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ACKNOWLEDGEMENTS

First, I would like to thank the Arts and Administration faculty: Dr. Doug Blandy, Dr. Gaylene Carpenter, Dr. Patricia Dewey, Dr. John Fenn, Dr. Lori Hager, Darrel Kau, Dr. Phaedra Livingstone, and Dr. Alice Parman. Especially, John Fenn, my research advisor, who gave me a lot of support and confidence throughout this process. His courses have been enlightening, and he helped me to find the “next steps” in my research process when all I saw was a brick wall standing in my way. I would also like to thank Alice Parman in particular, her workshops, guidance, and encouragement over the past few years have empowered me to pursue my interests in museum exhibit planning and design.

I would also like to thank the staff at the Lane County Historical Museum for their continued support and trust: Linda Bright, Rachel Byers, Mary Dole, Amy Gamblin, Bob Hart, Cheryl Roffe, Virginia Sherwood. It has been, and continues to be, a wonderful experience working with each of them. Specifically, I would like to thank Mary Dole, Exhibits Manager at the Lane County Historical Museum and my direct supervisor during my continued time as intern there. Mary has shared with me invaluable skills and knowledge, and provided constant guidance and support that has nurtured both my professional and personal interests.

My family. I would like to thank them for their unending love, support, and confidence throughout my life. Although they may not always fully understand my interests, they never hesitate to push me in the direction of my goals. Thank you to my # 1 fan, my Mom.

Last, but certainly not least, I would like to thank Casey, Max, Renee, and Katherine specifically, and all my friends. For hanging out during late nights, baking me cookies, bringing over bacon to cook at all hours, chillin’ on the couch, playing great beats, and for being encouraging and understanding. Without the sanity and support they provided, this paper could never have happened.

CURRICULUM VITAE

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ABSTRACT

Museums, once based on elite knowledge and education for the affluent, have evolved into the role of cultural stewards and community partners in a multicultural world. Charged with the care of objects and artifacts that represent cultural identities, museums have a unique position in society as guardians, teachers, and peers; active movers and shakers in the cultural present. The first goal of this master's research project is to investigate the dynamic relationship between museums and community identity in order to explore and identify the role museums play in the process of identity construction, and what issues are confronted when representing culture. The second focus of this project is to investigate how the use of multimedia technologies in exhibit development, and exhibit development itself, can support the museum-community relationship and address issues of awareness, access, authenticity, authority, and action. This research will set out to understand how museums can better incorporate communities in the development of exhibits using multimedia tools, specifically new media tools, and what the benefits of using a mixed media approach are. An in-depth literature review as well as formal and informal case studies are presented, serving as real-world examples of the concepts and theories presented throughout the research; providing a the framework for understanding the current museum professional climate as well as the trends found in arts and culture academia. The findings of this project will attempt to provide an articulation of the role of museums in modern society with regards to the construction of community identity and cultural representation. Then, a set of recommendations will be presented that provide practical instruction for small museums in the 21st century when developing exhibits related to issues of identity and cultural representation. Analysis, findings, and recommendations will include a review of the ways new media tools can be used to inform exhibit development and facilitate the public's participation in this museum process, as well as provide an exhibit development approach to multimedia management that supports exhibit processes.

KEYWORDS

Exhibit Development	Participatory Design	Community	Identity
Community Identity	Cultural Democracy	Multimedia	New Media

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Chapter 1 INTRODUCTION

DEFINITIONS

Some concepts included in this research require defining. These concepts are central to the purpose and goals of this project.

Title *Turn On, Tune In, Drop Out*¹ defined for the purposes of this research:

Turn On: Museums need to *turn on* to the technological age and understand both the benefits and risks associated with multimedia tools, knowing that a mix of traditional “old” media and “new” media is most effective to target a range of audiences. New Media skills and tools cannot be considered expendable in an organization.

Tune In: Museums need to *tune in* and understand their audience, their audiences’ needs, the technologies audiences use, and the role of community identity. Museums must take an active role in fulfilling the responsibilities that they have to society.

Drop Out: Museums need to *drop out* as the only voice in the development of exhibits and encourage community participation throughout the exhibit process, particularly with exhibits concerning issues of identity/cultural representation. Enlisting members from the ‘source community’ – the community the exhibit concerns, where the collections originate (Peers and Brown, 2003, p. 1) – creates a sense of ownership for those involved, empowers communities, strengthens

¹ "Turn on, Tune in, Drop out" is a counterculture phrase coined by Timothy Leary in the 1960s.

marketing, encourages authenticity of information/exhibit experience, diversifies voice within the exhibit, and supports a shift towards greater cultural democracy.

Exhibit Development is the planning, research, and design process used in creating exhibits. The focus for this paper is to make the argument and recommendation for increased community participation in exhibit development as well as how multimedia tools, and new media technologies specifically, can be used to facilitate this participation and support exhibit processes.

Participatory Design is a model of exhibit design in which the process of exhibit development is done in coordination with the public. This model guides the development of an exhibit and can provide benefits to networking and other resources otherwise unobtainable. This exhibit model is championed by The Wing Luke Museum of the Asian Pacific American Experience, explored in depth in Chapter 4: Data Collection & Analysis.

Community There are two ways to look at community: physical communities and communities of interest (Flood, 2009). Not just defined by a group of people connected through geographical location or religion, a community can also be any grouping of peoples who share interests, culture, ethnicity, or identity, that cross geographic boundaries. It is the latter that is the focus in this research.

Identity is the perception of the self as a separate entity. The *self* is formed and develops within the frameworks of: understandings and values, and allegiances and identifications. These frameworks are developed within the membership of groups such as: a particular family, a particular culture, or a particular community – identity is created in and through such frameworks as well through individual goals and objectives (Sayers, 1999, p. 149-150).

Community Identity is similar to the previous definition of identity, but differs in that it is the perception of the self of a group of people as a related unit. Values, beliefs, lifestyles, geography etc. – all can provide the frameworks around which a particular community can be recognized and understood by both outsiders and community members.

Multimedia is the use of a combination of different media to communicate information. Media is made up of a mix of new and “old” tools/technologies that are used to communicate information i.e. newspaper ad, flyer, email, poster, Facebook, Craigslist, the internet etc. Multimedia encompasses a wide range of materials and is some combination of text, audio, still images, animation, video, and interactive content forms. While recognizing traditional forms of media (print, TV, etc.), this research focuses on the analysis of “new media”.

New Media is interactive online, computerized, networked, and/or digital information and communication technologies that have developed over the last few decades.

Cultural Democracy is the idea that cultural rights are human rights; people should have the right to expression and access to “contemporary cultural expression as well as to their cultural past” (Blandy, 2008, p. 174-175; Ivey, 2008). It is not a homogenization of culture, rather a celebration of our multicultural pluralistic societies.

STATEMENT OF THE PROBLEM

The topic of identities and the responsibility of the museum to support those identities through the organization’s programming and operations have been subject of debate and exploration in recent literature. Scott (2002) argues that museums do play a significant role in building community identities; much of this significance comes from the function of museums to care for and maintain cultural and historical objects. A sense of identity is built upon the representational construction of a common history, which is communicated through the display and interpretation of objects in a museum (ibid., p. 51). Through reflection and connecting to shared stories, visitors to a museum can confirm an individual sense of self as well as ones’ identity as a part of a community. Due to time constraints, this project will not explore what type of objects should make up a museum’s collection, but rather identify issues with cultural representation in exhibits – such as misrepresentation and concerns of authority, how cultural representation connects to community and identity, and what museums can do to tackle these issues in relation to exhibit development.

Of particular interest is community identity, the “imagined community”, described as one in which the museum helps forge through objects and interpretation of common history to

produce a sense of national or local identity (*ibid.*). The concept of what constitutes a community should be examined. Beyond the traditional sense of a community – a group of people bound by religion or geography – there is the thought that community can be based on just about any linking element, such as politics, values, race, gender, and class (Szekeres, 2002, p.148). This notion of community opens the definition up to previously unexplored or marginalized groups who have often been misrepresented or underrepresented in history and museums specifically. Such communities include – but are not bound to – indigenous peoples, religious or ethnic minority communities, and counterculture communities. While there has been much discussion in recent years about forging partnerships between museums and Native American communities, partnerships with other groups are not documented in literature as extensively. McManamon (1994) states the awareness of the problem among U.S. museums in lacking a relationship with Native Americans, but not other groups, and does not provide methods or tools for cultivating such relationships; this cultivation is vital for accurate representation.

The use of multimedia to cultivate community collaborations with museums seems to be lacking in academia. Multimedia is most often considered as a tool for marketing and evaluation, or is considered as an element of an exhibit such as the use of a museum “box” – a single monitor meant to encourage interaction at a specific point in an exhibit (Oker, 1993, 112). With the advancement of modern technologies, various media platforms, and the increasing social use of the Internet, opportunities for exchange and the possibilities to elicit expert or untapped knowledge from new sources outside the institution – and its usual circle of

participants – are encouraging. This project will critically consider and suggest multimedia uses in encouraging collaboration during the exhibit development process.

Limited literature exists that analyzes the exhibit development process as it relates to topics of identity and community collaboration, and very little literature engages discussion around the use of multimedia tools to encourage that partnership. One instance is the development of a model for a tribal museum that uses multimedia systems to increase access and promote cultural revitalization (Srinivasan et al., 2009). While case studies presented in literature do center on exhibits, not much explanation is given as to the methods undertaken during exhibit development to ensure accurate cultural representation as well as increased community participation. This research attempts to address this gap in scholarship by synthesizing the existing literature and practices regarding the museum's function in the formation of identity, specifically with regards to exhibit development and the use of multimedia. Then, a set of findings and recommendations are presented as the outcome of this research in order to help guide museums in exhibit development that ensures authenticity of cultural representation and encourages community participation through the use of multimedia technologies.

PURPOSE STATEMENT

The intent of *Turn On, Tune In, Drop Out Multimedia, Community-Museum Partnerships, and Exhibit Development* is to explore the uses of multimedia technologies in assisting the museum-audience/community relationship, and encouraging community participation in exhibit development. This study is conducted in order to outline the responsibilities of museums in the

21st century and to identify the ways in which multimedia technologies can propel museum-community interactivity in exhibit development so as to support and strengthen the construction of identity, ensure authenticity of communicated messages, provide community empowerment, and address unequal distributions of power and authority.

Findings from this study will help museums identify their role as cultural stewards and key players in support of identity as well as present an understanding to media management. The exhibit development approach provided as the outcome to this project is a media and community participation guide that suggests one way in which museums can approach exhibit development and new media use. This guide was developed to be low in cost and was made with the small museum in mind, though its application reaches beyond those limits. Guided by the research findings and conclusions, the approach presented is meant to facilitate community participation in the exhibit development process, addressing the various concerns and questions explored in this research.

MAIN RESEARCH QUESTIONS

- How can the exhibit development process be used to support the museums' roles and responsibilities to the public?
- How can multimedia technologies be used to encourage community participation in exhibit development?

SUB-QUESTIONS

Macro-Level Context

- What is the position of the museum in 21st Century society?
- What role do museums play in relation to community identity?
- What role does community identity play, and how can museums facilitate its preservation and continued development?

Micro-Level Context

- What are key issues related to cultural representation in museums?
- What are current exhibit models/practices regarding the development of exhibits?
- In what ways can new media tools/multimedia technologies be used in museums to inform and enrich the exhibit development process?

Chapter 2 RESEARCH METHODOLOGY

SECTION I : INTRODUCTION

ROLE OF THE RESEARCHER

As a researcher, my biases include an already strong belief in the value of museums in society and the position that museums have to promote community identity. Based on knowledge gleaned from academic courses and professional experience, I also believe museums are cultural stewards whose responsibility it is to help in the construction of identity. This responsibility includes: representation (presentation), preservation (care, maintenance, and ongoing support), and interpretation (facilitation of dialogue and information exchange), of identity and culture. This representation must be accurate and authentic in information, messages, and context; as well as sensitive to the communities and cultures that are being represented. Furthermore, I believe that multimedia tools have the potential to greatly enhance the aims and objectives of museums while responding to the needs of audiences and an evolving techno-culture.

Other biases are based on prolonged personal and professional involvement with one of the case study sites. On a continual basis since June 2009, I have been involved with the Lane County Historical Museum in the capacities of a student in an exhibit design studio course (April 2009), a formal internship (June-Sept. 2009), and an informal internship (Oct. 2009 – present) where my responsibilities include primarily exhibits and graphic design work and related programming. I worked, and continue to work, with Mary Dole on the exhibit *Tie Dye & Tofu: How Mainstream Eugene Became a Counterculture Haven*; this is the exhibit that is examined in

the formal case study for the LCHM (Chapter 5). Thus, the aforementioned biases – professional and personal – have informed all aspects of my work concerning the *Tie Dye & Tofu* exhibit, and otherwise.

RESEARCH APPROACH/DIMENSIONS

The use of multimedia technologies to drive museum-community collaboration frames this project. Interest here lies in how this relationship intersects with exhibit development and the needs of community identity. The goal of this research is descriptive, seeking to present a profile of specific relationships and situations (Neuman, 2006, p. 34). This research explores the current status of museum-community collaboration and exhibit development models, framed around museum use of new media technologies, ever-changing models of exhibit development, and the increasing support for increased community participation in programming.

Guided by both a conceptual framework (*Figure 1*, located on page 12) and research questions (found on page 8), this project's aim is to provide a picture of how new media technologies can be used to inform and enrich museum practices regarding museum exhibit development, and how the museum-community relationship can support issues of identity and cultural representation. Some observational data was collected using the Internet, allowing the researcher to explore the accessibility of museum information and efforts to the public by reporting on the use of new media and current practices. The findings from the analysis of currently available online media collaboration tools – including a few short and informal case studies, and one in-depth case study on a small museum – seeks to present current professional

practice. Paired with current theory, this approach to data collection informed a set of findings and recommendations that identify steps that can be taken by museums when planning for an exhibit concerning identity and community representation.

BENEFITS OF THE STUDY

This project encompasses a large range of topics and includes very complex relationships. There is little literature and limited practical examples of museum exhibit models in which the general community is invited to participate in the exhibit development process. The research presented here in both the review of literature, and in the examination of the formal case study site and three informal case studies on new media applications, is an attempt to make up for this lack of scholarship.

The objectives of this research are to attempt to understand the relationships and connections between exhibits-museums-community-identity, and the value of the application of multimedia technologies in exhibit development in order to facilitate community inclusion in the exhibit process. It is also hoped that this research will encourage the understanding of a broadening role museums play in modern communities. While the resulting set of findings and recommendations is geared specifically for use by small museums² when planning exhibits; with increased efforts to include community members in the development process, it has the potential to benefit the greater arts and cultural field because it addresses cultural

² For the purposes of this paper, 'small museum' refers to a museum with less than 10 full or part-time staff members.

representation issues and provides an examination of available multimedia tools and recommendations for their use.

SECTION II : RESEARCH METHODOLOGY

CONCEPTUAL FRAMEWORK

The conceptual framework below, *Figure 1*, guided research design and implementation. Museum-community collaboration structures this project, and while the role of the museum in society and the importance of identity to community inform this basis, multimedia is the overarching thread that binds and organizes these concepts.

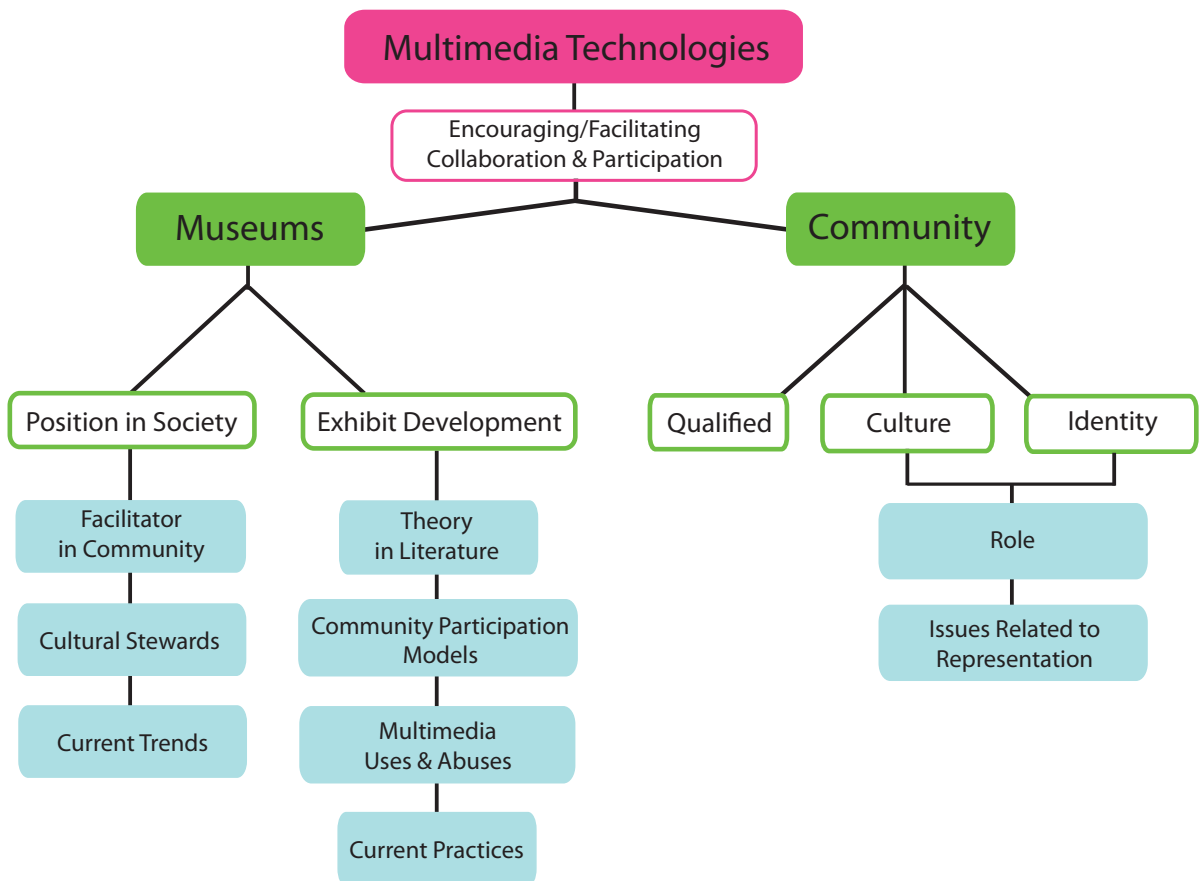


Figure 1. Conceptual Framework (Appendix A)

METHODOLOGICAL PARADIGM

This research was conducted viewed through two lenses, Interpretive/Constructivist (IC) and Critical Inquiry (CI) paradigms. Set inside this context, the approach of the research and the collection of qualitative data are the best methods. I am drawn to the IC paradigm because I agree that reality is constructed through social interaction and therefore multiple realities exist (Neuman, 2006, p. 87). Supported by the CI paradigm, within these multiple realities can exist dominant realities that can promote inequality (ibid, p. 94); it is the desire of this research to identify plaguing inequalities in museum exhibit practice and entice social action against these inequalities by presenting recommendations for museums to help tackle identified issues and concerns regarding cultural representation.

Following a meso-level theory of analysis, one in-depth case study of a museum and three informal case studies of new media tools are presented as cross-sectional observations. The museum site is examined for one short-range point in time – the time span of one exhibit, approximately one year – and that information is used to inform analysis and findings, based on the assumption that the case study site is a representative of current practices and constraints for small museums. Further, a mixed-methods approach allowed for a flexible inductive and deductive research design open to modification by unforeseen events; this is particularly useful in consideration of new and evolving theories, practices, and technologies.

DELIMITATIONS

The case studies in this research consist of one in-depth study of a small history museum, and three informal case studies of new media tools conducted by online observation. The location of the site organization was delimited to the Pacific Northwest region and the city of Eugene, Oregon specifically based on personal interest, the limited time frame in which this study occurs, limitations of personal finances, and the geographic relation of the case study site to the researcher.

LIMITATIONS

This project looks at very broad and complex concepts and issues that concern the entire museum field. However, exhibit development specifically is where these issues will be investigated and solutions suggested; only the exhibit development process and not the evaluation process will be examined. Furthermore, my inherent biases, personal character, and research methodology, create an individual lens and approach that cannot be precisely recreated or reviewed by others.

SECTION III : RESEARCH DESIGN

STRATEGY OF INQUIRY

Determined from review of the literature, a qualitative research methods approach was the best strategy of inquiry for this research. Methods include an extensive literature review exploring the concepts: of identity, the role of museums in 21st Century society, issues of

representation in museums, museum exhibit development, and how multimedia can be used in museums. Other methods of inquiry include both formal and informal case studies, observational reports, and ethnographic research in the form of observational site reports and interviews. A qualitative view establishes that researchers look at interpretations, or the creation of meaning in specific settings (such as exhibits), and explain how people construct identities (Neuman, 2006, p. 157). These inquiry methods also support the outcomes of this project, in that these strategies helped to provide a framework from which the resulting exhibit development approach and recommendations could be formed.

In order to explore multimedia technologies as a driving force for museum-community collaboration in exhibit development, a formal qualitative inquiry of one case study site was conducted thoroughly and equitably to maintain validity and provide an accurate assessment of current professional practice. The strategy of case study analysis is well suited to the investigation of complex social structures and settings (Zach, 2006), so it is used often in the research of similar subjects. Parallel research has informed the development of this project, in particular, the studies conducted by Crooke (2006) served as a guide early on. Crooke, concerned with the concept of community and the importance of objects – museum collections – in communicating community identity, uses an in-depth case study analysis in order to explore the relationships of museums and communities.

To gain a more inclusive understanding of topic – guided by the exploration of the determined research questions – the case study site was examined using: document analysis, online

observational analysis, and ethnographic research in the form of interviews and site visits. This triangulation of information will help to assure that data and the resulting findings are accurate and valid. Participation in the research included engaging in an open-ended in-person interview, sharing documents related to the exhibit development process, and by hosting site visits. Informed by online observational analysis of participatory new media tools, non-case study site museums, and an examination of the theory, practices, and processes undertaken by the formal case study site, was conducted in order to form an understanding of current praxis.

Past and future coursework was also used to explore art and cultural sector standards, theory, and practice (special focus was given to museums and museum exhibit design), as well as issues concerning multimedia and cultural representation. Harris (2003) uses this approach, and bases much of her research on this method. Coursework helped to inform this research by providing a greater understanding of concepts and issues, and served to focus the scope and design of this project.

DATA COLLECTION AND ANALYSIS PROCEDURES

The Research Design & Data Collection Schematic on the following page, *Figure 2*, demonstrates the relationships and structure of the aforementioned research methods and design.

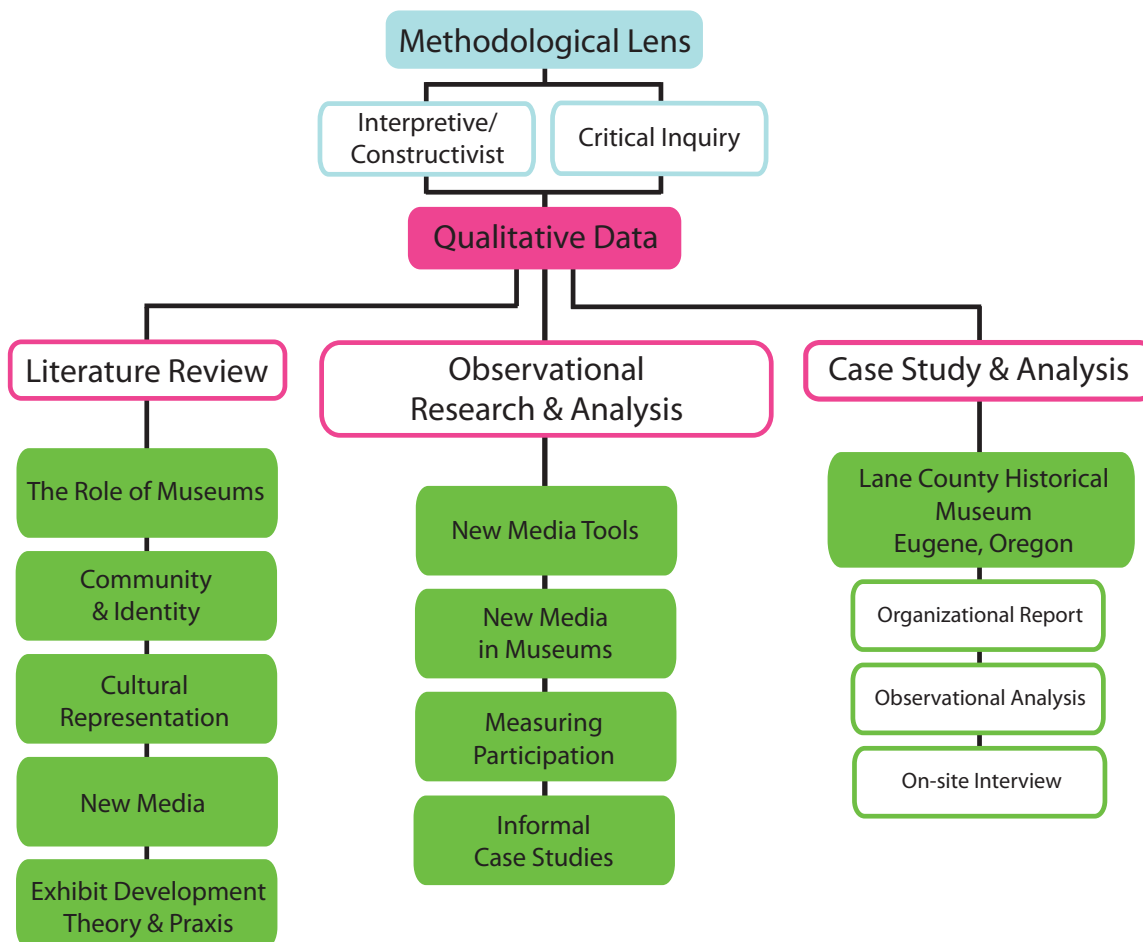


Figure 2. Research Design & Data Collection Schematic (Appendix B)

Research instruments include an interview protocol – with semi-structured questions – one for each: Exhibit Curators/Designers and Multimedia Curators/Managers (or an appropriate alternative staff position that fulfills similar responsibilities), a data collection sheet for document analysis, and a data collection sheet for online observational reports (Appendix C.1, C.2, F, G). An in-person interview and site visit lasting approximately one hour took place on May 1, 2010 with Mary Dole, Exhibits Manager, at the Lane County Historical Museum. Consent to record the interview was given, methods used to record data included hand written field

notes and audio recording using an iPhone. A second interview was not deemed necessary. A sample interview recruitment letter is located as Appendix D, and a sample interviewee consent form is located as Appendix E. Confidentiality was not a concern to the participating museum staff person; therefore coding, and/or pseudonyms were not required.

PRELIMINARY CODING PROCEDURES

To aid the research process and data collection activities, I have developed a system for documenting, filing, and storing data based on a series of logical abbreviations and associated colors. As a visual learner, color-coding helps me retain information, aids in memory, and improves organization. The coding scheme was developed based on the key concepts seen in the conceptual framework above (*Figure 1*), research questions, and arbitrary colors. It is as follows: (MT) Multimedia Tools/Technologies, (NM) New Media, (Mnm) Measuring New Media, (P) Position of Museums in the 21st Century, (R) Role/Responsibility of Museums, (F) Museums as Facilitators, (S) Cultural Stewardship, (CultRep) Cultural Representation, (CT) Current Trends, (Comm) Community, (I) Identity, (EP) Current Exhibit Practices, (Cult) Culture, (ET) Exhibit Theory. Sub codes also exist within these concepts, they are: mod = program models, ed = exhibit development, col = collaboration, and par = participation.

OVERVIEW OF RESEARCH TIMELINE

Guided by an established timeline (Appendix H), this project began in April 2009, and concluded in June 2010. While literature review began in spring 2009, intent and direction increased

dramatically in the following fall and winter. All research regarding both informal and formal case study sites was conducted in 2010.

SELECTION OF PARTICIPANTS

Selection of the primary case study site was guided by both personal and practical motivations (see *Delimitations*). The participant in this research is the Lane County Historical Museum in Eugene, Oregon. In order to recruit participants, an introductory letter was sent by email; this letter is located in this document as Appendix D. An interview was conducted with the staff member whose job responsibilities were in line with *Exhibit Curator/Designer* and *Multimedia Curator/Manager* positions, Mary Dole, Exhibits Manager, and this researcher.

Anticipated ethical issues were few, but minimal risk for research participants does exist. Interview questions were formed to guide discussion of museum practices, collaborations, and personal opinions. This carries some inherent risk because the questions asked are not personal information, but rather represent information regarding the organization(s) and its processes.

STRATEGIES FOR VALIDATING FINDINGS

In order to establish validity in research, this study employed several techniques including robust site observations. Mary Dole from the primary case study site was invited, and participated in a *member check*, an opportunity to review and fact check the portion of the paper that pertained to them and the information they provided. This member check was used to confirm meaning and perspectives presented in this research. The use of triangulation will

also synthesize research findings by providing data collected in a variety of research approaches.

Chapter 3 TOPICAL LITERATURE REVIEW

“Museums and Education – Museums are education. They exist only to further it: they can be neither provided, maintained, nor utilized without it. Education is the preparation for living, and for living, if possible, the good and complete life; it aims at understanding and appreciation leading to the application of what has been learnt to the art of living.” (Belcher, 1991, p. 59)

SECTION I : MUSEUMS IN THE 21st CENTURY

THE ROLE OF MUSEUMS

By establishing a strong position in the community, and reflecting the needs of their constituents, museums in the twenty-first century can approach the new millennium in stride. A review of the current literature about museum administration and development provides solutions to these contemporary issues, and reveals trends in the profession as to what are important for museums to focus on in order to maintain relevance to their audiences and support in their community as they face the twenty-first century.

A major trend throughout the literature establishes the need for museums to focus on building a strong position within the communities they serve. This is done through a number of ways that reinforce one another and support interaction and exchange with visitors as a key element in program and development. Cameron’s discussion of the role of museums (1971) ascertains that it is important for museums to reestablish their role/social function in society. The collections and exhibitions should reflect and relate to contemporary life and culture to best connect people in the community to the museum (Cameron, 1971, p. 67). By drawing

correlations to modern life, visitors will better be able to see the value in a museum. This is done through programming that directly effects or parallels the lives, cultures, and histories of the people in the community. To help achieve program success, community involvement should be encouraged from the early stages of exhibit development.

“Museums have great potential to transcend differences as well as to communicate about them” (Silverman, 1993, p. 10). Public perception of museums is one of authority (Macdonald, 1998, p. xi). As communicators of culture, this authority comes with the social responsibility to be reflective to society, accurate, and authentically representative of all cultural communities and information that is presented. A report in 2000 articulates the relationship of institutions such as museums to society, and the deep implications of cultural programming:

“Acts of racism, racial violence, racial prejudice and abuse do not exist in a vacuum. They are not isolated incidents or individual acts, removed from the cultural fabric of our lives. Notions of cultural value, belonging and worth are defined and fixed by the decisions we make about what is or is not our culture, and how we are represented (or not) by cultural institutions” (The Commission on the Future of Multi-Ethnic Britain, as quoted in Sandell, 2002, p.10).

CULTURE & COMMUNITY

Beyond the traditional sense of a community – a group of people bound by religion or geography – there is the newly organized thought that community can be based on just about any linking element, such as politics, values, ethnicity, and “thin or thick attachments” (Crooke, 2006, p.172). This notion of community opens the definition up to previously unexplored or marginalized groups who have often been misrepresented or underrepresented. Typically

underrepresented and underserved communities include, but are not limited to: people with physical/mental disabilities (i.e. visually impaired etc.), children, high-risk teens, young adults/adolescents, minorities, Aboriginal or First Nations peoples, the elderly, rural communities, those less economically fortunate, families, and counterculture groups (Flood, personal communications).

The concept of culture as we are familiar with it in the U.S. comes from a Eurocentric, and Caucasian, perspective. The awareness and challenge of this perception is one way to combat post-colonialist views and approaches, breaking down the established elitist view of culture and democratizing it. By applying the idea of cultural pluralism to cultural programs like exhibits, a more holistic representation of society can be achieved and intergroup tolerance encouraged. Late 20th century concepts on culture have evolved to reflect increasing globalization, global culturalism. Blandy (2008. p. 174) notes that in 2006, the American Folklife Center defined culture as "...the way that individuals and groups come together to generate creative and symbolic forms such as 'custom, belief, technical skill, language, literature, art, architecture, music, dance, drama, ritual, pageantry, handicraft'", to this Blandy adds material culture as well (ibid.). The dissemination of knowledge for this global culture has become increasingly possible through advances in technology. Cultural organizations must learn to respond and interact with contemporary communication mediums – the Internet and ever expanding new media technologies.

CULTURAL REPRESENTATION: Issues and Concerns

Reflecting the communities they serve, the museum holds a special position as steward of cultural objects and histories. Culture and identity are intertwined; culture is something that can be identified with objects produced as well as things that are not tangible, like life-ways (Crooke, 2007; Hooper-Greenhill, 2000). “Cultural symbols have the power to shape cultural identities at both individual and social levels... culture is generative, constructivist” (Hooper-Greenhill, 2000). The artifacts museums care for and display, lay at the very foundation of what constructs identity for communities and for individuals (May, 2002). The objects themselves may communicate knowledge on their own (object-based learning theory) but they often require more interpretation in order to accurately communicate the intended messages. Traditionally, “experts” within the host institution have facilitated museum exhibits without the collaboration of members of the community whom the exhibit is about (ibid., p. 32). Coupled with societal stereotypes, misrepresentation and underrepresentation have been prevalent in museum exhibits that discuss cultural communities, particularly when concerned with cultures not a part of the dominant cultural community.

The discussion of the relationship between community identity and museums has been fairly recent, within the last decade. Exhibitions can become a “looking glass” for museum visitors, a way of experiencing “who they are” (Weil, 2002, p. 207). Weil further states that museums are to be “a place for personal self-affirmation, to contribute importantly to the health of human communities (p. 208). Identity, especially the sense of national or local identity, is forged through objects and interpretation of common history; museums allow people to construct and

reconstruct their identity by preserving a collective memory, and fostering a continuing dialogue about the past, present, and future (CCNC, 2005; Newman and McLean, 2002, p. 65; Scott, 2002, p. 51). Individual and community identity is also affected by globalization, and the resultant need to articulate plural, multicultural identities can be difficult (MacDonald, 2003). Audiences are demanding more authentic experiences (Carpenter, 2008, p. 147), and increasing emphasis is placed on the responsibility of museums to accurately represent what they exhibit, “There are so many different ways in which an object might be considered [it] makes it essential for those charged with the task of presenting and interpreting objects in the context of an exhibition to have an awareness and understanding of the possibilities” (Belcher, 1991, p. 151).

Representation is a mediated way to present information about something or someone, it is an image of reality that can be conveyed with a combination of signs and symbols that are meant to communicate information and present it to the viewer for easy digestion. By holding and exhibiting cultural objects, museums take part in “collective remembering”, helping visitors explore issues of group/community identity through narrative and object display (Labrum & Coleborne, 2008). Representation raises issues of authenticity, questions asked are: Who is it that is being represented, how are they being represented, who is deciding that interpretation, and who is the audience? This also relates to issues of authority – the “who” that decides the information presented, and thus the representation of a person/people/culture/group/object, holds great power as the source that decides what information will be passed on and how (Kirshenblatt-Gimblett, 1992, p. 34). Not only should “who” the presenting and interpreting

authority is be under question, but also, is that authority knowledgeable enough and/or a valid source that has the means to provide an authentic experience? What constitutes this authenticity and what can museums do to ensure it?

SECTION II : PROGRAMMING TRENDS & APPROACHES

PARTICIPATORY CULTURE AND CULTURAL DEMOCRACY

As society moves to a “participatory culture” where audiences want to be more active players in their experience (Henry Jenkins, Ivey and Tepper as quoted in Congdon, 2008, p. 66), arts and cultural programmers – such as museums – need to respond to this shift or risk losing relevancy in the community they serve. This demands that museums are aware of social, political, economic, and environmental community concerns as well as have good relations with the public in order to accommodate the cultural needs of the audiences they serve. This requires collaboration between communities and organizations that reflects both a “right-based development paradigm” (Feltault, 2006, p.1) and the “community process approach” (Rossman, 2008, p. 29). These two approaches to cultural programming dictate that the wants and needs of communities should help to guide cultural development – such as when deciding the subject of an exhibit – as well as that the community itself should be directly involved with the assessment and development of those strategies and programs – such as exhibit development processes specifically.

With this desire and shift in culture it seems only natural that one type of public cultural programming, exhibits – and within that exhibit development specifically – should follow the

participatory model of design. Community process empowers residents (Kahn, 2000, p. 71) and builds social capital in a community; it also serves to address concerns related to exhibit authenticity in both context and interpretation (Rossman, 2008, p. 29). Collaboration with community members supports the encouragement of the presentation of multiple cultural perspectives and voices “...transform[ing] the voice of authority on which museums have traditionally relied into the voice of a pluralistic society” (Sandell, 2002, p. 21). Presenting multiple perspectives helps to ensure the inclusive and accurate representation of cultural information, responding to ever increasing global culturalism. It also adds depth and authenticity to cultural experiences, supporting a democratic society and the concept of cultural democracy. Cultural democracy is:

“...predicated on the idea that diverse cultures should be treated as essentially equal in multicultural societies. Within this framework, cultural development becomes a process of assisting communities and individuals to learn, express and communicate in multiple directions, not merely from the top – the elite institutions of the dominant culture – down.” (Adams and Goldbard, 2001, p.55).

The concept of cultural democracy is said to also imply a set of related commitments:

- protecting and promoting **cultural diversity**, and the right to culture for everyone in our society and around the world;
 - encouraging **active participation** in community cultural life;
 - **enabling people to participate in policy decisions** that affect the quality of our cultural lives; and
 - assuring **fair and equitable access** to cultural resources and support.
- (Institute for Cultural Democracy, 1998)

MEDIA LITERACY

To best respond to the commitments of cultural democracy, and the societal and organizational shifts in the arts and culture sector, Blandy notes that programmers who are “culturally competent”, design programs that are “accessible to all, responsive to individual needs, responsive to participant interests, and planned in cooperation with interest groups representing cultural constituencies” (2008, p. 177). Given the rise of participatory culture on the current mediated landscape, arts and culture programmers must be media literate for the 21st century. Media literacy for the 21st century includes traditional literacy that evolved with print culture as well as the newer forms of literacy within mass and digital media (Jenkins et. al, 2006, p. 21) Media literacy skills are defined as:

Play

the capacity to experiment with one’s surroundings as a form of problem solving

Performance

the ability to adopt alternative identities for the purpose of improvisation and discovery

Simulation

the ability to interpret and construct dynamic models of real-world processes

Appropriation

the ability to meaningfully sample and remix media content

Multitasking

the ability to scan one’s environment and shift focus as needed to salient details.

Distributed Cognition

the ability to interact meaningfully with tools that expand mental capacities

Collective Intelligence

the ability to pool knowledge and compare notes with others toward a common goal

Judgment

the ability to evaluate the reliability and credibility of different information sources

Transmedia Navigation

the ability to follow the flow of stories and information across multiple modalities

Networking

the ability to search for, synthesize, and disseminate information

Negotiation

the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms (ibid., p. 22-56)

These media skills are necessary to allow people working in the arts and culture sector – cultural workers (Congdon, 2008, p.72) – to engage with the community in the languages, and modern social systems and skills used by contemporary society (Jenkins et al, 2006, p. 22); as well as to effectively navigate within new media (Rheingold, 2009; Nosen, 2009).

SECTION III : TECHNOCULTURE & MUSEUMS

“Cyberspace, hyperspace, virtual space. Virtual communities, virtual realities, virtual identities. Cyborgs, cybernetics, science fiction. Spectacles, simulations, simulacra. Postcertainties and postmodernity. Welcome to Technoculture.”
(Silver, 1996).

TECHNOCULTURE

Technoculture is the interactions, processes, and politics of technology and culture. The term has been gaining academic support and professional exploration in various forms such as papers, programs, and blogs. At the University of California at Davis, Technocultural Studies has been added as an undergraduate degree program. The program:

“[concentrates] on [a] transdisciplinary approaches to artistic, cultural and scholarly production in contemporary media and digital arts, community media, and mutual concerns of the arts with the scientific and technological disciplines. In contrast to

programs which see technology as the primary driving force, we place questions of poetics, aesthetics, history, politics and the environment at the core of our mission. In other words, we emphasize the "culture" in Technoculture" (University of Davis, 2010).

Ever emerging and dynamic technologies and information systems can be overwhelming in their multiplicities, but they have the potential to provide exciting and robust possibilities for museums and other non-profits to increase community cultural access, awareness, collaboration, and participation.

Trends and Tendencies

"Social media has the potential to encourage participation in... [museum] learning which has historically been uni-directional; shifting from knowledge transmission to audience engagement and participation" (Russo, Watkins, and Groundwater-Smith, 2009, p. 160). Research conducted by Russo, Watkins, Kelly, and Chan (2007) provides a model for developing social media experiences that support physical experiences while also taking into account audience participation habits in online technologies. Using online technologies that actively encourage knowledge and story sharing can help museums encourage community participation in cultural heritage, facilitate new forms of learning, and secure their own relevance and position in the community as a valued cultural steward.

NPower's Technology Guide for Nonprofit Leaders (2009) provides an excellent examination and guide of new technologies for nonprofit arts and culture organizations. Many online tools are

presented in context to various organizational needs/goals, and are accompanied with a real-world example that demonstrates the example. Summarized, the guide asserts:

- Nonprofits at the mercy of economic conditions and related funding challenges
- Technology tools can play a major role in helping to engage new audiences and broaden organizational reach and impact
- Technology is most difficult for small organizations, who often view technologies as nonessential and taking too much time, they are often first thing money is cut from
- Technology is a key element in an organization's (specifically small orgs) ability to survive and thrive in a constantly changing environment
- Tech solutions should:
 - Be creative
 - Provide greater accessibility for audiences
 - Engage new audiences
 - Enhance existing relationships
 - Explore new sources of revenue
 - Help you operate more effectively
 - Serve as models of entrepreneurship

The relevance of the NPower guide is in its demonstration that technology and new media specifically are appropriate and essential tools for museums, and can help to address a number of organizational concerns. Such as fiscal health, audience building, increased audience access, and organizational management.

NEW MEDIA IN MUSEUMS

Beyond traditional print media, more and more museums are utilizing the Internet and social media to increase access and awareness of their institution. New media technologies can be used to open access to marginalized and underserved communities specifically, because of the

ability of the Internet to transcend space and facilitate exchange (Srinivasan et al., 2009a; Srinivasan et al., 2009b,). As Facebook, Twitter, blogs, and other continuously evolving technologies and platforms for social exchange are added to our communicative vocabulary (Nosen, 2009, p.52), museums are responding in kind and are moving past just having a traditional website. Many museums are approaching social media sites with vigor, and are signing up in droves. But is this really helping, or hurting organizations? Uneducated and poorly executed use of multimedia tools can hurt organizations, unattended/non-updated websites, and other platforms such as Facebook, can communicate lack of organizational support and create disinterest in visitors. As discussed on MuseumNext Wiki (2009):

“...too often museums jump in without understanding the way that these networks really work. Right now Twitter is full of museums broadcasting events listings and press releases and in doing so they make themselves both as brands and institutions seem distant and uninviting. It is obvious to the communities who exist in this space that these institutions just don't get it. This can be damaging to a museum's brand, because it projects the image of an institution that can't be bothered to learn how a space, that is important to its audiences, works. Social networks are a huge part of the lives of some segments of your audience and a lack of respect for them translates to a lack of respect for these audiences.”

A radical change in expectations of immediacy and accessibility when it comes to culture and information has been taking place in America; Vaidhyanathan (1996) calls this the “technocultural imagination”, while DeGraff, Wann, and Naylor (2002) refer to social symptoms

of time urgency as associated with *affluenza*³. Misuse can be a result of lack of knowledge about an online tool, but it can also be because of a lack of resources to appropriately tackle the project. The time involved in constantly updating online media can be consuming. Many museums and other arts organizations have created staff positions whose responsibility it is to maintain the entire online face of an organization. For small museums where staff members already hold many responsibilities and have limited resources, creating an all-new staff position is not an option. Current staff must learn and adapt.

Some financially apt museums have begun to include social media management in staff position descriptions and create specific positions for online media management. Such organizations and positions include (staff position information found through host organizations' website unless otherwise noted):

Smithsonian National Museum of American History

New Media Program, with 5 staff people who take on online technology responsibilities among other obligations

Smithsonian National Museum of Natural History

Chief of Outreach, requires a "first rate understanding of new technology and media" (American Association of Museums, 2010, Chief of Outreach)

National Building Museum

Online Marketing and Communications Manager, a newly advertised position required to manage all forms of media communications including online technologies

³ Affluenza is "...a painful, contagious, socially transmitted condition of overload, debt, anxiety, and waste resulting from the dogged pursuit of more, carries with it symptoms of time scarcity and time urgency" (Carpenter and Blandy, 2008, p. 226).

The goal of every new media venture is to increase awareness of an organization and its programs by engaging new audiences and encouraging all stakeholders to contribute to and interact with the online communications platform and/or tools. While the use and discussion of the use of new media technologies to encourage community participation and strengthen museum-community relationships is robust throughout both the academic and professional fields, how these technologies relate to exhibit development specifically is lacking significantly (Cameron, 1971; Nosen, 2009; Skramstad, 1999; Alice; Wing Luke Museum, 2006). This is addressed in the research findings and recommendations presented as Chapter 6 of this document.

EXAMPLE: The Reciprocal Research Network

Other uses of new technologies by museums include online collections catalogs meant to encourage collaboration among museums and source communities in order to enrich existing research and new research endeavors. Srinivasan et al. (2009) explores a handful of such collaboration-inducing projects in the article “Digital Museums and Diverse Cultural Knowledges: Moving Past the Traditional Catalog”. The Reciprocal Research Network (RRN) is one example on this type of project. RRN is an online cooperative catalog being developed by the Museum of Anthropology (MOA) at the University of British Columbia set to launch in June 2010. The RRN is a collaboration between the MOA, researchers, and four source community groups, enabling “geographically dispersed users and institutions...to carry out individual or collaborative cultural heritage research projects”; the goal being to extend collection research out of the museum authority and into source communities – the origins of the objects and

histories the museum cares for and displays (ibid. p. 272). Collaborative new media projects like this one can be used to inform public programs such as exhibits and help to bring community voice into museum management.

SECTION IV : EXHIBIT DEVELOPMENT THEORY & PRAXIS

EXHIBITS ARE MEDIUMS OF COMMUNICATION

As cultural institutions, museums in particular should be concerned about community participation in exhibit development, as exhibits are one way in which cultural information and concepts of identity are communicated and disseminated among communities. Museum exhibits facilitate communication with their ability to evoke emotion and thought through their display and interpretation of objects, images, and narratives. Museum exhibits are different than the virtual world can provide. Unlike the computer, exhibits are not 2-dimensional environments; it is instead a 3-dimensional environment that is the context in which things are displayed. Accurate and yet evocative context in environment helps to facilitate accurate and evocative interpretation and understanding of the objects and values etc. being communicated. Exhibits create a one-on-one space for viewers to engage with objects, they are a medium that communicates ideas, information, feelings, and values (McLean, 1993, p. 17).

“Experts” within the museum have historically conducted the interpretation and presentation of objects and histories. Current literature explores the movement in the museum profession toward a more communally inclusive approach to exhibit development that includes the

participation of the source community⁴ in the exhibit development process, and results in exhibits that better reflect the complexity of identities and meaning that exist (May, 2002, p. 32; Mesa-Bains, 2004; Sellers, 2002; Peers and Brown, 2003). Many examples circle around efforts to include audience research, in-depth research of subject matter, and the inclusion of community “authorities” – knowledgeable in subject matter – in the exhibit development process (Belcher, 1991; May, 2002; Nicks, 2002; McLean, 1993). Different than simply bringing in people from the community who only represent a resource the museum/museum exhibit team lacks, this paper moves to include community members because they are vested members of a museum’s audience and more specifically, when they are a part of the source community(ies) the exhibit involves.

Often, community members are asked to review exhibits once already installed, allowing for inaccuracies to develop during the exhibit development process and leaving little flexibility for change afterwards. By including members of the culture or community being represented in the process of exhibit development, previously identified questions concerning representation can be confronted: authority – who and what is being represented, and how is it being represented, who is deciding how things should be represented; and authenticity – is the information being presented, presented truthfully and accurately. In order to facilitate museum and source community collaboration, lines of communication and access must be opened and run two-ways to facilitate and encourage dialogue and participation.

⁴ Source Communities are the communities from which museum collections originate, these communities include the original populations as well as their descendants (Peers & Brown, 2003, p. 1).

PROGRAMMING MODELS

Exhibits are Community Arts

Following the definition of community arts laid out by Hager (2008), exhibits are community art programs. Hager defines the term as different than traditional arts because community arts are “...firmly rooted in the community they serve and in which they are identified”, are a collaboration between community members and artists that “addresses – through the arts – issues central to the local community, with a goal of improving conditions”, and are focused on nurturing dialogue, social capital, and positive community change (ibid. p.160); all the elements of good cultural programming discussed in previous sections. The community arts field – and thus museum exhibits too – can align itself with four defining categories, the 4 P’s of Community Arts.

4 P’s of Community Arts (ibid. p. 165)

1. **Place** – geographically based arts practices rooted in local community
2. **Purpose** – encourages civic engagement, community building, and social reform
3. **Practices** – process-based, collaborative, and inclusive
4. **Participants** – challenges assumptions that arts creation is only for professionals, all community members are equal contributors

Hager’s 4 P’s can be used to guide the development of exhibits, ensuring they: remain relevant in topic, benefit both the museum and served communities, support a participatory culture through collaboration, and support the spread of cultural democracy by inviting all interested members of the community into the exhibit development process.

Participatory Design and Design for Participation

Design for Participation (DFP) and Participatory Design (PD) are two exhibit development models that include community participation in two different ways. DFP is a model in which an exhibit is planned to incorporate participation from visitors as the final product; this changing space should reflect the input of visitors and immediately if possible. While PD is a model in which the exhibit development process is done in coordination with the public; whose insight guides the exhibit design and can provide expertise otherwise not accessible.

The Ontario Science Centre's *Weston Family Innovation Centre* is a good example of Design for Participation. The museum creates exhibits based on their mission to "delight, inform and challenge visitors through engaging and thought-provoking experiences in science and technology." (Ontario Science Center, 2010). The Innovation Centre has been designed by the museum to be an environment completely responsive to public participation and input. This hands-on Centre touches on many different subject areas that young and old visitors alike will enjoy. Some of the experiences include: modifying physical and virtual objects that are on display in the museum, composing music to express the feeling of anger, take apart a motherboard, explore soy yarn, learn about native species, or design aerodynamic objects...to name just a few. Instead of the authority of the museum as content provider, DFP transforms the museum authority into one of a platform provider where visitors can create, share, and connect with each other based on the content provided (Simon, 2010, PowerPoint).

Click! A Crowd Curated Exhibition at the British Museum (2008) is a good example of the Participatory Design process. Participatory Design taps into community resources and maximizes the social needs of the community through inclusion of community members in development processes (Sanoff, 1990). *Click!* incorporated museum visitors, the online community, and the general public into the exhibition process. The British Museum first published an open call for photographs from the public. Once the submissions were collected, their evaluation was turned over to the audience, in effect a juried evaluation. Differences in individual choices were compared in the final outcome of the exhibit. This process supports Hager's aforementioned 4 P's, specifically *Participants* (Hager, 2008, p. 165), and was inspired from the 2004 book by James Surowiecki, *The Wisdom of Crowds*. In which it is asserted that "a diverse crowd is often wiser at making decisions than expert individuals", the exhibit was meant to ask "whether [the author's] premise can be applied to the visual arts—is a diverse crowd just as "wise" at evaluating art as the trained experts?" (Brooklyn Museum, 2008).

Community-Based Exhibition Model: *The Wing Luke Museum of Asian Pacific American Experience*

Museum-community collaborations in the exhibit development process can increase resources, create contemporary and socially relevant exhibits that respond to needs of the served communities, and open up relationships between the museum and the public (May, 2002, p.33). The Wing Luke Museum of the Asian Pacific American Experience, formally the Wing Luke Asian Museum and nicknamed 'The Wing', follows a Community-Based Exhibition Model (CBEM) that they have been using for over seventeen years; this model was explored in-depth

in 2009 by Aaron Seagraves in the master's project *Crafting Identity, Creating Community, and Building Museum Exhibitions*. The museum has been sharing its approach to community partnerships and exhibition development for the past decade at local, regional, and national conferences; as well as through a published handbook (Wing Luke Museum, 2006).

Following this community-based model, The Wing tries "to increasingly empower community members to create exhibitions and tell their own stories on their own terms" (ibid.). Consensus can be slow, but involved members of the community work together along with the museum staff on developing all aspects of the exhibit from content to context, text to the overall "look and feel". The community involved also has open access to the collections on one scheduled day, so they can pick and choose objects they feel are best representative for use in the exhibit. The resulting exhibit is one of "self-representation" (ibid. p. 58), a shift in authority from the museum/curator to the community, and is thus "owned by the participating community" (ibid. p. 65). Other benefits result from the CBEM process, including an ever-broadening network of relationships between the museum and communities, opportunities for funding, and it helps generate a continued sense of ownership of the museum – in general – for its constituents (ibid. p. 68).

A more in-depth examination of this model, The Wing Luke, and Seagraves's project can be found in Chapter 4 under the section "Community-Based Exhibition Model *Expanded*".

Partnership Model

The integration of community involvement in exhibit development follows the Blandy and Congdon (1993a) *Partnership Model of Exhibition and Curation*. Besides facilitating community understanding, participation in the exhibit process also encourages community members to better understand their own culture; which in turn gives those people “identity and meaning and [enables them] to reflect on the past to build a stronger future” (Flood, Glossary). The model is based on pedagogical guidelines set forth by theorist Paulo Freire (1970, 1981). The guidelines focus on building non-hierarchical and cooperative relationships among people, methods for critical inquiry, the importance of forging a common language, and a conception of culture that is dynamic (Blandy & Congdon, 1993a; Blandy & Congdon, 1993b); in turn helping to democratize culture. It is also demonstrative of Freire’s concept of teacher-student/student-teacher relationships, where both parties involved learn from one another and inform the others experience (Freire, 1974, p. viii).

Community participation in exhibit development can serve as information sessions – much like Freire’s “Culture Circles” – in which the Museum acts as facilitator to encourage dialogue and the sharing of personal histories, giving the participants the opportunity to understand contextual situations related to the timeframe, and encouraging an understanding of culture in the context of personal development, behavior, and experience. This results in mutual learning, the end result of which will be communicated to the public, supporting the application of Freire’s idea that when people enter into dialogue about something, that something “ought to

constitute the new content of our proposed education” (Freire, 1974, p.41) – in this case, our proposed education is the exhibit.

The Blandy and Congdon exhibit approach involves viewing exhibit development participants – object makers, object holders, exhibition facilitators, exhibition designers, etc (ibid.) – as non-hierarchical positions and interrelated relationships. For this model, phases of exhibition development and implementation include:

1. Orientation

Problems and questions posed regarding the context for an exhibit and appropriate research strategies.

2. Identification of partners

Problems and questions posed regarding the identification of key partners – both museum and community members – in curating and installing the exhibit, “professional historian introduced to assist in establishing the larger context and importance of the materials”. Problems and questions address, but are not limited to, development of shared language, clarification of exhibit purpose and roles of various partners.

3. Curation

Problems and questions posed regarding process of deciding what is to be included in the exhibit. "Giving the materials back to the community" through the design and implementation of an exhibit by both community and museum

4. Installation

Problems and questions posed regarding the identification of key participants in the installation process and decisions about how materials will be presented.

5. Exhibition

Development and implementation plan for education and publications, by both community and museum

6. Evaluation

(Blandy & Congdon, 1993a)

The Blandy and Congdon model has been implemented at Bowling Green State University School of Art Gallery 1985-87, The University of Oregon Museum of Natural History 1989, and the Maude Kerns Art Center, 1990, 1996; and ChinaVine.org, 2007 – the present (ibid).

Alice Parman, Ph.D

“Museums have a lot of power to transform relationships with the community.”

Alice Parman⁵

Alice Parman, Ph.D is an independent museum consultant and organizational coach with 35 years of museum experience. She specializes in strategic planning and interpretive master planning, has experience working with Native communities, and is a core team member of Tribal Museum Planners & Consultants (Parman, 2009).

Parman’s approaches parallel current literature and address many of the issues and concerns related to cultural representation, and the museum’s position in society. Based on comprehensive course notes and observation of Parman’s professional website (ibid.), it is apparent that her theory and guidelines regarding interpretation and design parallel and exceed much of the current thought regarding exhibit development.

In October 2009 and then in April 2010, I participated in two “planning interpretive exhibits” workshop courses at the University of Oregon under the instruction of Alice Parman. Parman’s

⁵ A comment Alice Parman made during a guest lecture to University of Oregon course AAD 510 *The Cultural Museum* with Dr. Phaedra Livingstone on 29 April 2010.

two courses met for only three to four times each, but much valuable knowledge and experience was communicated during those brief periods.

One of the first things Parman made sure to mention during a lecture on April 2010, was that most museums don't capitalize on visitor's knowledge/experience –they should bring in more interactivity. *Interact* emphasizes an exhibit's ability to *react* to visitor engagement (McLean, 1993, p. 93). This is supportive of the aforementioned Design for Participation theory of exhibit planning, allowing the exhibit outcome to remain flexible and malleable by visitor participation. Parman also stressed during both lectures in October 2008 and April 2009 to “always include multiple voices/perspectives – use quotes that represent perspectives – invite visitors to provide their point of view”. The former suggests the use of Participatory Design in the structure of exhibit development – though not necessarily to the extent of forming a community committee or group that will help throughout the entire exhibit development process, and the latter again reflects Design for Participation theory, supporting the idea that cultural institutions such as museums must provide authentic and relevant experiences that give people the tools to come to meaningful conclusions on their own.

Parman follows seven guiding values and seven rules for exhibit design:

Guiding Professional Values

1. Interpretive planning is grounded in the mission, vision, and identity of your institution.
2. The ultimate purpose of interpretive planning is to better serve your visitors. One of my most important responsibilities as a facilitator and planner is to continually advocate for current and potential visitors.
3. Planning for accessibility improves the visitor experience for everyone. Exhibit and

program offerings should be responsive to the multiple intelligences, diverse learning styles, range of ages, and varied cultural and educational backgrounds of your target audiences.

4. Make the most of in-house resources, local talent, and readily available expertise.
5. Work closely and collaboratively with other project consultants, notably with the exhibit designer and the architect,
6. Encourage and facilitate review and participation by stakeholders and other community members.
7. Create an interpretive plan that is energizing and inspiring, yet realistic and doable within the institution's capacity and budget.

(Parman, 2009, Guiding principles)

Rules for exhibit design (gathered from in-class notes during a class lecture in October 2008):

1. Put the Visitor First
2. Design for Varied Types of Learners: follow Gardner's (1983) "Theory of Multiple Intelligences"
3. Set Up Images that Communicate Even Without Words
4. Interactive Experiences
5. Give Visitors a Chance to Discover
6. Convey Human Essence
7. Allow For Social Experiences – conversation and resting

A few other key statements:

- an exhibit is a drama
- objects and facts compel people

These rules and guidelines demonstrate a professional shift to create exhibits that are geared for individuals by addressing different styles of learning and providing interactive experiences that compel people, as well as provide social benefits by encouraging community dialogue, exchange, understanding, participation in process, and access.

Museums & Source Communities

Recently, there has been a shift in the relations of power, so that source community members have begun to be defined as authorities of their own culture and heritage (Kahn, 2000; Peers & Brown, 2003, p. 1; Harrison, 2005). For many source communities, collaboration in exhibit development means full and equal partnership (Peers & Brown, 2003, p. 9). The process leaves those involved with the sense that it was a true partnership, and the source community really feels that the exhibition told their story from their point of view. Miriam Kahn states (2000) that true equal collaboration means a decentering of those in control – it can only occur when the West “wakes up to see that it is part of many cultures, rather than at the center of culture.” (p.72). This “wake up” is the understanding of past cultural power inequalities that resulted in uneven distribution of authority and control to one socially dominant culture (Kahn, 2000; Peers & Brown, 2003; Harrison, 2005), and the awareness of the contemporary multicultural and pluralistic society that is propelled by increasing globalization.

Collaborations should be undertaken because a museum is a contact zone – a site of intersecting histories. Establishing agency of self-representation for source communities, collaborative museum-community processes empower communities to speak with their own voices, and can encourage cultural revitalization (Kahn, 2000, p. 70-71) by providing an educational place where future generations can learn the fundamentals of their own culture (Harrison, 2005 p. 199). Collaborations are important for many reasons. As the stewards of artifacts, collaborations give museums the opportunity to learn directly from representatives of those source communities (Peers & Brown, 2003, p. 2). By the inclusion of multiple and diverse

voices, previous and/or continuing biases can be addressed with the inclusion of “lacking” perspectives (Thomas, 1991, p. 308). Museum-community collaboration also building relationships of trust between institutions and communities, but only when time is given to allow relationships, trust, and comfort to develop (Harrison, 2005, p. 200; Peers & Brown, 2003, p. 3 and 8). Commitment must be to an evolving relationship of equal power that involves sharing skills, knowledge, and power to produce a valuable outcome for all parties involved (Peers & Brown, 2005). Harrison poses the question however, “Is it possible for museum to really ever escape the ‘distance, difference and opposition’ of the exhibition?”, the implication of the assumption of a Western view of the world as superior (Harrison, 2005, p. 196-197). Museum-source community collaborations are an attempt to address this assumption.

There are a number of models for partnerships that utilize various levels of collaboration, which gives less or more responsibility and control to the community. From seeking the consultation of a couple prominent community members or representatives, to inviting all interested community members to participate in deciding every aspect of interpretation and design – like with the Glenbow-Blackfoot collaboration in Canada (Harrison, 2005, p. 200). While the collaborative process may not always be harmonious (Kahn, 2000, p. 66) or the outcome perfect – like with *Pacific Voices* (ibid.), the process produces lasting benefits (Harrison, 2005, p. 199). It is important to note that because community involvement is collaborative in nature, every statement, whether verbal or visual, becomes a compromise (Kahn, 2000, p. 71). Collaborations with source communities also reflect the theoretical shift in arts programming

that supports cultural democracy through the proliferation of community involvement in programming (Blandy, 2008; Adams and Goldbard, 2001).

Other Community Participation Models

Other models and approaches that support community participation in program development are the Community Process Approach (Rossman, 2008, p. 29), multiple models of expression approach by Mary Catherine Bateson (Congdon, 2008, p.69), Arts-Based Civic Dialogue (ibid, p. 162), and approaches by Richard Kurin (1997). The Community Process Approach was a development that came out of the 60s, it believed the cultural programmer to be a “community catalyst” who works with the community to meet their needs and address social issues. Programming such as exhibits, should be used to address these needs and issues by focusing on relevant topics to the communities/audiences of an organization. Arts-Based Civic Dialogue and Community-Based Art also support this rationale to programming. Community-Based Art and Bateson’s approach to programming also support including the community and presenting multiple view points, so that audiences have the opportunity to shape their lives and “weave something new from many different threads” (Congdon, 2008, p.69). Parman and Kurin, support these approaches, additionally stressing community participation as a way to increase cultural equity and accurate representation.

Chapter 4 DATA COLLECTION & ANALYSIS

SECTION I : COMMUNITY-BASED EXHIBITION MODEL EXPANDED

THE WING LUKE MUSEUM OF ASIAN PACIFIC AMERICAN EXPERIENCE

Examination of The Wing Luke Museum and Community-Based Exhibition Model presented here is based on personal online observation, and the study of the Master's Project *Crafting Identity, Creating Community, and Building Museum Exhibitions* by Aaron Seagraves (2009). This case study engages with very little technology, it instead illustrates museum-community collaboration in general.

Museum-community collaborations in the exhibit development process can increase resources, create contemporary and socially relevant exhibits that respond to needs of the served communities, and open up relationships between the museum and the public (May, 2002, p.33; Wing Luke Museum, 2006). Formally the Wing Luke Asian Museum and now known as 'The Wing', The Wing Luke Museum of the Asian Pacific American Experience follows a Community-Based Exhibition Model (CBEM). The CBEM defines community not as audience, but as museum partner. The museums' guiding values are listed on their website:

People give us meaning and purpose.

Relationships are our foundation.

We desire community empowerment and ownership.

To do this, we have found the following:

The work is labor intensive.

The work requires flexibility.

We willingly relinquish control.

The Wing's community-based exhibit model is unique. Very few museums – if any – operate a similar community-based model (Seagraves, 2009, p. 70). The Wing's CBEM exhibit team consists of 1. Museum staff – which work in the capacity of “technical advisors”, “project administrators”, and “community organizers”, 2. Core community members – who make up the Community Advisory Committee, the decision-making body, and 3. Participating community members – who contribute to the process in other ways such as docents, transcription, etc. (Wing Luke Museum, 2006). The process begins with an open call for exhibit proposals which museum staff uses to create an exhibit schedule. The museum strives for a balanced schedule that reflects Asian Pacific American communities and gives each community the chance to work with the museum as often as equitably possible so as not to give preference to one heritage or ethnicity over another (Seagraves, 2009, p. 48).

Once an exhibit topic/community is selected, the museum staff conducts preliminary research on the subject, considers special concerns and issues, and identifies potential individual and organization community partners. Potential contacts are then sent a recruiting letter, email, or are called. The goal is to find enough people, 10-15, to form a Community Advisory Committee (Wing Luke Museum, 2006). This committee, CAC, represents the community and should have a connection to the exhibit topic. The first to the sixth exhibit team meeting goals and objectives are outlined in detail in the handbook *Community-Based Exhibition Model* (Chinn, 2006). The CAC works as the exhibits developer, and sometimes has a Committee Chair that acts as a facilitator with the museum staff person(s). The responsibilities of the CAC includes developing

all the necessary materials required for moving forward with exhibit design, and identifying the vision of the exhibit – including “main messages, themes, content and form of the exhibition and related components” (ibid. p. 16). It is the participating members of the community that “drive the exhibit”, and the process of the model has been summarized as “communication” (Seagraves, 2009, p. 51-52). Challenges to the model are: the process of consensus can be slow, scheduling that works for everyone is difficult, and though a representation of a particular community, the participants to the process are only a *selection* of the community who happen to have the necessary free time to partake (ibid. p. 76).

Access to museum collections and resources is completely open to the CAC. A special all-day “Selection Day” is held in which CAC members can stop in to the museum and go through the collections with the museum staff; they are also allowed to bring in objects to be selected (ibid.). After all CAC meetings, the exhibit process moves into design and fabrication. An outsourced graphic designer creates the text panels and any other design elements for the exhibit. Guidelines set by the CAC help shape the design, and the CAC will usually meet the designer, however, and it is the responsibility of the museum staff to maintain contact with the designer, provide direction, and make decisions (ibid. p. 53).

The design guidelines created by the CAC help to establish the desired look and feel of the exhibit, providing for accuracy in context. The resulting exhibit is one of “self-representation” (ibid. p. 58), a shift in authority from the museum/curator to the community, and is thus “owned by the participating community” (ibid. p. 65). Other benefits result from the CBEM

process, including an ever-broadening network of relationships between the museum and communities, opportunities for funding, and it helps generate a continued sense of ownership of the museum – in general – for its constituents (ibid. p. 68).

As noted initially, discussion of technology and social media is lacking from The Wing's CBEM, What The Wing Luke does is a form of analog community inclusion. Emerging technologies and media tools open up possibilities for other ways to encourage and facilitate participation in programming and exhibit development. An exploration of a few of these tools follows in the subsequent section.

SECTION II : NEW MEDIA TOOLS & USAGE

The following is an examination of only a few of the most popular, but by no means all, new media technology tools that facilitate social interaction and dialogue. The tools explored are all free to sign up for and use, some use for museums is presented; while a more in-depth look into new media application will occur in the findings and recommendations chapter.

WHAT ARE MUSEUMS USING TODAY?

The following report on museum use of some of the top new media technologies was conducted through online observation only. This was done in order to best understand the accessibility of museums to the public through the new media perspective. A look at varying organizations provides a general understanding and demonstration of the social media practices of museums.

Name of Organization	Media Tool Used				
	<i>Facebook</i>	<i>Twitter</i>	<i>Flickr</i>	<i>YouTube/video</i>	<i>Blogs</i>
Oakland Museum of California	yes	yes	yes	yes	yes
<i>Smithsonian Institute</i>	<i>yes</i>	<i>yes</i>	<i>yes</i>	<i>yes</i>	<i>yes</i>
Portland Art Museum	yes	yes	yes	yes	yes
<i>Denver Art Museum</i>	<i>yes</i>	<i>yes</i>	<i>yes</i>	<i>yes</i>	<i>yes</i>
Museum of Anthropology University of British Columbia	yes	yes	yes	yes	yes
<i>Lane County Historical Society & Museum</i>	<i>no</i>	<i>no</i>	<i>no</i>	<i>no</i>	<i>yes</i>
Benton County Historical Society & Museum	no	no	no	no	yes
Martial Arts History Museum	<i>no</i>	<i>no</i>	<i>no</i>	<i>no</i>	<i>no</i>
Museum of Neon Art	yes	yes	yes	yes	no

What this observation demonstrates, is that regardless of organizational focus or size, in general, most museums see the value of pursuing an online identity with the use of social media tools.

THE TOOLS

Facebook

Facebook has been gathering a lot of momentum in recent years as a dynamic social networking site that caters to individuals, businesses, causes, events, and groups. Founded in 2004, it is one of the most widely used and understood multimedia tools. In January 2009, a Compete.com study ranked Facebook as the most used social network by worldwide monthly active users, followed by MySpace (Kazeniak, 2009). Facebook's greatest growth has come from people aged 35-49 years of age, totaling some +24.1 million people; December 2007 through December 2008 saw Facebook add almost twice as many 50-64 year old visitors (+13.6 million) than it added under 18 year old visitors (+7.3 million) (Nielsen, 2009). It is free to join, and besides time, can take few resources to start and maintain. Facebook is the current face of social media, and receives more visitors than any other new technology tool, a potentially invaluable tool for all aspects of organizational development.

Example:

Brooklyn Museum <http://www.facebook.com/brooklynmuseum>

Kansas Underground Salt Museum

<http://www.facebook.com/album.php?profile=1&id=16393642371>

MySpace

A quick word about Myspace, which has received a lot of publicity as of late. Second in popularity to Facebook for number and activity of users, MySpace was first used for music industry networking, and then social networking - especially among pre-teen and adolescents.

It is not widely used by museums, and mostly used for peer social networking and music industry networking.

Twitter

Twitter is a free social networking and micro-blogging service site that enables users to send and read messages, otherwise known as “tweets”. Tweets are text-only and hyperlink capable posts of up to 140 characters that is displayed on the author’s profile page and is delivered to the author’s subscribers who are known as *followers*. Profile pages can be made private to friends only, or made available to the public. The applications of Twitter are not for everyone or every organization; especially it seems for museums in smaller cities and small museums with limited resources. Twitter does not allow for two-way dialogue through its tweets specifically. However, Richardson (2010) from Museum Marketing in the UK notes that social media success in 2009 was held by Twitter, with 871 museums shown to be using it – though Richardson estimates the real number to be over 1,000; the United States alone constitutes for 542 of these Tweeters (ibid.) The number of people who follow these museums total 1,104,834 (ibid.), a very large audience base.

Example:

Museum of Neon Art <http://twitter.com/MuseumofNeonArt>

Flickr

Flickr is an image and video storing website, web services suite, and online community. In addition to being popular for individual storing and sharing of personal photographs, the site is

widely used by bloggers and individuals to host images they use in their blogs and other social media. Flickr is a popular, and easily accessible/usable website. Once a free account is created, photos and albums can be uploaded, shared, tagged, and linked easily. This can serve as a good way to publish special event photos, and increase awareness and access, as well as provide a forum for community comments and additions.

Example:

Denver Art Museum	http://www.flickr.com/photos/denverartmuseum/
Tacoma Art Museum	http://www.flickr.com/photos/tacomaartmuseum/

YouTube

YouTube is used to store and share videos online. It is open to anyone for free. Individuals or groups are allowed to create “Channels” from which they can share videos they want to. A channel acts much like TV station and is a place where online viewers can “tune in” to your programs. There are many examples of museums that have opened their own YouTube Channel. For museums, YouTube can act as a way to share small videos of events or special visitors – such as guest speakers or artists, as in the case of the Camille Rose Garcia special videos by the San Jose Museum of Art. YouTube is a good way to generate buzz, advertise, and collect audience videos and comments.

Example:

Computer History Museum	http://www.youtube.com/user/ComputerHistory
Corning Museum of Glass	http://www.youtube.com/user/corningmuseumofglass
San Jose Museum of Art	http://www.youtube.com/user/sanjosemuseumofart

Camille Rose Garcia Special <http://www.youtube.com/watch?v=2JP6OIWf4qg>

Blogs

A blog is a website that is operated by someone where they can publish anything they want that is written, photos, or video. Unlike other tools mentioned, blogs can be built on local servers (i.e. within the museum) and do not have to reside on servers run by the services (this mostly applies to WordPress). Built on local servers, this option allows for far more flexible and powerful implementation of the blog structure. Blogs allow a public audience to access the information you publish – or post – as well as comment on it. Blogs are available through a number of platforms. Resulting from a Google search of the term “blog sites”, the first five blog platforms listed are:

1. Blogger (requires you to have a Google account, which is also free, in order to sign up)
2. Blog.com
3. WordPress.com
4. LiveJournal
5. Thoughts.com

Each blog service ranges in abilities and complexity. Generally, the user can choose preferred colors and layout for the look of their blog. Choosing which blog platform to use will depend a lot on personal preference. However, it is useful to keep in mind that according to BuiltWith (2010) Wordpress is the most popular blog platform on the Internet and accounts for 75.3% of blog usage. Wordpress also comes with a built in function called “Stats” that monitors how

many people visit your site per day/week/month, as well as how many people view what pages, what links people click from your blog, and what link they clicked to access your blog; this information can then be useful in informing marketing and future and/or associated programming.

Example:

MIT Museum <http://museum.mit.edu/150/>

(uses Wordpress to power their website)

British Postal Museum & Archive <http://postalheritage.wordpress.com/>

Benton County Museum <http://bcmuseum.blogspot.com/>

MEASURING PARTICIPATION

There are some online tools that can help to track quantitative information regarding online participation:

- **Graph Edge** <http://graphedge.com>

A service that monitors the people who follow you on Twitter, telling you how many people and who has stopped following you, and you who else they follow.

- **Bit.ly** <http://bit.ly>

Lets you create shorter website addresses to use as links and it also lets you monitor how many people have actually clicked on them.

- **Google Analytics** <http://www.google.com/analytics/>

Provides information on your visitor traffic – how they got there and what they look at, and your marketing effectiveness. BuiltWith (2010) notes that Google Analytics is currently the most widely used analytics package.

- **Coremetrics Analytics 2010** <http://www.coremetrics.com>

Measures the Return on Investment (ROI) of Facebook and other social media, as well as websites. It also provides analytics about site navigation and content, and a number of marketing efforts.

SECTION III : INFORMAL CASE STUDIES

INFORMAL CASE STUDY 1: All About Evil Blog

Sydney, Australia

The significance of this case study is to illustrate one way blogs have been used by museums for exhibit development specifically, and to open the discussion of how else they could be used.

History & Goals

The Australian Museum (AM) is using social media to engage the community in dialogue about an upcoming show titled All About Evil. The purpose of this exhibition is to tell the story of “man’s struggle against evil down the centuries. A story that spans all ages and countries, cultures and religions.” (Australian Museum, 2009, The Exhibition Concept) and the purpose of the blog is to experiment in engaging “...audiences in the exhibition development process by blogging [the museum’s] progress on the ‘All About Evil’ exhibition” (ibid., About This Blog).

The blog was given several aims:

- engage the audience in developing the exhibition at the front-end

- see if a blogging tool can do this
- track the time it takes for our input compared with the outcome (Kelly, 2009)

The AM uses this blog to update the public on the exhibits' development; readers are encouraged to respond with feedback – comments, concerns, and ideas. The blog site itself was supposed to get “jazzed up a bit” as host familiarity with the blog platform increased, but it has not (ibid.).

Analysis: Issues with Awareness and Access

While entries are consistent on a monthly basis from January to June of 2009, it seems that that's where this project unfortunately ends. The last two times the blog was updated was 8 June 2009 and 16 December 2009. Up until June 2009, there seemed to be some real participation with audience members (whether they are local audience, current/potential/new audience, or not, is indeterminable). The blog seems to have currently all but stopped existing. No link exists back to the Australian Museum, or vice versa, and while “Blog Analytics” exists to see who's been using the blog, it appears that you must be signed up with Google Friend Connect in order to link to the Blog Analytics. Presently, there are 27 people “following” the blog using this function (as of date of last access on 22 May 2010).

Conclusion

It is difficult to tell if this blog has been truly “successful” or not. It was successful according to the goal of engaging the audience – at least some; this is demonstrated through public discussions of the controversial nature of the subject matter. However, no reports on what the

AM plans to do with the information they gathered exist. What is clear though, is that this application of this blog was well intentioned but poorly maintained, the last two entries for instance were In December 2009 and June 2009 – a very long period of time on the Internet. As with other new media and online technologies, response and participation should be in real time – and often – in order to maintain the desired engagement, participation, dialogue.

INFORMAL CASE STUDY 2: Creative Spaces

England, United Kingdom

This case study serves as an example of how online technologies are being used to increase awareness and access of collections to audiences, and how – ideally – social networks can be used for collaboration.

History & Goals

Creative Spaces is a program of the National Museums Online Learning Project, a collaboration between 9 national museums: British Museum, Imperial War Museum, Natural History Museum, National Portrait Gallery, Royal Armouries, Sir John Soane’s Museum, Tate, Victoria and Albert Museum, and The Wallace Collection. The Victoria and Albert Museum (V&A) is the lead partner for this collaborative project.

The National Museums Online Learning Project is funded by the U.K. Treasury’s Invest to Save initiative, and sponsored by the Department of Culture, Media and Sport. The purpose of this project is listed on the V&A website as:

“The project aims to get partner museum websites better used, engage new audiences and transform the way they think about and use existing digital collections. We are

developing a range of innovative and exciting online learning resources across the nine websites for pupils, teachers, and lifelong learners. These resources will provide greater access and usage of the museum partners' online collections, and utilize [sic] new technologies to encourage and support user participation." (V&A, 2006, *National Museum Online Learning Project*).

Creative Spaces serves as one vehicle for the National Museum Online Learning Project. In found documents or online discussions of the National Museum Online Learning Project (NMOLP), a program titled *Creative Journeys* is described; there is no mention of *Creative Spaces*. It can be assumed that *Creative Journeys* became *Creative Spaces*. On the V&A's NMOLP page, *Creative Journeys* is noted as being a titled yet to be finalized. *Creative Journeys* exists only within project documents and other internal/external communications, but the only tangible program that exists in connection to the NMOLP is *Creative Spaces*.

Analysis

The Project

The NMOLP project implementation plan (British Museum et al., 2006, p. 13) located through a Google search or on the V&A website, outlines the goals the *Creative Spaces* site is said to have:

- 'Creative Journey' videos, depicting people – who have been inspired in their creative work or leisure pursuits by partner museums and their objects – talking about their inspiration and what it led to. Some famous people, some unknown.
- 'Creative Journey' blogs
- Blogging software to allow anyone who chooses, to create a journal that tracks his or her own creative journey from museum to outcome. Ability to launch it into the public arena if they choose.

The *Creative Spaces* website is accessible through individual portals of the participating museums. It has a simple design and is slightly colorful in appearance with a pink base and a white text background. The sections of the website are: [My Page](#), [Notebooks](#), [Groups](#), [People](#), [Videos](#), and a bar to [Search Our Collections](#). Members are able to explore the collections of nine museums online, they can then choose to save images of museum objects to *favorites notebook* or *group*. “Favorites” allows a user to save images of interests to one place; you can also add tags to the image. The “Notebook” function allows members of the site to save images (along with tags for each image) to their own personal file, in a sense curating their own collection or collecting objects for inspiration or research. Notebooks and Groups allow people to share personal responses about objects. In a “Notebook”, participants can also add personal content – text, photo, video, audio, link, or item – to a specific “Notebook” collection, and have the option to make their notebooks private, or public, allowing community comments. There is also the option to build and share notebooks collaboratively with other members in a “Group”, only as a group member can you add personal comment similar to that available the notebook function. Built to support these other areas, the “Videos” section of the website presents a limited number of 27 videos.

On the Royal Armouries website, information about Creative Spaces exists as a brief mention, but does state that the project is supposed to be a social media space aimed at young to older adults. Other ways to connect with Creative Spaces includes following it on Twitter and joining on Facebook, however, these RSS feeds are only available at the bottom of the homepage for Creative Spaces and not publicized elsewhere.

Goal: To Facilitate Collaboration and Reflect a Diverse Audience through Video and Blogs

In the video section of Creative Spaces, there are only 27 videos of “exceptional people [who] were inspired by [museum] collections”, and no videos by the “unknown” person as outlined in the “Implementation Plan” (V&A). The goal for sharing and public collaborations was minimally achieved, in place of the blog and journal concept, is the option for people to create notebooks and add personal content to them as well as add content to groups. How well these functions work is debatable however. There is little actual input from the majority of members, though for some groups such as “My Dream Green Home” this particular collaborative platform does appear to work.

The audience for Creative Spaces does appear to be young to older adults (as targeted), but consists of mostly professionals, not new audiences as was the project’s intention. While there are approximately 730 members to the site, most have only 1 or 2 *notebooks, groups, or contacts*, many have 0. While people are joining the site, it does not appear to encourage a great deal of community collaboration or personal use as intended. This looks to be yet another web 2.0 site that people join up for, and never return to.

The Creative Spaces website itself could benefit from a lot of work, particularly in usability. The Search Function should expand to include more options i.e. to narrow collections searches by terms, not just by museums, and by type/date/period of art. The user is constricted in what their capabilities are for searching.

Awareness and Access

Public access and awareness of the program and the launched Creative Spaces website is limited. In the “Implementation Plan”, a document available online, it is noted that participating organizations had to list the Creative Spaces project on their website, increasing awareness and access for all online stakeholders. In reality, there are very few links available of Creative Spaces on the participating museum websites, and most discussions of the NMOLP collaboration or the Creative Spaces website are found in blogs through a Google search, and one BBC article (Coughlan, 2009). The following report demonstrates the lack of access, which could play a factor in the level of participation in the *Creative Spaces* site.

Observational Report

Addressing the question: *How accessible is Creative Spaces (and its parent project the NMOLP), in relation to its museum partners, to its audience?*

British Museum

- *Creative Spaces*: Intuitive to Find NO; Locatable through Search Function YES
- *National Museums Online Learning Project*: Intuitive to Find NO; Locatable through Search Function NO

Imperial War Museum

- *Creative Spaces*: Intuitive to Find NO; Locatable through Search Function YES
- *National Museums Online Learning Project*: Intuitive to Find NO; Locatable through Search Function NO

Tate

- *Creative Spaces*: Intuitive to Find NO; Locatable through Search Function YES
- *National Museums Online Learning Project*: Intuitive to Find NO; Locatable through Search Function NO

National History Museum

- *Creative Spaces*: Intuitive to Find NO; Locatable through Search Function YES
- *National Museums Online Learning Project*: Intuitive to Find NO; Locatable through Search Function YES

National Portrait Gallery

- *Creative Spaces*: Intuitive to Find NO; Locatable through Search Function NO
- *National Museums Online Learning Project*: Intuitive to Find NO; Locatable through Search Function NO

Royal Armories

- *Creative Spaces*: Intuitive to Find NO; Locatable through Search Function NO
- *National Museums Online Learning Project*: Intuitive to Find YES (Located as a sub-page with the Projects section of the website, with a mention of Creative Spaces and a link to it); Locatable through Search Function YES

Sir John Soane's Museum

- *Creative Space*: Intuitive to Find NO; Locatable through Search Function NO
- *National Museums Online Learning Project* : Intuitive to Find NO; Locatable through Search Function NO

Victoria and Albert Museum

- *Creative Spaces*: Intuitive to Find YES (Located in the Activities & Events section of the website, then within the sub-section Adult Learning Resources); Locatable through Search Function YES
- *National Museums Online Learning Project*: Intuitive to Find YES (Located on the page for Creative Spaces, and also within the About Us section as its own page); Locatable through Search Function YES (Results also include two pdf documents that are informational reports)

The Wallace Collection

- *Creative Spaces*: Intuitive to Find NO Locatable through Search Function NO
- *National Museum Online Learning Project*: Intuitive to Find NO Locatable through Search Function NO

Conclusion

Creative Spaces runs the risk of being yet another online site people sign up for, and then never participate in. A project like Creative Spaces needs more user options – which currently feel limited, and better marketing support – of which there appears to be little for Spaces. For success, Creative Spaces or a similar program would have to be exciting and relevant to draw people to it, this draw or relevancy doesn't seem to exist here. This project, or a project like it, has the potential to offer to its members a sense of ownership with museum collections and programs, as well as a connection to their common cultural heritage, and it also aids in connecting people with similar interests to one another. Different levels of participation give members control, allowing them to use the site for personal or other use. This type of interactive and independent program for community involvement can serve as a foundation for creating other programs that are based on organizational collaboration and utilization of new media to engage with museums audiences as well as generate interest and awareness in museums and museum collections.

INFORMAL CASE STUDY 3: Europeana

Western Europe, European Union

While researching *Creative Spaces*, I came across another similar site, Europeana.

History & Goals

Europeana was formed as one way to boost the digital economy and democratization of knowledge through public availability and access to information, and was made in order to create a “virtual European library, aiming to make Europe's cultural and scientific resources

accessible for all” (EDL Foundation, 2009, About Us). It is operated by the EDL Foundation and is paid for by the European Union and the member states (ibid). On the homepage, it says about itself:

“This is Europeana - a place for inspiration and ideas. Search through the cultural collections of Europe, connect to other user pathways and share your discoveries”

The current site (accessed 21 April 2010) is just the prototype; Europeana 1.0 is projected to launch in summer 2010, but has yet to surface. Like *Creative Spaces*, Europeana connects the collections of multiple institutions. Unlike *Creative Spaces* though, Europeana connects more than twenty participating institutions across a wide range of disciplines and a number of countries. Presently connecting 6 million digital objects, the website states that Europeana version 1.0 aims to link 10 million objects in 2010, then twice that by 2012. These objects include: images (paintings, maps, drawing, pictures of museum objects), text (books, newspapers, letters, diaries, papers), sounds (music and spoken word – archival materials, analog, and digital), and video (films, newsreels, and TV broadcasts) (ibid.).

Some of the key contributors and partners of Europeana include: the Rijksmuseum in Amsterdam, the British Library in London, the Louvre in Paris, and national libraries from 19 countries.

Analysis

Awareness & Access

Users of Europeana have more options and capabilities than that of Creative Spaces, but they are still limited. Currently, accessed images are small, 150 x 150 pixels only. This presents issues regarding whether or not this is believed to still be publicly accessible information if the images cannot be viewed entirely with accurate detail. These limitations can be viewed however, as only a first attempt at this platform design, the current site is a prototype that will be adjusted using participant input to guide its future design and capabilities.

Conclusion

In their own words:

“Europeana **enriches your users' experience** by helping them to find not only your collections but also related information held in other countries, or in other formats. It makes cross-border and interdisciplinary study possible in new ways, and your content gains from association with linked material.

Users today **expect content to be integrated** - to be able to see videos, look at images, read texts and listen to sounds in the same space. Users don't expect to have to enter new search terms at separate sites to bring together related content.

Europeana will **expose your metadata to search engines**, making deep web content accessible.

Europeana **drives traffic to your site** by linking users back to the content provider's website.

Knowledge transfer is a key reason for being part of the Europeana network. We work with digital library experts from across Europe and America. They lead our work packages, give presentations at our conferences, run our workshops and seminars. They are leading thinkers and practitioners in the fields of metadata

standards, multilinguality, semantic web, information architecture, usability, geolocation, object modelling [sic] and other topics.” (ibid.)

Europeana appears to have potential for a greater application and to reach more audiences than *Creative Spaces* does. The inclusion of a multidisciplinary/interdisciplinary focus, and a large organizing institutional body – the European Union – increases these possibilities. This is a grand undertaking attempting to digitize, connect, and make accessible, the history, cultural knowledge, and scientific heritage of Europe to Europe and the world. The applications of a site like this include but are not limited to: collaborative research and programming, increased cultural awareness and understanding through the dissemination of knowledge, and digitization of ephemeral and/or otherwise time sensitive materials. Look for Version 1.0 to formally launch in summer 2010, and enjoy a robust update and expansion in 2012.

Chapter 5 FORMAL CASE STUDY & ANALYSIS

THE LANE COUNTY HISTORICAL MUSEUM

Eugene, Oregon, USA



Figure 3. New LCHM Logo, a wheel. Designed to be a recognizable symbol and reflective of the Museum's prized Oregon Trail Prairie Schooner (covered wagon).

BACKGROUND

Since June 2009 I have been the intern at the Lane County Historical Museum (LCHM). With no official title beyond the *intern*, I have labeled myself the Exhibits and Graphic Design Intern, a title consistent with my responsibilities. I assist the Exhibits Manager in exhibit development and associated exhibit programming, provide management of social media tools, and provide all associated graphic design work and support.

Not particularly tech-savvy, and lacking adequate storage room and temperature controls – as well as a poorly functioning board of directors – the Lane County Historical Museum exemplifies many issues that face arts and cultural organizations in general, and serves as a

good case study model of the current issues and practices related to media management and exhibit development that small museums face. A brief discussion of the organizational climate of the LCHM and its relationships with media in general will be positioned first in order to inform the basis of understanding from which a more specific examination can take place. Specifically, this case study will investigate the major yearlong exhibit *Tie Dye & Tofu: How Mainstream Eugene Became a Counterculture Haven* (8 May 2010 – March 2011). An approximately 45 minute interview took place on May 1, 2010 with Mary Dole, Exhibits Manager, at the Lane County Historical Museum with consent to record the interview given. Other data was gathered through online and site visit observations and participation.

CONTEXT & HISTORY

The Lane County Historical Society, a nonprofit organization that “serves to encourage the preservation of Lane County history”, operates the Lane County Historical Museum. The LCHM is a small organization located in Eugene, Oregon. It has one permanent staff member (the Executive Director), 8-9 part-time staff people, and a fairly sizeable volunteer base. The Museum is under a number of organizational stresses, and is currently trying to tackle media, exhibit, and representation issues such as those that were discussed at length in the previous literature sections.

Like many museums, the LCHM has problems with their Board of Directors. Based on observation, traditionally the LCHM Board’s lengthy repetitious discussion and quibbling over details on one hand and lack of long term goals and planning on the other leaves the institution

vulnerable. As an example, for the past few years, there has been no real concrete logo/organizational brand – until *Figure 3*, which I made during my formal summer internship – or fully identified mission statement for the Museum because the Board of Directors could not agree on one. Lack of an identifiable brand resulted in fruitless marketing efforts. On one occasion, a postcard sent out to the Museum’s mailing list was sent out without the Museum’s name on it anywhere. So people knew there was an event going on, but had no information to tell them who was holding the event. There are a few new board members now, and a few more ready to retire soon; it is hoped that the board will enjoy revitalization.

Official Mission Statements:

Museum (1978): To collect, preserve, document, and interpret the history of Lane County from the early 1800’s to the present with no closing date.

Society (2006): To collect, preserve, exhibit, research, and publish the history of Lane County, Oregon through a museum, historic sites, a library, educational programs, and publications, and to encourage others in these purposes. To make Lane County history appreciated and enjoyed by the public for a better present-day understanding of Lane County.

The present LCHM mission statement (which is never labeled explicitly as “mission statement” on any form of organizational communications) located on the LCHM website reads:

“The Lane County Historical Museum was created to collect, preserve and interpret Lane County's rich heritage. It is the only county-wide historical museum in Lane County. Lane County was a destination point for emigrants crossing the Oregon Trail in the mid-1800s. The museum houses collections of national and local significance dating from the early 1800s to the present.”

Currently, the mission statement lacks evocative language that will invoke enthusiasm and inspire action and interest in the reading public. The current statement suggests that there were no cultures of significance in Lane County until the mid-1800s when Anglo-Americans traveled west over the Oregon Trail and began to settle the Pacific Northwest. This wording is exclusionary to the various peoples and cultures that make up Lane County history as well as the present. Collections reflect this one culture dominant view, and until recently, exhibits did as well. Since Mary Dole took her position as Exhibits Curator, topics recently selected for exhibits have been chosen to broaden the museum's support base in lieu of its tentative position. The result of the public interest in recent exhibits may well be reflected in the participation of some excellent new members in the committee for a new museum (Mary Dole, personal communications).

The Historical Society does, however, have a vision for the future of the Museum (available on the website below the "mission statement") that addresses some main organization facilities issues. The vision for the proposed new museum facility would address issues including:

"...visible, accessible location..."

Currently the LCHM sits surrounded by the Lane County Fairgrounds and is at the will of the Fairgrounds Director as to whether access to the museum may be temporarily closed or otherwise greatly imposed. The most recent incident happened Wednesday February 24th, the Museum was told that during the logging convention the Fairgrounds would lock up the entry gates from access, forcing the museum to use the building's side door that passes through

collections as the “entry”. Significantly reducing access to the Museum, negatively impacting visitor numbers.

“...house the Museum, possible related organizations...”

This will help to increase partnerships and collaborations with other organizations, and create a strong and dynamic cultural access point for residents and tourist alike.

“...twice the size of the current facility...climate controlled, secure, well-lit and ADA accessible...”

There is a serious lack of space – storage, exhibit, programs, collections, and other organizational and administrative needs. In order to assure proper care of collections and management of other museum programs, more space is critical, as is its proper access and maintenance.

Beyond a website, the LCHM lacks a strong online presence. Marketing for the organization comes primarily from traditional methods such as word-of-mouth, a quarterly member newspaper, and mailers. LCHM does use email, and conducts website communications and marketing. The website, however, is fairly static due in part because it is difficult to update, it can only limitedly be done on site by staff. A new website is currently under development though, funded by a grant through a group of public school teachers. Programs and community outreach remains rooted in usual volunteers and participants and lacks reflection of the actual community served by the organization (personal observation; Mary Dole, Interview). It has been observed, and expressed during the interview with Mary Dole, and other personal communications, that the museum could benefit from generating attention – community awareness and buzz – and community participation.

THE EXHIBIT

The LCHM has recently installed and opened its second major yearlong exhibit. The exhibit topic is Lane County counterculture in the 60s and 70s, and is titled *Tie Dye & Tofu: How Mainstream Eugene Became a Counterculture Haven* (opening reception was 8 May 2010 and the exhibition will remain up until March 2011). Focusing on the years 1965-1975, the exhibit examines a decade that was pivotal to the development and identity of Lane County. Arguably laying the foundation for what we see today in Eugene. Lane County consists of unique and nurturing creative communities, and the LCHM is asking, "What has made Eugene, Eugene?"

Timeframe

Exhibit planning and development began in April 2009. July 2009 was the museum and first source community meeting. The exhibit opened 8 May 2010, only 11 months after it had started.

Budget

Last year the Board of Directors budgeted \$21,000 for exhibits, actual costs were greater. This year, the Board only budgeted \$4,000 for exhibits (Mary Dole, personal communications). The actual cost of the exhibit was approximately \$12,300⁶.

⁶ Based on the analysis of a internal 'exhibit costs' document provided by Mary Dole for use in this research.

Analysis of Exhibit Process

I have been involved with the development of the *Tie Dye & Tofu* exhibit since its early inception. However, I was not involved with deciding on the title of the exhibit, *Tie Dye & Tofu: How Mainstream Eugene Became A Counterculture Haven* (also referred to as TD&T). Had I been, I would have suggested we collaborate with members of the counterculture community to ensure that the title of the exhibit provided accurate representation of the culture being presented. The title however, was chosen before community members had been invited to participate and before I was involved. By deciding on the title for the exhibit without community involvement, there was a missed opportunity for source community engagement. It also risked misrepresentation of the exhibit and associated cultural community, potentially alienating some members of the source community as well as both current and potential audiences.

It has been interesting working with a subject that occurred not far from present history, a feeling shared by Mary Dole as well (Dole, personal communications). Maintaining authenticity of design and interpretation has been a challenge, even though there are plenty of source materials and first-hand accounts of local events, activities, and ideologies that exemplify counterculture ideals. Countercultures are not typically represented in museums, nor are they often romanticized as much as the era of the “Summer of Love” is. It is the recognition of this tendency to stereotype, resulting in inaccurate representation, which encouraged LCHM to take necessary steps to include the local counterculture community in the development of the exhibit so that the resulting exhibit is an authentic and community invested experience –

except in naming the exhibit itself, a primary focus for Dole as well as for myself (Dole, Interview, 1 May 2010).

This collaboration was also a way to maximize the precious limited resources of a small organization, another factor in the design of the exhibit development process. The breadth of information covered in this exhibit was daunting, especially to part-time museum staff persons. Sharing the workload with interested community members not only helps to minimize museum staff stress, but it facilitates greater validity of information and accuracy of representation through source community checks, and provides for multiple voices and viewpoints to be heard within the exhibit; supporting the societal shift to a participatory culture and addressing issues of authority by “adjusting focus of literacy from one of individual expression [the museum and/or dominating culture] to community involvement.” (Jenkins, 2009, p. 4).

MEDIA UNDER MANAGEMENT & COMMUNITY PARTICIPATION

TD&T is only the second major changing exhibit that LCHM has done; before Dole worked at the museum, the exhibit space was static and rarely ever changed (Dole, Interview, 1 May 2010). Limited efforts went into new exhibitions. Under the directorship of the current director, in an attempt to expand the exhibit program, the museum rented a couple of exhibits on panels that were not related to the museum’s collection or to the community. These attempts coincided with the first exhibits curator position at the museum. When Dole was later hired as exhibits curator she saw the need to both highlight the museum’s collections and to include the community. TD&T also served as the first real attempt by the museum to use a more vigorous

multimedia approach in conjunction with a program.

An integration of multimedia communication efforts has been used since the summer to manage the exhibit development process and gain public support of, and participation in, *Tie Dye & Tofu*. In multimedia management⁷, museums must learn how to integrate the use of both old and new media to address issues of maintaining current audiences, reaching out to attract new and more diverse ones while appropriately responding to the advancing technological age and the varying degrees of digital literacy within those audiences. Many forms of media have been and continue to be employed by the LCHM in order to encourage a dialogue with the community. New media has played a key role in the success of LCHM-community collaboration in the development of the *Tie Dye & Tofu* exhibit.

The first step LCHM took was to post an ad on Craigslist⁸ in April 2009 (Lane County Historical Museum, April 2009) telling people about the exhibit and calling for donations or loans of objects, clothes, pictures, narratives, and other artifacts or levels of participation. This informal publication generated public interest and related buzz quickly and with minimal resources from

⁷ Media Management is defined on the University of Oregon's Arts and Administration Program (AAD) website as: the management of "not just programming and projects involving a range of media (both new and old), but the very communication tools, strategies, and content through which programming and projects come to be. As such, media management is a central strand of arts administration, one that can be seen as a specialty or track but that should also be recognized as part of everyday professional practice. Managing media comprises more than being tech-savvy. It involves understanding the limits and potential for media to serve as delivery vehicle and communication strategy, and comprises a set of creative, practical, and critical skills that enable such communication across an array of social and cultural contexts" (Arts and Administration Department, 2010, Areas of Concentration).

⁸ Craigslist is a network of online communities that features free online classified advertisements and community notices; with sections for jobs, housing, personals, for sale, services, community, gigs, résumés, and discussion forums.

LCHM. From this point, word-of-mouth spread quickly among community members, the speed of which was aided in part by the inclusive and reactionary nature of the 60s counterculture community. In May 2009 (Lane County Historical Museum, May 2009) traditional media was used again and a small ad was placed, this time in the local newspaper, the *Eugene Weekly*. The ad, titled "Calling All Hippies", invited any interested community member who was in Lane County 1965-1975 and a part of the counterculture movement to participate in the development of the exhibit. This second ad is what established who were to be the committed community members that would participate at length in the development process, involving themselves in writing texts, networking for the benefit of the exhibit, and providing original artifacts. This group, further distilled and refined over time, came to call themselves the "Alternative History Buffs". This group has proved invaluable to the *Tie Dye & Tofu* exhibit.

While phone calls do still occur frequently, email seems to be the most widely used method for communication. Dole and I both created folders in our mailboxes labeled to match the areas of the exhibit so that emails could be organized and remain manageable; an organizational tool which was also used by managers for the *Civil War Lan 2* party (Darrel Kau, February 2010, guest lecture). Other traditional media was used as well, such as a promotional brochure that was created for the exhibit to try and elicit financial support from local businesses and individuals; unfortunately, the implementation of a direct mailing plan for the brochure fell by the wayside and was not carried out as planned. Finding supporters and requesting financial support was a new experience for the current director and something the museum had never really done. A second financial support letter was drafted on new LCHM branded letterhead in

March 2010; the execution of this approach was more successful and resulted in gaining TD&T sponsors and in-kind supporters with the help of direct request on the part of the Executive Director. This effort came more easily because the word about TD&T was getting out through the exhibit development process. I made the letterhead to match the new logo, with the thought that repeating LCHM's new brand would help to build organizational image in the community and among audiences, as well as convey professionalism and legitimacy of intent. An ad was also placed in LCHM quarterly newsletter *The Artifact* in the January 2010 issue (Lane County Historical Museum, January 2010a), notifying museum members of the exhibit and directing them to a blog set up specifically for the exhibit.

This blog, accessible at <http://tiedyeandtofu.wordpress.com> (Lane County Historical Museum, January 2010b), and linked from the museum website homepage, was my suggestion. The hope was that it would help to generate interest in the exhibit, encourage a wider audience base, and provide a place for interested online users to post comments, questions, and concerns. There is also plans for the blog to serve as a repository for extra photographs that the museum has gathered from community members during the exhibit development process and after implementation of the exhibit, that were unable to be shown in the exhibit, or whose quality was too poor to use in the exhibit. Possible evolution of this blog might grow to include a comment or personal histories page where visitor comments and stories gathered either online or from the tangible exhibit can be posted by the LCHM, and to provide the basis for an exhibition catalogue. Providing opportunities for further exploration for those who wish to engage themselves in those activities. Even more time intensive than creating the promotional

brochure, the blog has proved to be a challenging media to manage. Specific challenges include responding to a 24-hour 7 day per week message board, expectations of immediacy (Vaidhyanathan, 2006; DeGraff, Wann, & Naylor, 2002) and the ever evolving technological world; as University of Oregon Cultural Forum Program Coordinator Darrel Kau noted during a guest lecture, the speed and pace of online communications can work both for and against you (2010). Direct participation in the blog has been minimal and in the form of a few comments. Site visitors have been sporadic, but spikes in blog views greatly increase in direct correlation to media and publicity efforts that advertise the exhibit. In *Figure 4*, on the following page, the number of site visitors per day is listed underneath each date; the information is divided by weeks. The first week shown in *Figure 4* is when the partnership with local DJ Jivin' Johnny happened, and resulted in the radio program he created with TD&T as the theme; a sharp spike in site visitors can be seen.

<i>Recent Weeks</i>									
Mon	Tue	Wed	Thu	Fri	Sat	Sun	Total	Average	Change
Mar 22	Mar 23	Mar 24	Mar 25	Mar 26	Mar 27	Mar 28			
30	115	75	20	20	2	8	270	39	
Mar 29	Mar 30	Mar 31	Apr 1	Apr 2	Apr 3	Apr 4			
4	48	31	4	4	3	2	96	14	-64.44%
Apr 5	Apr 6	Apr 7	Apr 8	Apr 9	Apr 10	Apr 11			
9	6	4	7	20	13	4	63	9	-34.38%
Apr 12	Apr 13	Apr 14	Apr 15	Apr 16	Apr 17	Apr 18			
13	8	11	16	5	7	12	72	10	+14.29%
Apr 19	Apr 20	Apr 21	Apr 22	Apr 23	Apr 24	Apr 25			
60	98	97	89	80	31	47	502	72	+597.22%
Apr 26	Apr 27	Apr 28	Apr 29	Apr 30	May 1	May 2			
88	124	109	112	97	34	73	637	91	+26.89%
May 3									
35							35	0	-100.00%

Figure 4. Recent Weeks, lists the number of blog site views per day, highlighting the day with the most views – April 27th as of 3 May 2010.

MULTIMEDIA PLAN

Media: LCHM Website

An outside web developer manages the site, while the staff of the LCHM assesses it and can make some simple adjustments.

Media: Email

The LCHM manages and otherwise “uses” email for both internal and external communications.

Discussed previously, the organization of email is an important aspect of management and programming. Email served as the primary communications method used between the LCHM and the “Alternative History Buffs”, it too is one of the greatest points of entry for dialogue

between the museum and the public. Group e-mails to TD&T contributors were used by Dole to verify information. Other contributors such as Don Ross contacted numerous people to contribute to specific areas of the exhibit; he heard from musicians he hadn't talked to in 40 years.

Media: *Craigslist*

Mary Dole used Craigslist to illicit the first response from the public when she put out several requests for information, objects and photos from people who were in Eugene during the years 1965-1975. Management of this media is easy, when people respond to your ad, or post, an email is sent directly to you from the site itself. The initial response from this first ad, started off the entire collaborative process, leading to networking and the on-loan acquisition of many objects and images.

Media: *Print Newspaper Ad in The Eugene Weekly – 25 May 2009*

Print Newspaper Ad and Article in The Eugene Weekly – 6 May 2010

The ad in May 2009 (Lane County Historical Museum, May 2009) was small and accompanied by a short article that asked for input from the community. The second feature in May 2010 (Steffen, 6 May 2010) was a cover story on the exhibit itself, and highlighted the then upcoming opening on 8 May. The ad was an in-kind donation from the Weekly, but unfortunately did not mention the exhibit's blog.

Media: *Promotional Brochure – October 2009*

Management and assessment of the brochure was conducted primarily by myself, and had ongoing support of my supervisor Mary Dole, Exhibits Curator; with a final "OK" given by Bob Hart, Executive Director. Unfortunately, there are no known "users" of this brochure – unless

you count my parents – as the complete intended distribution of them never came to fruition, though their production did.

Media: *Reusable Shopping Bags – November 2009*

Mary Dole hand made and screen printed approximately 40 reusable shopping bags with a design of the title of the show, date of the opening, and museum website. The bags were made using 60s-70s fabrics bought at local re-use stores such as Goodwill and St. Vincent DePaul's.

Media: *Print Newsletter Ad in The Artifact – 4 February 2010*

I managed the newsletter ad; while Rachel Beyers, the newsletter editor, assessed the ad. Museum members receive the newsletter mailed to them automatically, and LCHM website visitors who can download current and past issues of *The Artifact* for free.

Media: *Poster – February 2010*

Mary Dole hand screen-printed 150 posters of approximately 18x24 inches and in various colors for use and distribution to create awareness and interest in the show. Posters were hand made to be in-line with the theme of the show – screenprinted posters were a common counterculture household item and printed posters made by the computer didn't exist in the 70s.

Media: *TD&T Blog – 27 January 2010*

I manage the blog site, while Mary assesses it and provides constructive feedback in the form of editing. The blog is linked from the LCHM website, from the Benton County Historical Museum blog, as well as a few independent collaborators' websites. Wordpress.com provides a free stats widget that keeps track of the visitors to your blog. According to the Blog Stats, there were 2,405 visitors to the blog since it went live on January 27th, (as of 2 May 2010). As of 25 May

2010, almost 3 weeks after the opening, there have been 4,787 visitors. The busiest day was 10 May 2010, at 192 visitors.

Media: *Radio Shout Out – 23 March 2010*

Following a partnership with local KRVM radio disc jockey Jivin' Johnny Etheredge, Johnny posted about the decided collaboration on his website. Jivin' Johnny mentioned the collaboration as curator of music for the VW van to both his radio listeners (in a full two hour program presented in the Tie Dye theme) and his website readers. From his website he has linked both the blog site and the museum's website, and the TD & T blog links to Jivin' Johnny as well. Dole asked Jivin' Johnny if he would publicize the exhibit and be able to get the Museum any KZEL recordings, and he offered a full radio program and complete 6 hours of recordings.

Media: *E-card and Mailer – April 2010*

An E-card and Mailer were created using the same image as the poster. These were emailed and mailed out to all LCHM contacts. The E-card was included in an email as a pdf attachment, which allows universal reading and access to the document. A copy of this mailer is included in this paper as Appendix I.

CONCLUSIONS

The TD&T exhibit engages in a multimedia and participatory design model of exhibit development. Media for this exhibit include traditional/"old" technologies of: phone, word-of-mouth, and print newspaper materials, as well as new technologies: email, Craigslist, a website, and a blog. The use of new media tools integrated with traditional media methods created a

robust and far-reaching multimedia plan. One thing that could have benefitted this case site is if funding and sponsor drives had begun back in the fall, following the original plan (including use of the Promotional Brochure). Based on personal experience and the analysis of the above information, it appears that the Lane County Historical Museum has the right intentions, but is missing a crucial cohesive element to see those intentions through. Board issues, lack of resources – time, money, staff - location/facility issues, and miscommunication/misunderstanding of goals and objectives within the museum’s internal organization continue to surmount and halt organizational progress and evolution.

Current exhibit efforts are taking the museum in a new and positive direction, encouraging community involvement with the exhibit development process in order to help inform interpretation, facilitate authentic representation, and generate public interest in the museum. Working with the source community throughout the exhibit development process helped the museum achieve a depth of subject otherwise unobtainable, and distributed writing and networking responsibilities among participants. Challenges with community participation did exist. Being a recent historical era under examination, participants lived through the times and therefore were particularly vested in the presentation of the history LCHM was telling. In the early stages of the exhibit process, there were a number of community members who came to the first one or two meetings before they didn’t return. One of the perceived causes was difficulties and differences in personalities. Overzealous personalities appeared to drive away people who initially showed interest in involvement with the exhibit. From this process, it was observed that including source communities in exhibit processes requires skills involving peer

mediation and the ability to make compromises; staff involved must act not solely as manager, but all around facilitator and group supporter.

Museums can no longer ignore the technological advances contemporary culture is facing; it would be fiscally and organizationally negligent to do so. By remaining up to date with current technological trends, museums will be able to establish a strong identity in the communities it serves and remain relevant to a changing audience. Multimedia tools can support the efforts of museums by creating avenues for collaborative discourse between museums and their audiences (current and potential). New media such as blogs, can be useful tools in increasing awareness of events and helpful in cultivating information and networking for exhibit development. There is even greater capacity for benefits. Blogs can be useful in other ways, such as a collaborative and open forum for public curation and development, much in the same idea as the Brooklyn Museum's exhibit *Click!*. Collections could even be posted for public access and comments. In order to have a high enough level of participation from the community so as to be able to curate an exhibit – with not just with a couple of people – there needs to be established public support. Support, which is built through community partnerships, relevant museum exhibits, other programming, and effective marketing tools and strategies that reflect the diversity of the community.

From the LCHM's misuse of some media, it is also apparent that stretching an organization too thin resource wise, and that lacking (internal organizational) support, will result in wasted efforts – like what happened to the promotional brochure for TD&T. Misuse such as this could

result in inconsistencies, perceived weaknesses, and missed opportunities to build audiences, buzz/excitement, and financial support for an exhibit. A smooth integration of new and old media should be used to address concerns about the retention of current audiences while still allowing for a focus on using new media tools to attract new audiences. The LCHM case study is also demonstrative that distribution plans for the media you manage is important, and the responsibilities for the creation and distribution of media should be outlined and assigned to someone (or a group of people) to accomplish. Additionally, support for the exhibit and all processes involved with the successful implementation of the exhibit, must be seen throughout all aspects of the organization.

Chapter 6: NOW WHAT? **FINDINGS & RECOMMENDATIONS**

RESEARCH QUESTIONS REVISTED

MAIN RESEARCH QUESTIONS

- How can the exhibit development process be used to support the museums' roles and responsibilities to the public?
- How can multimedia technologies be used to encourage community participation in exhibit development?

SUB-QUESTIONS

Macro-Level Context

- What is the position of the museum in 21st Century society?
- What role do museums play in relation to community identity?
- What role does community identity play, and how can museums facilitate its preservation and continued development?

Micro-Level Context

- What are key issues related to cultural representation in museums?
- What are current exhibit models/practices regarding the development of exhibits?
- In what ways can new media tools/multimedia technologies be used in museums to inform and enrich the exhibit development process?

MUSEUM-COMMUNITY COLLABORATIONS & NEW MEDIA

CONCLUSIONS

Collaboration between museums and source communities is a necessity, and is mutually beneficial for all parties involved. As a point of access for community development of identity, museums hold a very important position as cultural facilitator, and are socially responsible to ensure they act and communicate with equity and accuracy. The primary contact between a museum and the community are exhibits; as a construction and representation of culture, exhibits must be accurate and relevant in their interpretation and presentation – community needs and interests should guide exhibit topics.

The LCHM can benefit from generating attention – community awareness of the organization and its programs, a general organizational buzz – as well as increased community participation and collaboration. The LCHM is not alone here; discussion of how museums can build audiences and encourage community participation and inclusion in programming is hotly debated currently in the museum field (Rossman, 2008, p. 29, Congdon, 2008, p. 68). One way museums can facilitate this process is through *educated* use of multimedia – the combined use of traditional print media and new online media technologies. New media can play multiple roles, as a marketing and research tool, and collaborative facilitator. New media technologies are ever evolving and increasing in popularity. In order to maintain public relevancy and accessibility, museums – and the arts and culture sector in general – must respond to their audiences using the platforms and language they use. Museums can no longer afford to remain solely within print culture.

The innovative and strategic use of technology can help nonprofit arts organizations engage, inform and inspire their diverse audiences, as well as help manage resources more efficiently and effectively (NPower, 2009, p. 5). Many new media tools are free to use, an important factor to keep in mind during difficult economic times. It is also important to remember however, that there are other costs – often hidden – to using new media. One such cost is that updating numerous media streams is time consuming, and if done poorly, can reflect negatively on an organization. Whatever is put out into the World Wide Web, will exist indefinitely somewhere in the public domain of cyberspace. It is better to do one or two things very well than to have five or six not current and/or misinformed attempts.

Online databases and new media tools that have the capabilities to support networking and collaboration – blogs, Flickr, Facebook, Creative Spaces, Europeana, etc. – have the potential to impact society through the distribution and democratization of our shared cultural histories and heritage by making multi-organizational, multidisciplinary, and multinational information available to the public. The information generated and stored in these platforms could serve to begin research and networking processes by providing the names of database participants, and by grouping similar collections materials through peer classification. The question though, is how will user contributed information be verified? Like issues with the user-content driven website Wikipedia⁹, public information may not always be accurate. Information on Wikipedia can be added or altered by anyone, spurring some controversy over validity of information. The New York Times addressed a particular Wikipedia scandal well, and illustrates this issue with

⁹ Wikipedia is a free and collaborative multilingual online encyclopedia.

online collaboration and the way in which the structure of online collaborative tools can be used to address it:

“...[the scandal] underlines some of the perils of collaborative efforts like Wikipedia that rely on many contributors acting in good faith, often anonymously and through self-designated user names. But it also shows how the transparency of the Wikipedia process — all editing of entries is marked and saved — allows readers to react to suspected fraud. (Cohen, 2007, para. 5)“

New media tools need to be structured for validation, yet also flexible while also providing an interactive and user-friendly access points. Databases like those discussed should have increased user capabilities for improved participation and information building – be able link articles, books, and papers with collections/objects – providing ways for people to take charge of learning more if they want, and also increasing benefits to academia. Currently, databases most often allow users to link pictures, videos, and short stories or descriptions.

These new media tools increase public access that might otherwise not be obtainable, create partnerships between organizations and the public that cross boundaries (both geographic and otherwise), and build communities. Increasing access to museums (programming, information, otherwise) builds a greater sense of inclusion, and thus ownership, in audiences and represented communities (May, 2002, p. 32). A vested community means more support, increased buzz (awareness of and excitement for the museum and/or museum programs), and greater organizational health, as well as social benefits to the participating communities. For the LCHM and other museums alike, gaining public support through relevant and inclusive

programming will make it easier to achieve defined mission statements and organizational goals and visions, with both programming and administrative activities.

Exhibit development specifically could benefit from the use of new media. Reaching beyond the concepts of design for participation, exhibit development must be communally inclusive from the start. Planning for both participatory design and design for participation maximizes potential benefits for both the museum and involved community members. Working with community member groups can be difficult however, as demonstrated by both The Wing Luke and the LCHM. Collaborations with members of the community means information can be displayed and interpreted appropriately and accurately, and exhibit subjects can be more relevant.

With blogs, for instance, museums could use it as a platform to gain insight into the interests of their audiences and produce programs and exhibits that reflect those interests. As well as use the blog as a platform for marketing (as the LCHM partially achieved). Blogs could also be used to facilitate community-museum collaborations in the development process and make the process more accessible and transparent to the public. A blog could be used as a tool to show progress and developments, concepts and ideas regarding the exhibit. Combining the ways the Australian Museum and the Lane County Historical Museum used a blog, would result in a more holistic approach to encouraging and facilitating community participation in exhibit development by providing transparency of process and public access to participation from the early planning stages. For instance, a blog could be used to invite exhibit ideas from the public.

From this an exhibit plan could be decided by the host organization and the plan published for public viewing on the blog. The blog could be used to invite community members to enter into the exhibit development process as a member of the community group directly involved with the exhibit and the museum. Updates of these meetings could be published on the main organizational blog, or a new blog site created specifically for that particular exhibit. The blog would function as a marketing tool throughout the process by serving as a public and museum access point.

AN EXHIBIT DEVELOPMENT APPROACH

COMMUNITY BASED, PARTICIPATORY, AND MEDIA INCLUSIVE

The following is media and community participation guide suggests one way in which museums can approach exhibit development and new media use. This is not to say that this is the only approach; each exhibit, museum, and community is different and what tools and methods to use should be figured out individually and situationally. It is geared to be low cost and was made with the small museum in mind, but is applicable to any organization regardless of size.

This guide is meant to facilitate community participation in the exhibit development process, so as to address the various concerns presented throughout this research. However, the concerns outlined in this project should not be seen as boundaries to application or absolute explanations to describe the very complex relationships that exist between museums, communities, and society. The 5 A's of Exhibit Development defined below, are an attempt to summarize these issues, and can help to guide exhibit processes:

5 A's of Exhibit Development

1. **Awareness** – not only do museums need to be aware of shifting societal and professional values, but they must also increase public awareness of programs and the museum in general with multimedia communications.
2. **Access** – access to participation in programs and program development must be made more equitably obtainable to larger audiences. The Internet provides the means to reach more audiences regardless of traditional boundaries, while a multimedia approach to communications that incorporates both old and new media keeps communication tools relevant for a changing audience base that maintains varying levels of media literacy.
3. **Authenticity** – museums are seen as cultural stewards, and as such the preservation and interpretation of the histories they care for are expected to be accurate and authentic experiences. Partnerships with source communities are one way to ensure this authenticity.
4. **Authority** – traditionally the museum has been the only authority and voice presented in exhibits. Now, museums must recognize that the presentation of one voice and viewpoint is not an accurate representation of the multiplicities of cultures and histories that exist in society. Source community collaboration with museums is one way to rectify these issues of authority.
5. **Action** – communications should instill action in audiences. That is, elicit a positive response that results in the audience wanting to participate in the museum – whether just for a visit or to participate in the development of an exhibit. Communications must respond to what tools audiences use as well as be clear, evocative, and attractive in order to incite audiences into action.

Museum exhibits can align itself with four defining categories, the 4 P's of Museum Exhibits. The 4 P's of Museum Exhibits follow the definition of the 4 P's of Community Arts as Hager defines them (2008, p. 165), with only slight modification:

4 P's of Museum Exhibits

1. **Place** – museum exhibits are geographically based arts practices rooted in local community. Subjects should reflect the diversity and interests of the audiences served.
2. **Purpose** – museum exhibits should encourage civic engagement, community building, social reform, and community empowerment.
3. **Practices** – museum exhibits are participatory and process-based, support museum-source community collaborations, and are inclusive.
4. **Participants** – museum exhibits challenge assumptions that arts creation is only for professionals, all community members are equal contributors and everyone's story is valuable.

SOME SUGGESTED STEPS

Dole found that only one year to plan, organize, and manage all of the different cogs in the wheel was not enough (personal communications), and literature (Peers & Brown, 2003) as well as professional practices^{10 11} generally supports a longer timeframe for exhibit development

¹⁰ In 2002, *Nitsitapiisinni: Our Way of Life*, opened at the Glenbow Museum in Calgary, Alberta, Canada. It was under development for five years (Harrison, 2005, p. 200).

¹¹ In 1997, *Pacific Voices* opened at the Burke Museum at the University of Washington in Seattle, Washington. It was under development for eight years (Kahn, 2000).

too¹². For the small museum, try to plan for a 2 - 5 year period for exhibit development, depending on the scope and scale of the proposed exhibit. The following are suggested steps museums can take in approaching the use of community participation and multimedia communications in the exhibit process.

Review the Mission Statement

Before beginning a media plan and exhibit development process, any organization should review the current mission statement in place – or start the process of making one if one is not yet in place. This will help a museum ensure its relevancy, determine organizational goals and objectives, and help to direct the organization in incorporating multimedia tools. For instance, for the LCHM, a new mission statement is proposed to read something like the following:

Lane County has nurtured settlement for thousands of years, and was a destination point for emigrants crossing the Oregon Trail in the mid 1800s. The Lane County Historical Museum was created to collect, preserve, and interpret Lane County's rich history. As the only countywide historical museum, our dedication is to celebrating, educating, and inspiring active participation in our local heritage. We are committed to promoting the understanding and appreciation of our local history and its peoples through collections-based discovery and first-hand accounts. We strive to remain relevant to our community, and employ the use of multimedia technologies to reach new and current audiences. The Museum houses objects of national and local significance; collecting and preserving artifacts, oral histories, and library materials that helps establish or illustrate the history of Lane County from the past to the present. By presenting our shared histories and actively seeking out opportunities for partnerships with the peoples of Lane County, we provide a dynamic forum for

¹² There are exceptions to this suggestion. *HuupuKanum/Tupaat* (Into the Mist) opened in 1999 at the RBCM on Vancouver Island, British Columbia, Canada, and was "successfully" put together in only an eighteen-month period (Harrison, 2005, p. 205). Which was still longer than the TD&T process.

exploration and discovery as well as discussion and reflection that strives to foster a sense of place and build community.

This revised mission statement uses evocative language, and better represents the diverse communities and histories that the LCHM serves, preserves, and interprets. It also more adequately addresses the purpose and need for the Museum, as well as affirms its commitment to the Lane County community and inclusive programming.

Use Organizational Brand and In All Communications Materials

Review the organization's brand, make sure there is one and that it is in clear, attractive, and inline with the Museum as it currently operates. Be consistent in using the brand in order to build organizational identity, don't let missed opportunities happen because the name the organization has escaped the publication.

Facilitate a S.W.O.T Analysis: Generate Organizational Goals and Objectives

A S.W.O.T Analysis is a strategic planning method that allows an organization to determine the Strengths, Weaknesses, Opportunities, and Threats (or challenges) that it faces. Strengths and weaknesses explore the internal environment of the organization, while opportunities and threats explore the environment outside the organization (Herman & Associates, 2005, p. 179).

This analysis can be used when facing a capital campaign, or used by an organization to understand its current status in order to better approach (or decide not to approach) new programs and administrative activities – such as a new exhibit and community collaboration project. After identifying the Strengths, Weaknesses, Opportunities, and Threats associated with a proposed program, goals and objectives of the project should be clearly identified. These

ought to address immediate and long-term needs of the project so resources can be most appropriately distributed.

Create a Community Advisory Board

After the exhibit subject has been decided and a S.W.O.T Analysis conducted to make sure the organization is capable of entering into the project, a board of community members for each independent exhibit project should be formed. Participants should be cultivated using a multimedia approach.

Update Website To Include

- user-friendly features
- increased update capabilities for more host control
- a publications e-listing with subscription sign-up capabilities on the website
 - this is an email list where list members will receive up-to-date information about museum and society publications and pdf versions of those publications when available.
- information available about the exhibit development effort
 - be sure to link the blog to the website, or host the blog within the website itself

Take on a Multimedia Approach to Communications

Use both new and old media to communicate with the public, and track and analyze all efforts.

- Respond to changing literacy and social habits by reach audiences though: email, newsletters, newspapers, mailers, posters, etc., and other new media technologies.

- Take advantage of Craigslist. It is widely used, and is free. This is a good way to seek out objects, artifacts, histories, and interested community collaborators.
- Facebook – Museums should tap into the social networking capabilities of Facebook, as long as resources allow. The page should be created for the museum in general. Albums could be created specifically to share images from different events or the collections even.
- Create a blog for each individual major exhibit, or create a specific page/category for each individual exhibit within a parent – otherwise known as main – blog site.
 - Can be used for every stage of exhibit development
 - Create links in the blog to community partners and supporters
 - This should serve to engage the community – current and new audiences – in an open dialogue about the upcoming exhibit. Publicizing the show as well as creating an access point for audience involvement in the exhibit development, reflection, and evolution. Depending on the success of the show, the blog could be used as a launching off point from which to create a more dynamic and interpretationally diverse exhibition catalogue (like the LCHM plans on doing) that the community would be more vested in because of their added participation in it and additional materials included.
 - Use this as a platform to publicize all events and programs related to the exhibit (as well as always publicizing this information on the organization’s website)
 - Approach public comments on the blog as an opportunity for dialogue, and remain flexible enough to allow comments to alter and/or inform the exhibit if appropriate
 - Use “Blog Stats” on Wordpress, or similar tools, for ongoing analysis of marketing communications and to inform future programming plans.

- Track site views to look for correlations with media efforts and publications
- Track page views and searched terms to inform exhibit development and associated and/or future unrelated programming
 - On the LCHM Tie Dye & Tofu blog for instance, the top viewed page is *Politics* at 1,926 views (as of 14 May 2010). Followed by the *Home page* at 964 views, the *Music* page at 144 views, with the remaining blog pages subsequent. From this, it is clear that public interest is in politics of the era, and thus it is suggested that associated programming address this.

Marketing of New Media efforts

Multimedia approaches cannot simply be implemented in a “if you build it they will come”¹³ attitude -- communication/marketing of efforts of an organization needs to be targeted and supported throughout the organization. This starts at the top with support from the Board of Directors, and follows through every-day operations staff, down to interns and community volunteers.

- Post implementation of new multimedia tools on the front page of the organization’s website
- Highlight efforts in quarterly newsletter
- Think about posting a sign publicizing the efforts in the entry/lobby of the museum
- Send out an email or mailer to the organization’s mailing list to publicize new efforts

¹³ “if you build it they will come” is a popular culture phrase originating from the movie *Field of Dreams* with Kevin Costner (Costner et. al., 1989).

Make a Timeline For Each Exhibit

This document should include the overall timeline for the exhibit's completion as well as list the multimedia tools proposed for use, the timeframe of their distribution, and who the responsible staff person(s) is. This should accompany the exhibit's design and interpretation outline. Refer to it often and revise when necessary. Make sure everyone associated with the exhibit's process receives a copy of the timeline and outline.

Allow Plenty of Time For Editing

Once a community group has been established, follow a strict schedule that will allow for plenty of editing time. Plan for flexibility; give yourself room at the end of the exhibit timeframe to allow for any unforeseen issues.

- Bring in "fresh eyes" – someone unfamiliar with the exhibit – to edit exhibit elements, interpretation and design, so as to maximize the potential to catch mistakes. Grammatical, contextual, or otherwise, mistakes are easily overlooked by those directly involved in the creation of the product under question, and can require an outsider to the process to catch inaccuracies and/or inconsistencies.

Publicly Provide an Evaluation of the Exhibit Process

This can be fairly informal. Evaluation of process should include participating community group members. This will ask about the perceived effectiveness of media (How did you hear about this exhibit?), and about the perceived effectiveness of cultural representation (How did we do? Is there something wrong or missing from the exhibit that you would like to see?). This can be

publicized on the exhibit's blog by addressing issues, concerns, and/or questions raised. While knowing from where people heard about the exhibit, will help to inform the host organization as to the effectiveness of its media efforts; possibly impacting future marketing endeavors.

Use Current Efforts to Inform Future Decisions

Use the outcomes of the collaborative and participatory exhibit process to determine success of media and programming decisions, build on new networks of support for the museum, and develop organizational understanding of ways to approach future programming. Following these suggestions and processes results in developing organizational skills and resources that contribute to the sustainability and fiscal health of a museum.

SUMMARY

Based on both an extensive review of existing literature, data collection and analysis, and an in-depth case study examination of an organization; it can be suggested that a community inclusive design to exhibit development is a valuable approach supported both professionally and academically. Facilitated by new media tools and a multimedia perspective, exhibits as a whole can find support before, during, and after the exhibit process. Used responsibly, established new media lines of communication can be used to find out what audiences are looking to learn or issues they would like the museum to explore. New technologies can also be used to find community participants for the exhibit development process specifically, broadening public access and awareness of the opportunity to collaborate with a museum by using inclusive and far reaching Internet technologies. During the exhibit process, new media

can act as research facilitator and marketer, providing a forum for public dialogue, a space to publicize developing ideas, concept, and questions, and a way to establish public interest. Afterwards, new media tools can be used to nurture those cultivated relationships, by building on the established information after the exhibit opening, and by properly acknowledging contributors and supporters. By including members of the source community in the process, issues concerning cultural (mis)representation can be addressed by ensuring that environmental and interpretive context is accurate, and authority is shared between the museum and the public it serves.

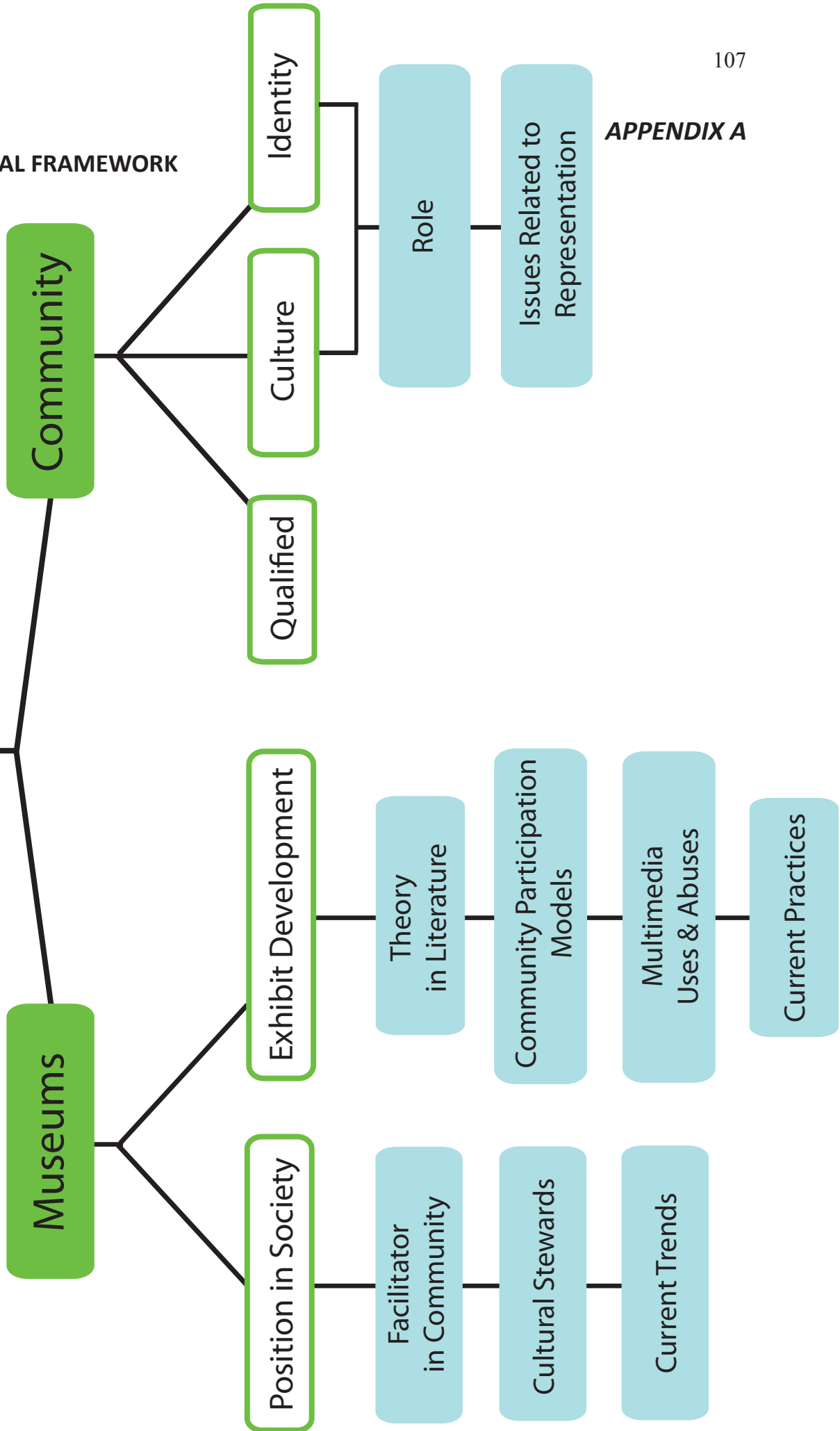
APPENDICES

- Appendix A** Conceptual Framework (*also Figure 1*)
- Appendix B** Research Design & Data Collection Schematic (*also Figure 2*)
- Appendix C** Interview Protocol and Semi-Structured Research Questions
- C.1** For Exhibit Designers/Managers
- C.2** For Multimedia Managers
- Appendix D** Interview Recruitment Letter
- Appendix E** Interview Consent Form
- Appendix F** Data Collection Sheet for Document Analysis
- Appendix G** Data Collection Sheet for Online Observational Reports
- Appendix H** Master's Research Timeline
- Appendix I** LCHM: Tie Dye & Tofu E-Card and Mailer

Multimedia Technologies

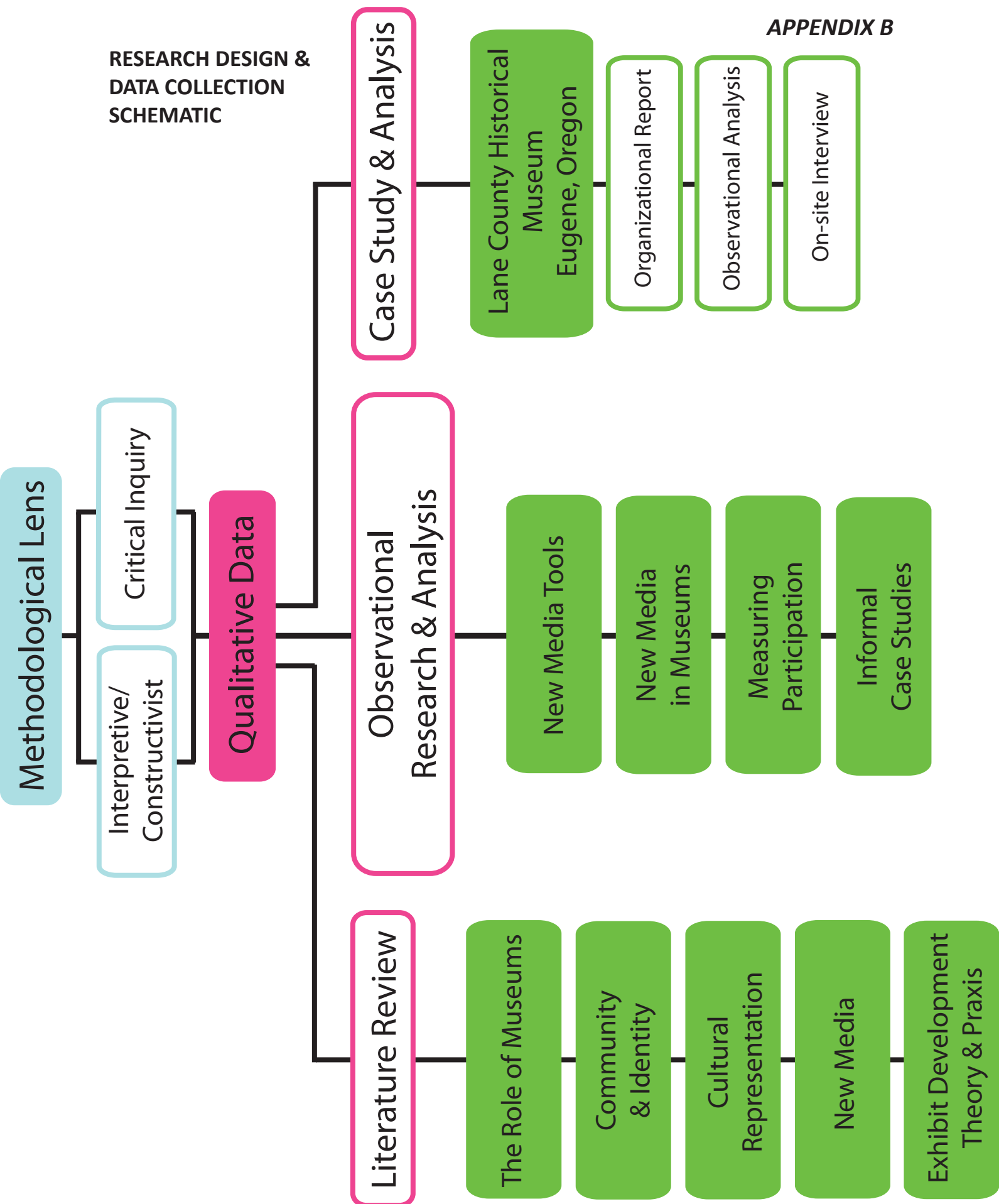
CONCEPTUAL FRAMEWORK

Encouraging/Facilitating
Collaboration & Participation



RESEARCH DESIGN &
DATA COLLECTION
SCHEMATIC

APPENDIX B



APPENDIX C.1**INTERVIEW PROTOCOL: For Exhibit Planners/Designers**

Case Study:

Data ID:

Key Descriptor:

Date:

Organization Name and Location:

Interviewee Details:*Name**Job Position**How long have you held your position for in this particular organization?**Other organizations:*

Consent to use information collected: *Please write your initials where you approve consent*
 _____ Written (form) _____ OK to Quote _____ Member Check Requested
Member Check: This is an opportunity for you to review and fact check the portion(s) of the identified research paper where your information has been included.

Please initial here if you are willing to participate in a follow up interview _____.
 check here if you would like to questions to be provided to you before the interview _____.

Notes on Interview Context:**Semi-Structured Interview Questions**

1. What is the value of Museums to society today?
 - a. How can museums better address their role in society?
2. How do you define “community”?
3. What communities do you feel you and your organization serve?
 - a. What communities do you feel your organization could better serve?
4. What role do you feel museums play in the construction of community identity?
 - a. How specifically do exhibits and exhibit development tie into this?
5. What current practices exist regarding the development of exhibits related to issues of community identity?
 - a. What key issues or challenges are there related to community identity (cultural) representation?
 - i. How have you personally addressed these issues?

6. Is community participation a part of the development of exhibits in your organization?
Why or why not?
- a. Do you feel the level of participation is adequate?
 - b. What methods, if any, do you employ to encourage community participation and ensure access of participation to a wide audience?
 - i. Have these been successful? Why or Why not?
 - ii. What multimedia tools do you use specifically?
 - c. What other methods have you thought of, or are aware of, but have not used to date?

To be completed by Researcher:

Key Points:

CODING

(MT) Multimedia
Tools/Technologies
(NM) New Media
(Mnm) Measuring New Media
(P) Position of Museums in
the 21st Century
(R) Role/Responsibility
of Museums
(F) Museums as Facilitators
(S) Cultural Stewardship
(CultRep) Cultural
Representation
(CT) Current Trends
(Comm) Community
(I) Identity
(EP) Current Exhibit Practices
(Cult) Culture
(ET) Exhibit Theory.

Sub codes:

mod = program models
ed = exhibit development
col = collaboration
par = participation

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APPENDIX C.2**INTERVIEW PROTOCOL: For Multimedia Managers**

Case Study:

Data ID:

Key Descriptor:

Date:

Organization Name and Location:

Interviewee Details:*Name**Job Position**How long have you held your position for in this particular organization?**Other organizations:*

Consent to use information collected: *Please write your initials where you approve consent*
 _____ Written (form) _____ OK to Quote _____ Member Check Requested
Member Check: This is an opportunity for you to review and fact check the portion(s) of the identified research paper where your information has been included.

Please initial here if you are willing to participate in a follow up interview _____.
 check here if you would like to questions to be provided to you before the interview _____.

Notes on Interview Context:**Semi-Structured Interview Questions:**

1. What is the value of Museums to society today?
 - a. How can museums better address their role in society?
2. How do you define "community"?
3. What communities do you feel you and your organization serve?
 - a. What communities do you feel your organization could better serve?
4. What role do you feel museums play in the construction of community identity?
 - a. In what ways can multimedia be used to support this?
5. Are you involved with exhibit development? In what capacity?
6. Is community participation a part of the development of exhibits in your organization?
 - a. How are you involved with this?
 - b. What media tools, if any, do you employ to encourage community participation and ensure access of participation to a wide audience?

- i. Have these been successful? Why or Why not?
- c. What other media tools have you thought of, or are aware of, but have not used to date?

To be completed by Researcher:

Key Points:

CODING

(MT) Multimedia
Tools/Technologies
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Sub codes:

mod = program models
ed = exhibit development
col = collaboration
par = participation

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APPENDIX D**INTERVIEW RECRUITMENT LETTER**

Name
Address
City/State/Zip

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *Turn On - Tune In - Drop Out: Multimedia, Community-Museum Partnerships & Exhibit Development*, conducted by Kaley Sauer from the University of Oregon's Arts and Administration Program.

The purpose of this case will be to examine the role of museums in the construction of identity, how exhibits support this role, and how multimedia tools can be used ensure authenticity of this representation by facilitating community participation in exhibit development. It is hoped that by understanding these relationships, a broadening significance of the role of museums in communities and the value of multimedia technologies used in exhibit development will be realized.

You were selected to participate in this study because of your role at <ORGANIZATION> and your experiences with and expertise pertaining to <MEDIA MANAGEMENT/EXHIBIT DESIGN>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials, photos, and participate in an in-depth interview, lasting approximately one hour, at some point during the months of January –March 2009. I will contact you via email after you receive this letter to answer any questions you might have and to arrange an interview time if you agree to participate. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place over the phone or face-to-face and will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

I anticipate the results of this research study will be of some value to your organization as the outcome of this project will result in a set of recommendations and a toolkit for small to medium museums concerning the use of multimedia technologies in exhibit development. This study is valuable and relevant to the museum field on a national level as it will fill gaps in the research regarding concepts of community, and the use of multimedia technologies in exhibit development.

If you have any questions, please feel free to contact me at 401.369.6535 or ksauer@uoregon.edu, or my Research Advisor, John Fenn at 541.346.1774 or email jfenn@uoregon.edu. Any questions regarding your rights as a research participant should be

directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, 541.346.2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Kaley Sauer
University of Oregon
Art and Administration Masters Candidate
Museum Studies and Multimedia Management

APPENDIX E**INTERVIEW CONSENT FORM**

Research Protocol Number: E364-10

Turn On - Tune In - Drop Out

Multimedia, Community-Museum Partnerships, & Exhibit Development

Kaley Sauer, Principal Investigator

University of Oregon Arts and Administration Program

You are invited to participate in a research project titled ***Turn On - Tune In - Drop Out: Multimedia, Community-Museum Partnerships, & Exhibit Development***, conducted by Kaley Sauer from the University of Oregon's Arts and Administration Program. The purpose of this case will be to examine the role of museums in the construction of identity, how exhibits support this role, and how multimedia tools can be used ensure authenticity of this representation by facilitating community participation in exhibit development. It is hoped that by understanding these relationships, a broadening significance of the role of museums in communities and the value of multimedia technologies used in exhibit development will be realized.

You were selected to participate in this study because [EXAMPLE of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent <MEDIA MANAGEMENT/EXHIBIT DESIGN> in <CASE STUDY CITY>.] If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, at some point during the months of January –March 2010. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory and descriptive in nature.

With your permission, your name will be used in any resulting documents and publications. However, if you wish, a pseudonym can be assigned to all identifiable data that you provide so that your identity can be protected. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate the results of this research study will be of some value to your organization as the outcome of this project will result in a set of recommendations and a toolkit for small to

medium museums concerning the use of multimedia technologies in exhibit development. This study is valuable and relevant to the museum field on a national level as it will fill gaps in the research regarding concepts of community, and the use of multimedia technologies in exhibit development. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 401.369.6535 or ksauer@uoregon.edu, or my Research Advisor, John Fenn at 541.346.1774 or email jfenn@uoregon.edu. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, 541.346.2510.

Please read and initial each of the following statements to indicate how you would prefer to be identified:

- _____ I consent to my identification as a participant in this study.
 _____ I wish to maintain my confidentiality in this study through the use of a pseudonym.

Please read and initial the following statement to note your agreement:

- _____ I consent to the use of audiotapes and note taking during my interview.
 _____ I consent to the potential use of quotations from the interview.
 _____ I consent to the use of information I provide regarding the organization with which I am associated.
 _____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print

Name: _____

Signature: _____

Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Kaley Sauer

APPENDIX F**DATA COLLECTION SHEET FOR DOCUMENT ANALYSIS**

Case Study:

Data ID:

Key Descriptor:

Date:

Document Location:

Document Type:

Report, Article, Book etc
 Exhibit Development Plans/Procedures Materials
 Multimedia Plans Notes
 Online Information Other

Reference Citation:

CODING**INFORMATION****NOTES**

(MT) Multimedia
 Tools/Technologies
 (NM) New Media
 (Mnm) Measuring New Media
 (P) Position of Museums in
 the 21st Century
 (R) Role/Responsibility
 of Museums
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 (Comm) Community
 (I) Identity
 (EP) Current Exhibit Practices
 (Cult) Culture
 (ET) Exhibit Theory.

Sub codes:

mod = program models
 ed = exhibit development
 col = collaboration
 par = participation

APPENDIX G**DATA COLLECTION SHEET FOR ONLINE OBSERVATIONAL REPORTS**

Case Study:

Data ID:

Key Descriptor:

Date:

Website Location:

Analysis of: Multimedia used
 Portal Entrance for community participation (access analysis)
 Materials related to museums' position in community

Reference Citation:

CODING

(MT) Multimedia
 Tools/Technologies
 (NM) New Media
 (Mnm) Measuring New Media
 (P) Position of Museums in
 the 21st Century
 (R) Role/Responsibility
 of Museums
 (F) Museums as Facilitators
 (S) Cultural Stewardship
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 (EP) Current Exhibit Practices
 (Cult) Culture
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Sub codes:

mod = program models
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 col = collaboration
 par = participation.

INFORMATION**NOTES**

APPENDIX H**MASTER'S RESEARCH TIMELINE**

Winter 2010 (AAD 601: Research)*January*

- Submit human subjects application documentation
- Refine research instruments
- Prepare detailed outline of full document
- Reorganize proposal into chapter drafts
- Plan with advisor the dates that chapter drafts will be due

February

- Begin to write chapter drafts
- Chapter 1 Draft Due: *Monday February 8th* WEEK 6
- Chapter 2 Draft Turned in: *Wednesday February 24th* WEEK 8

March

- Send out Case Study intro letters
- Continue writing chapter drafts
- Chapter 3 Section I & II Draft, turned in: *Friday March 12th* WEEK 9

Spring 2009 (AAD 601: Research)*April*

- Begin and Complete data collection
- Begin data analysis
- Chapter 3 Section III & IV Draft Due: *Friday April 23* WEEK 4
- Chapter 4 Due: *April 30* WEEK 5
- Begin member check as info is completed
- Chapter 5 Draft Due: *Monday May 3rd* WEEK 5
- Write full first draft of final document

May

- *Wednesday, May 5* : First Full Draft Due to advisor WEEK 6
- *May 10-13*: Feedback from advisor prior to student presentations WEEK 7
- Revise document based on feedback
- *Friday, May 14*: Student presentations of master's research WEEK 7
- *Monday, May 17*: Deadline to submit text and images for inclusion WEEK 7
in student research journal
- *May 15-28*: Continue revisions to full document based on feedback from advisor
and from presentation
- *Friday, May 24*: WEEK 8
 - Final Full Draft Due to advisor

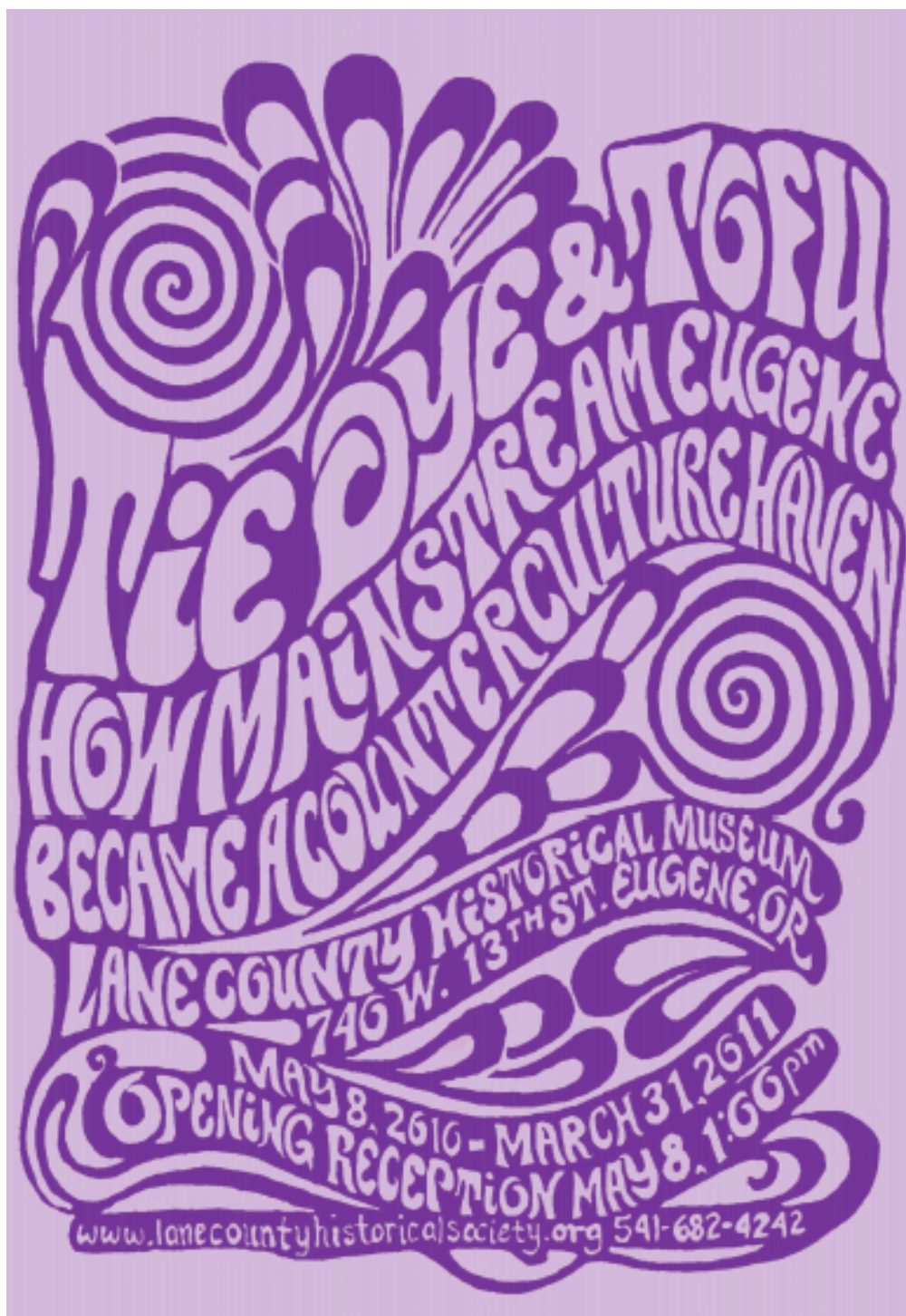
- *Monday, May 30:* WEEK 9
 - Deadline for member checks

June

- Complete final revisions to document WEEK 10
- Submit final document to advisor, get signature approval JUNE 1st
- Submit FINAL document with CD JUNE 8th

APPENDIX I

LCHM: TIE DYE & TOFU E-CARD AND MAILER



This design by Mary Dole is a slightly modified version of the design used for the TD&T poster.

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