

CHAPTER 13

U.S. Code. Title 25, chapter 32, section 3001–3013, Native American graves protection and repatriation, 2001.

20. Boyd and Haas 1992, 253.
21. Platt 1991, 91.
22. Dongoske 1996; Echo-Hawk 1992; Ferguson et al. 1993; Ferguson et al. 1996; McManamon and Nordby 1991.
23. Green et al. 1996; Kilheffer 1995; Tabah 1993.
24. U.S. Public Law 101–601 n.d.
25. Dongoske 1996; Ferguson et al. 1993; Ferguson et al. 1996; Horse Culture 1991; Monroe and Echo-Hawk 1991; Platt 1991.
26. Sackler 1992; Thompson 1991; Zimmerman 1996.
27. Phelan 1994, 170.
28. Phelan 1994.
29. Ibid.
30. Phelan 1994, 204.
31. Miller 1989.
32. Ibid.
33. Ullberg and Lind 1989, 32.
34. Teichman et al. 1989.
35. Malero 1998, 42.
36. Phelan 1994.
37. Ibid.
38. Phelan 1994, 240.
39. Shapiro and Miller 2000.
40. Hutter 2000.
41. Phelan 1994.
42. Kent and Lancour 1972.
43. UNESCO, and Library of Congress, Copyright Office <http://www.loc.gov/copyright>.
44. Phelan 1994, 258.

CHAPTER FOURTEEN THE “ISMS”: CHALLENGES FOR MODERN MUSEUMS



Multiculturalism, colonialism, racism, commercialism, and sexism are five important issues challenging the modern-day museum and its administrators. Knowledge of all five issues is necessary in order for the museum to successfully navigate the hazards and pitfalls they can create. Multiculturalism is the effort of organizations, including museums, to represent the cultural diversity of their communities and nation through their staff and the contents of their exhibits and programs. Colonialism creates many pitfalls, including an “us versus them” mentality and institutionalized dogma. It also calls into question the provenience of collections “collected” from other cultures. Racism raises issues of audience, diversity, exhibit and program content, exhibition and program voice, institutionalized racism, and the place and importance of ethnic museums. Commercialism can create an unfavorable image for the museum. On the one hand, a museum needs money to survive; on the other hand, what makes money may fail to educate the public. Where does a museum draw the line? Sexism is behavior, conditions, and attitudes that foster stereotypes of social roles based on gender. Museums must work to prevent their exhibits and public programs from reinforcing cultural stereotypes, while simultaneously presenting the factual reality of other cultural systems, which may have different values about gender.

Multiculturalism

In the 1950s and 1960s, non-European peoples within the United States began an intensive quest for recognition and enforcement of social rights. These movements led to an ever-growing awareness throughout Europe and the United States of the inadequate and often insensitive representa-

tion indigenous groups have received. Mainstream museums often reflected the prevailing Eurocentric notions prior to the 1960s and understandably later became a target of these groups. Since that time, museum professionals have sought to incorporate methods of exhibit and program development that would ensure a sensitive and accurate representation of the ethnographic "Other."

Ethnocentrism arises out of the concept of "otherness," the idea that there are limits to who belongs to a particular society. Susan Pearce, professor of museum studies at the University of Leicester, explains that "otherness" reflects the common human characteristic that "each of us, lonely and fearful individuals, needs to feel that there is an 'us,' a broader grouping of like souls with shared culture, which can, of course, be defined only in relation to something which is seen as 'different.'"¹

The cultural diversity of the United States is steadily increasing. It is estimated that by the year 2050, no more than fifty percent of the population will be of western European ancestry.² In addition, advances in technologies have increased each person's ability and likelihood of interacting with people of cultural backgrounds quite different from his or her own. In discussing multiculturalism, there are three major areas that museums should consider: multiculturalism within the composition of the museum staff; multiculturalism within the community served by the museum; and the multicultural aspect of collections and exhibitions. The museum has direct control over the diversity within its staff. If the museum successfully assembles a diverse staff, that staff will directly influence its success in dealing with its exhibits and community.

Internal Multiculturalism

Many employers are beginning to write directly into policy statements the need for a multicultural composition to their staff. The National Parks Conservation Association has worked as a partner in opening communication between the National Park Service of the U. S. Department of the Interior and underserved minority communities. The objective of this effort is to diversify both the public visiting the national parks and the staff of the National Park Service. They have created a Community Partners Program bringing together community and staff of the National Park Service. The Association is promoting the hiring of minority staff by the

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Service by preparing tips (available online) for applying for positions in the National Park Service, offering instructions for supervisors to follow in hiring interviews, and promoting special hiring programs.³ Those museums that have not made similar efforts need to review their multicultural and hiring policies and try to get all members of the staff involved in the ethnic, cultural, and social events produced by the museum. A goal of the museum should be to promote a better understanding and a broader base of knowledge of cultural diversity among its staff as well as its audience.

External Multiculturalism

Community relations are more effective when a museum reaches out to create a genuine dialogue with diverse groups of people who will be impacted by the museum's programs. Trust and credibility are two essential ingredients in establishing effective communication with cultural groups. Genuine dialogue with the multicultural public and an effort to find common ground on issues are key to achieving a common understanding. Often the best way to establish trust and credibility with a cultural group is to have that group represented on the museum staff. Here we begin to see the relationship between internal and external multiculturalism come into play.⁴ Box 14.1 presents a case in which internal and external multicultural needs were not in accord. However, when the ideal of broad cultural representation among staff members is not possible, involving representatives of cultural groups in the museum's programming can offer its own level of success.

Multiculturalism in Collections and Exhibitions

Museum professionals should keep in mind that the very act of placing another culture on display reinforces the idea of "different." There is no way around this. There are no easy solutions, nor is there a catchall formula for avoiding conflict in portraying the "Other." "Until the lions have their historians, tales of hunting will always glorify the hunter." This African proverb, as used by Helen Coxall⁵ in her essay *Speaking Other Voices*, appropriately denotes the problematic task of museum staff members in making exhibitions about cultures that are not their own. The movement toward multiculturalism in staffing practices in museums will

Box 14.1

Case Review: The Art of Provocation

In 1969, New York City's Metropolitan Museum of Art exhibition *Harlem on My Mind* was intended to be a mildly provocative presentation of the rise and decline of the African American community of Harlem in upper Manhattan. A white male curated the exhibition, which featured the photographs of a nearly forgotten black photographer, James Van der Zee, as well as slides and videos. The exhibition catalog featured an essay by a young black woman on the difficulties of life in the ghettos of Harlem. The contents of the essay angered members of the Jewish community, whom it cited as antagonists in the economic and social decay of Harlem.

The African American community resented the control over the presentation and interpretation of their community by a privileged "white" curator in an elitist "white" institution. The lack of contemporary black artist and community input into the content and text resulted in protests before the exhibition opened. Graffiti and vandalism of artworks targeted the director of the museum, Thomas Hoving, who refused to acknowledge the concerns of the Harlem community. Hoving did recognize the concerns of the Jewish community and was eventually forced to pull the exhibition catalog after receiving political and financial threats from Jewish supporters and politicians.

Although the exhibition was successful, the damage to the artworks and the reputations of the museum and staff was a heavy price to pay. The controversy led other museums in New York City to develop exhibitions relative to the African American community and other growing minority communities of the city. Throughout the 1970s, museums throughout the world evaluated the issues of cultural colonialism and cultural diversity, and consciousness of the multicultural identity of America grew.

Source: *Making the mummies dance* by T. Hoving. New York: Simon and Schuster, 1993.

help to give a more appropriate voice to museums. However, because no museum staff can reflect the range of cultural diversity of our nation, or probably even its own community, alternative methods have been sought to inform cultural exhibits and public programs.

The most successful procedure museums have attempted has been to include cultural representatives in the planning process for exhibits and other public programs whenever feasible. Some museums have used cultural representatives in only an advisory capacity, whereas others have made them fully integrated members of the planning and implementation teams. When this method is honestly and fully employed, the results are

Box 14.2

Case Study: Dr. Climber's Dilemma

Dr. Aster Climber is the assistant director for public programs at the medium-size Midwest Museum of Cultural Understanding located in a midwestern city of 400,000 people. The Museum has 40,000 square feet of permanent exhibit galleries, 5,000 square feet of short-term changing exhibit space, and about 10,000 square feet of exhibit space devoted to long-term (up to five years) temporary exhibits. Dr. Climber has worked with her staff for more than a year to plan a long-term temporary exhibit that uses the museum's excellent collections of Middle Eastern objects. Last month the board reviewed the design and approved the funds to create the exhibit. It is scheduled to open in six months, on Founders' Day, which is the museum's largest annual event. The museum's Middle Eastern collection contains about 500 religious and secular objects from Syria, Iran, Saudi Arabia, Yemen, Jordan, and Iraq. The main themes of the exhibit are everyday living activities, religious customs, and marriage and the family.

On Monday morning, Dr. Climber arrives in her office to find a copy of the *Daily Planet* in the middle of her desk. The banner headline is about a local story concerning an Iraqi family who fled their home country as political refugees about two years earlier. The newspaper article reports that the father and mother had been arrested for child endangerment for having arranged marriages for their fifteen- and thirteen-year-old daughters. The two husbands, both Iraqi refugees in their early thirties, were arrested for child abuse. The defense presented by all four at their preliminary hearings was that they were simply following the customs of their country, where marriages are arranged and young girls of these ages are regularly given in marriage.

The story has remained in the newspaper on almost a daily basis and has stirred a major debate throughout the city over respecting traditional customs versus respecting the laws of the United States. The date of the trial for the parents has been set for about a month before the museum's exhibit is scheduled to open; the husbands' trial will begin about four months later.

Members of the board of directors have become very nervous about the exhibit they approved. Some want to delay it, some want to cancel it, and some want to remove the section on marriage and the family. Staff members have become very upset that their work has been questioned and wish to use the exhibit to educate the community. At the same time, the staff is split over whether to promote one side of the debate or the other or to simply present information and to allow the public to draw its own conclusions.

As director of the museum, you must deal with the issue. In a meeting with Dr. Climber, you must respond to the following questions:

1. Will you proceed with the exhibit? Why?
2. Will you delay the opening of the exhibit? Why?
3. Will you change the contents of the exhibit? How? Why?
4. If you are proceeding with the exhibit, how will you handle public relations?

Box 14.2 (continued)

5. Will you involve experts in Middle Eastern customs in your exhibit opening and public relations? How?
6. What unique problems should you and the staff be expecting at the opening and during the run of this exhibit?
7. What advice will you give Dr. Climber about dealing with the feelings of her staff?

positive and can provide a certain amount of satisfaction for the interested parties.⁶

Consulting cultural representatives when designing exhibits is an excellent method of arriving at a more accurate and sensitive portrayal of non-European societies. It allows the “other” voices to be heard within the museum. Despite open-minded efforts, it is nearly impossible for the curator and exhibit staff to portray another culture accurately because culture entails so much more than “the facts.” Intangibles (attitudes, beliefs, perspectives) are critical to the appropriate interpretation of tangible artifacts. The museum’s staff needs the help of experts in these intangible aspects of a group’s culture. Consulting with cultural representatives is not always possible, but it is desirable as long as its limitations are considered. In many cases, curators may not wish to relinquish their control but will want to maintain a mediating position. A part of their expertise is to make decisions as to the development of the final product.⁷

For the really brave museums and museum professionals, there is an even larger risk and potential reward: to give full control to the cultural representatives in selecting and interpreting objects and presenting their cultural meaning and context. The museum would supply the objects, space, expertise in the construction of exhibits and presentation of objects, and financial control. As with all exhibit production, there would need to be give and take when the limitations of space, time, and budget come into play. Those museums willing to accept this risk and loss of control will be amply rewarded by a new relationship with a new community and an exhibit with a more authentic voice.

The successes possible from consulting with cultural representatives are not always achieved without problems. Limitations should be consid-

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ered carefully in the planning stages of joint-participation undertakings. However, because the issue of providing the “Other” a voice in museum exhibits is of great importance to the profession, it will be worth the extra effort. It can lead to greater accuracy and will work to correct the insensitive portrayals of the past. Museum professionals should recognize this importance and consult with cultural representatives whenever possible.

Colonialism

Colonialism may be thought of as an appropriate subject for a museum exhibit, but it usually is not considered to have much of an impact on the operation of modern museums. This type of thinking can be dangerous for museum administrators and staff. Colonialism is more than just a pre-twentieth-century phenomenon; it is a process that has shaped the way in which Western nations and the remainder of the world interact. It also is seen by much of the world as a continuing phenomenon because the United States still focuses a large amount of its resources on maintaining its global economic dominance. Along with this “dominance” come a dogma and an attitude, borrowed from older colonial powers such as the British, French, Germans, Spanish, and Portuguese, among others, that are entrenched in the minds of some U.S. citizens.⁸

Box 14.3**Exercise: Write a Multicultural Policy**

Individually or in a group, prepare a one-paragraph multicultural policy for a museum of your choosing. Try to avoid generalizations and words with indefinite meanings, such as “appropriate” and “professional.” What areas and programs of the museum will your statement cover? What is the multicultural mission of your museum? Who is responsible for the implementation and “enforcement” of your policy?

Share your or your group’s policy with other members of the class. What weaknesses and strengths do you see in the other policy statements? How would you revise your policy after seeing the other statements?

If you are working on this policy statement on your own, share your policy with other staff members. Ask for their feedback on your statement. After receiving this feedback, how would you revise your multicultural policy?

It is important to understand that colonialism has a major impact on museums and the way they are operated today. Museums in Western nations have inherited artifacts and traditions of collecting that are a direct result of colonialism. Many of the attitudes in Western societies, particularly those about peoples and cultures, have been shaped by colonialism. It is sometimes difficult to identify when these attitudes are affecting one's decisions. The problem stems in part from the way in which nineteenth-century scholars began acquiring their knowledge about other cultures. Many such researchers operated from a "mind set" of superiority. Many cultures being studied were seen as inferior, less cultivated, and less significant because the people from those cultures had attitudes, values, and beliefs that did not adhere to Western beliefs.⁹

According to Carol Tator and others, this dogma includes several frequently observed characteristics: (1) the idea of Western superiority; (2) an "us versus them" mentality; (3) a view of non-Westerners as outsiders; (4) a view of non-Westerners as primitives, often referred to as "natives"; (5) a view of non-Western culture, values, and traditions as inferior; (6) a view of non-Westerners as irrational; and (7) a view of non-Westerners as less than human.¹⁰ An example of how colonial-influenced thinking can become a problem for museums even today is presented in box 14.4.

Racism

Without a doubt race is a complex issue. The issues of racism are similar to those of colonialism in many ways because colonial powers used doctrines of racial superiority, such as Social Darwinism, to make their conquest more acceptable in the minds of their populations. As noted in the preceding section on colonialism, racism is an infused dogma that is often hard for the dominant culture to identify. Museum officials trying to present a multicultural view may be unwittingly constrained by beliefs taught to them by their own society. Years of colonialism and improperly applied scientific theory have ingrained in the Western subconscious a dogma of racism. Museum administrators need to watch for this dogma so they do not fall into the same trap as countless others. By being aware of the existence of such dogma, officials are better able to avoid its appearance in exhibits and programs. There are numerous examples of racism in Ameri-

Box 14.4

Case Review: Into the Heart of Africa

In 1989, the Royal Ontario Museum in Toronto created an exhibition titled *Into the Heart of Africa* in which African artifacts collected by colonial soldiers and missionaries were displayed. The exhibit was presented from the perspective of the conquering British and Canadian troops. The central narrative voice was Dr. David Livingstone's, Livingstone is viewed by Westerners as an adventurer who pulled back the mysterious African veil. To people of African descent, he is seen as another invader who assisted in the conquest of several African tribes and their subsequent subjugation.

In addition, words like "Dark Continent" and "savages" were used in exhibit text and placed inside quotation marks. The quotation marks were intended to distance the museum from the words in an effort to show that, while it would use them, it didn't necessarily agree with them. This subtlety was lost on the majority of the public. People of western European as well as African descent took the words literally.

The exhibit was designed to portray only the perspective of the British and Canadian troops. It failed to present the perspective of the African people who were subjugated by the colonialists. Members of the African Canadian community were outraged by this exhibit and staged a protest. True to form, the media marginalized them, and the museum that controlled access to the resources claimed the right to interpret them. A few changes were made, most notably in the brochure, but the museum seemed to take the stance that it was correct in its display and interpretation. The Royal Ontario Museum called police to control protesters, and a riot ensued. The exhibit was canceled after nine months.

Source: *Challenging racism in the arts: Case studies of controversy and conflict* by C. Tator, F. Henry, and W. Mattis. Toronto, Canada: University of Toronto Press, 1998.

can museums; an example of how racial attitudes contributed to the passage of the Native American Graves Protection and Repatriation Act in 1990 is discussed in box 14.5.

Commercialism

Museums are places of education and preservation, but financial realities are causing many institutions to turn their attention toward commercial activities. Most museums are, in some part, dependent on admissions and merchandise sales for income. This means that administrators need to be aware of what the public wants, but they cannot always give the public everything it desires. Museums have a higher ideal to uphold and cannot accomplish their missions if they become theme park-like fun houses. On

Box 14.5

Case Review: Mounds of Trouble

The Dickson Mounds Museum, near Lewiston, Illinois, spent \$2.5 million on a new museum in the early 1970s. The focus of the museum was 237 excavated Paleo-Indian graves discovered and preserved by amateur archaeologist Dr. Donald Dickson. The site, which contains several thousand graves, was sold to the state of Illinois in 1945.

The skeletal remains, pottery, tools, and burial objects were popular with tourists and researchers. The financial benefit of the tourism was a significant factor in the local economy, but the museum closed its primary exhibition in 1990 because of the protests initiated by Native Americans. They continued to apply public pressure on political candidates. Native Americans believed the excavation and exhibition of their ancestral remains was insensitive.

The passage of the Native American Graves Protection and Repatriation Act (NAGPRA) one month after the closing indicated the national concern over the exhibition of burial remains. The closure of the site was a result of action by the American Indian Movement and other Native American groups concerned with respect for their cultural heritage and history. The reluctance by the community to close the museum stemmed from its commercial success and the economic needs of the community. The site has now reopened under the administration of the Illinois State Museum. It houses permanent exhibits, including audiovisual programs, a discovery center, and a resource center, but not human remains.

Source: *Making representations: Museums in the post-colonial era* by M. G. Simpson. New York: Routledge, 1996.

the other hand, they cannot fulfill their missions if they are closed because of a shortage of funds. It is a tightrope that must be successfully navigated by the modern director if the museum is to survive.

Museums are competing for tourist and entertainment dollars. This forces museums to make their exhibits entertaining as well as informative. Computers and interactive exhibits are becoming staples of the American museum. No longer do visitors look but not touch; now they can touch and interact while still being informed. It is important that exhibit designers not go overboard with these devices, as their purpose is to enhance the artifacts, not replace them.

At the Museum 2000 conference, Ian Spero spoke for the betterment of museums through reaction to market forces, stating, "If by reacting to market forces you get better restaurants and a better museum there's noth-

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ing wrong with that." On the other side was Patrick Boylan,¹¹ with a strong warning against blindly acquiescing to market pressures. In response to a statement by Victor Middleton, Boylan said,

Who is to be the spokesperson for future generations of users and scholars and visitors that are not going to be born for some hundreds of years, but to whom we as curators believe we have a clear responsibility? We are extremely rude about the Ashmolean Museum which at the end of the eighteenth century burned almost all of its natural history collections, including the only stuffed specimen of the extinct dodo. Nowadays we think this was a pretty disgraceful thing to do, but nobody at that time cared about the dodo. There wasn't a local market force. . . . Who is going to play God in relation to those future generations?

In late 2002, the sons of Audrey Hepburn decided to remove all of their mother's memorabilia from a museum dedicated to her in Tolochenaz, Switzerland, where Hepburn lived for thirty years. They cited as their reason the "crass commercialization" of their mother's name. Among the things that the family found upsetting were the posting of signs in the village directing visitors to Hepburn's grave and the selling of souvenirs such as "Audrey Hepburn jam."¹²

There are a few general rules that the museum may follow to keep the appearance of commercialism at bay. There should be no on-site sale of objects and artifacts from the museum's collections. Items that have been deaccessioned should never be sold in the museum store but rather at public auction or some other off-site location. Keeping items for sale in the museum store that are within the education mission of the museum will help avoid the appearance of commercialism as well as avoid problems with unrelated business taxable income. Other actions that appear to be openly commercial are presenting exhibits, especially those that offer high financial return, that clearly fall outside of the museum's mission, such as dinosaur exhibits in history or art museums. The justification that it adds to the museum's bottom line is not enough. Controversial exhibits, such as the "Sensation" exhibit at the Brooklyn Museum of Art, may raise the question of whether education or commercialism associated with huge visitation is the principal intent of such exhibits.

Sexism

Sexism is defined as prejudice or discrimination based on sex. Alternatively, it is defined as behavior, conditions, and attitudes that foster stereotypes of social roles based on sex. Sexism can manifest itself in many ways. Historically, women have been confined to traditional gender roles and were faced with many barriers when entering the workforce. Sexism in the modern workplace takes the form of sexual harassment, the "glass ceiling," unequal pay for women and men, and stereotyping. Although most of the available information about sexism refers to academia and the corporate world rather than to museums, sexism is part of the larger societal fabric and can be a problem in museums as well.

Gender Perspectives: Essays on Women in Museums, edited by Jane Glaser and Artemis A. Zenetou, contains numerous essays by museum professionals from many disciplines. They are useful for gauging the status of women in museums and for learning about the ways in which sexism affects personnel and visitors. The essay by Margery Gordon,¹³ for example, suggests, "Institutions should listen to women because women have a long history as nurturers and caretakers. As such, women can affect the decision-making process and design programs and spaces that make a museum special to a visitor." Some might conclude that even though she is attempting to promote inclusion and equality in museums, her thinking reinforces traditional gender roles. This is a good illustration of the complex issues of sexism that challenge the modern museum. If museums are to be inclusive, they need to be certain to include feminine as well as masculine attributes and attitudes.

Exhibits and Interpretation

Increasing interest in women's roles has led to greater visibility of women's history in many museums. It is important when including women's history in exhibits to move beyond token programming to a way of making stories more inclusive of experiences of men and women. A 1997 issue of *Cultural Resource Management* titled "Placing Women in the Past" illustrates tangible ways to retrieve women's history and shows how researchers, preservationists, and interpreters can utilize women's history to enhance their own learning, as well as in teaching. Heather Huyck states that three principles inform this effort: First, women were present

both physically and through influence; second, the diverse experiences of women can be uncovered using historic structures, sites, and objects; and third, historic sites provide tangible resources for researchers and visitors to understand more about our collective past.¹⁴

Sexism in exhibits can be subtle. Robert Sullivan¹⁵ pointed out that museums are ritual places that make visible the objects we value and decide what and how objects will be remembered. In 1976, the museum where he worked evaluated its permanent exhibits for gender bias. It found six forms: (1) invisibility and underrepresentation—omission of women and minority groups; (2) stereotyping—assigning rigid, traditional gender roles to a subject; (3) imbalance or selectivity—presenting only one narrow interpretation of an issue; (4) fragmentation or isolation—separating issues relating to women from the main body of the text; and (5) linguistic bias—using only masculine nouns and pronouns.

Sexism in the Workplace

Now more than 60 percent of women work outside the home, and over one-half of the workforce is composed of women. Issues that concern working women include maternity–paternity leave and day-care subsidies. Women want to be able to have children without being left behind and passed over for promotions. Women hope that "parent track" work patterns will become more acceptable in time.

No studies about museums mention that children and family would interfere with hiring.¹⁶ However, women just entering the field may need to relocate geographically in order to find work. This could pose a strain within a two-career relationship if there are expectations based on traditional gender roles. It also can lead to a woman abandoning her career plans temporarily or permanently if she is unable to relocate or make other career choices. These situations reflect stereotypical gender roles and are not specific to museums but reflect the larger society.

A 1998–1999 study conducted by GuideStar shows that unequal pay for women and men is still a reality even in the nonprofit sector. The study revealed that male executives in the largest nonprofit organizations make about 35 percent more than women in similar-size organizations, and a similar gap in salaries was found in smaller organizations. Women were found to earn less than men in top positions in all job categories of

the nonprofit sector, including "development, administration, education programs, marketing, business operations, public relations, technology, finance, and law."¹⁷

Many options have opened for women in the past three decades. As more women enter the workplace, they will have a greater voice in programming as well as in the workplace more broadly. In the interim, it is the responsibility of directors and administrators to be aware of gender issues and sexism and to deal with complaints with sensitivity.

Conclusion

Museums are "precious institutions" uniquely capable of defining, recording, and sustaining human civilization. "Without museums humankind would hardly understand its past, cope with its present, advance in its future and enjoy and learn from transcendent experiences of beauty, history, nature, and universe."¹⁸ By directly confronting and addressing the various "isms" that limit our thinking as well as our programming, museum professionals can create institutions where the full range of human culture and experience may be explored.

Notes

1. Hooper-Greenhill 1997, 15.
2. National Parks Conservation Association n.d.
3. Ibid.
4. Hooper-Greenhill 1997.
5. Coxall 1997, 99.
6. Coxall 1997.
7. Simpson 1996.
8. Bal 1996.
9. Ibid.; Messenger 1989.
10. Tator et al. 1998.
11. Boylan 1992.
12. Langley 2002.
13. Gordon 1994, 110.
14. Huyck 1997.
15. Sullivan 1994.
16. Etzowitz et al. 1994.
17. Lewin 2001.
18. Kotler and Kotler 1998, 348.

CHAPTER FIFTEEN INTO THE THIRD MILLENNIUM



In the late 1990s, the American Association of Museums gathered the following facts about museums in the United States:

- There are approximately 15,000 museums in the United States (one museum for every 16,500 Americans).
- 75 percent are small museums.
- 43 percent are located in rural areas.
- \$4.3 billion was to be spent on museum infrastructure between 1998 and 2000, and 150 museums were to be built or expanded during the same period.
- American museums average approximately 865 million visits per year, which is more than the yearly attendance at all professional sporting events in the United States.
- 36 percent of all travelers will visit a museum, resulting in part from the fact that museums rank in the top three family vacation destinations.
- A 1999 study showed that Americans from all income and education ranges visit and value museums.
- Museums care for over 750 million objects and living specimens.
- After their families, Americans ranked authentic artifacts in history museums and historic sites most significant in creating a strong connection to the past.