to engage in dialogue. Also, higher education is putting out students lacking diversity competencies, and it is costing businesses millions of dollars to train them. Another panelist says, “It’s like trying to rebuild a plane in mid-air, and you can’t land to fix it.”

A senior executive from Denny’s Restaurant is on the panel, and the restaurant chain is pointed to as an example of how a company can turn things around. How did they do it? Denny’s success is based on a quintessential list of well-known diversity “best practices”:

- Denny’s new CEO is committed to diversity and role models effective behaviors—the first of which was to find an inside senior leader to put in charge of leading and monitoring change.

- The organization looked at system, structures, policies and practices for barriers to diversity and set about dismantling them.
- It rewarded and recognized diversity “champions” and tied 25% of bonuses to diversity advancement by supervisors and managers.
- Denny’s trained over 70,000 people in diversity over a five-year period in their system.
- Senior leaders are now diverse and Denny’s leads the country in having the largest number of diverse board members—43%. The number of managers and senior managers has become increasingly diverse.
- These changes have linked diversity and excellence, with the result that diverse teams are outperforming same-sex, same-color teams.

Further, class needs to be part of racial discussions, according to panelists, as there are differences within all groups and class is one of them. For some whites, religion may be a way to enter this conversation.

Resource Category

- ✓ Communication
- ✓ Leadership
- ✓ Planning & Implementation
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Managers
- ✓ Educators
- ✓ Visitor Services Managers
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖ **De La Rocha De Creagan, Felicidad Noemi. *Indian Voices: the Politics of Cultural Representation in Three U.S. Museums.* MA diss. Michigan State University, 2001.**

(Available on microfiche from University Microforms in Ann Arbor, Michigan.)
 A recent, in-depth analysis of three museums at the international, national, and local level (National Museum of the American Indian, Grand Rapids Public Museum-Van Andel, and Zibiwing Cultural Society) and their specific methodologies employed in achieving collaboration and partnership with Native American communities ideally represented among their audiences in order to develop “better informed exhibits.” Includes a series of interviews with members of various Native American communities. Maintains that exhibits should be based on “themes rather than objects, while at the same time conserving the goals of the institution they represent.” Concludes that museums must assume a stronger role as educational institutions and discard traditional exhibit techniques that prolong values and concepts unreflective of, and injurious to Native cultures. Despite uneven writing quality, offers practical and specific advice to museum professionals in achieving improved definitions of inclusiveness with regard to Native Americans and effective collaboration with Native communities.

Resource Category

- ✓ Exhibit, Program & Audience Inclusiveness

Particularly Useful to:

- ✓ All Managers
- ✓ Visitor Services Managers
- ✓ Development Staff
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders

❖ **Mattessich, P. & B. Monsey. *Collaboration: What Makes it Work. A Review of Research Literature on Factors Influencing Successful Collaboration.* St. Paul, MN: Amherst H. Wilder Foundation, 1992 (4th printing 1994).**

A compact, readable volume on the research on collaboration presented to a conference in the Twin Cities in May, 1992. The authors first reviewed and summarized the existing research to identify “factors which influence success.” Their scope of their search included social sciences, education, public affairs and health. Although the authors screened out “how-to” manuals, the result of their labors is a marvelous “how-to” manuscript for anyone who is planning or working in a collaborative. These factors are keys to doing successful collaborations and include: environment for collaboration, membership characteristics, process/structure, communications, purpose and resources. Each factor has one to three sentences that explain it, followed by “Implications” which is a discussion of that factor’s practical value for beginning or improving a collaboration. Following the factor is an illustration “or excerpt from one of the research case studies.” The factors regarding membership characteristics include 1) mutual respect, understanding and trust, and 2) call for setting aside the agenda to learn about each member and reduce misunderstandings. One of the most useful trust building blocks offered here is that partners “must present their intentions and agendas honestly and openly.” This kind of transparency is often difficult for large, complex organizations and large collaboratives, but it must be achieved if collaboratives are to be successful. Multiple layers of decision-making are described and the necessary systems are clearly explained. Adjusting and adapting to change both inside or external to the collaborative are also addressed. Although many deride “the vision thing” –a shared vision is the fundament of the stable collaboration. Imbalances of power among group members can have a great effect on the vision of the group and hinder progress. A chart defining the elements of cooperation, coordination and collaboration is one of the most helpful aspects of this fine piece.

For further Information:

919 Laford Avenue
St. Paul, MN. 55104
651/642-4000
<http://www.wilder.org>

Resource Category

- ✓ Leadership
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Managers
- ✓ Development Staff
- ✓ Boards
- ✓ Senior Leaders

❖ **Müller, Klaus. *The Invisible Visitor: Museums and the Gay and Lesbian Community*. *Museum News*, September/October 2001: 1-8.**

The author, museum consultant, filmmaker, and European program coordinator for the U.S. Holocaust Memorial Museum, presents issues raised at an annual meeting of the American Association of Museums in Baltimore in 2000, which have wide application to technology and science centers. Contrasts lesbian and gay museum staff and visitors with people of color, people with disabilities and other minority groups by arguing that while the latter categories are “visibly underrepresented” in American museums, gays and lesbians are “invisible.” With the exception of the first collective response by the art community and museum world in the form of the AIDS Memorial Quilt, there has been little inclusion of gay and lesbian history in exhibitions. Maintains that the public has placed this history and culture “in the realm of sexuality and obscenity.” However, with a gradual “social and cultural shift in the approach toward homosexuality in the public arena,” museums are slowly beginning to recognize the gay and lesbian community as an audience and a significant source of revenue and that it is a very diverse community. Presents the U.S. Holocaust Memorial Museum in Washington, D.C. as a successful pioneer in this recognition.

Prescribes five specific steps and considerations for achieving inclusiveness:

1. Gays and lesbians, like other audience members, have a keen interest in their history and are looking to museums and other public institutions to collect materials; museums can be of assistance in this search.
2. Museums should reach out to gay and lesbian groups on a regular basis, but especially on Gay and Lesbian Pride Days, Gay and Lesbian History Month, and other such occasions.
3. Museums should maintain a safe workplace, with domestic partner benefits, anti-discrimination policies, and training programs.
4. Museums must offer proof of inclusion to merit financial support from the gay and lesbian community; they must also display courage in providing programming of interest to gays and lesbians in the event that other audiences resist this inclusion.
5. Museums should consider young gay and lesbian people in their program content; research has indicated that museums often are guilty of ignoring the many topics affecting gay and lesbian life—science and GLBT issues,

AIDS, homosexuality and the Holocaust, and others. Concludes with a list of international web sites for gay and lesbian archives, museums and museum initiatives.

Resource Category

- ✓ Assessment
- ✓ Communication
- ✓ Community Participation
- ✓ Exhibit, Program & Audience Inclusiveness
- ✓ Leadership
- ✓ Planning & Implementation
- ✓ Professional Development/Human Resources

Particularly Useful to:

- ✓ All Staff
- ✓ Educators
- ✓ Visitor Services Managers
- ✓ Exhibit Designers
- ✓ Development Staff
- ✓ Facilities Managers
- ✓ Boards
- ✓ Senior Leaders