A MUSEUM EDUCATOR'S IDENTITY TOOLKIT: HOW KNOWING OURSELVES TRANSFORMS OUR WORK.

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Goucher College 2018
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"Museum education has the power and the responsibility to do the challenging inner work of tackling tough topics and turning them into teachable moments." — Monica O Montgomery, Founding Director, Museum of Impact
THIS TOOLKIT

BELONGS TO:

____________________

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02
Museum Family,

This toolkit was created by a museum educator who after seeing one of their rarely visible identities, represented in a museum space, began engaging with others about why identity and representation matter. They are not an expert of the following knowledge. You are an agent of your own learning and come to this space with your own important knowledge, experiences and talent.

While this has been designed with educators in mind, if you work in a museum, botanic garden, outdoor education center, park, community center or anywhere that connects you and others in any capacity, this is for you.

You are encouraged, no matter where you are in your journey: to open your heart, do your own work, learn everything you can, appreciate the important gifts you offer and love your museum. This couldn’t happen without you!

Let's move forward together.
WHY IDENTITY?

Identity is a part of all of us! Knowing about who we are can help us engage with others, empathize with experiences we can't or don't understand and build stronger communities! In order to know others, we must first know ourselves.

WHY MUSEUMS?

Museums are institutions with a long, painful history and practice of dehumanizing and excluding certain identities. Museums are also spaces of great healing and community and joy. Where can we take the future of our museums? How can you be a catalyst for change? Let's get started with the power of you and your work.
Hidden Histories, Swedish History Museum, Stockholm.

“Museum exhibitions often adopt the perspective of those who represent present or past social norms, which makes those who diverge from such norms invisible. If you don’t know you have a history, it can be hard to believe you have a future. We invited members of the LGBTQ community to share their thoughts and reflections on some of the exhibits. Based on their commentaries, we have created a trail through the Swedish History, Medieval Massacre and Medieval Art exhibitions.”

All around this exhibit, members of the LGBTQ+ community have inserted themselves into the narrative. They demand that their voice be included in the display of everything from statues to paintings. They make space for their history and stories where there is not one present.
This journey is in five parts:

1. Who are you personally? How do you connect to your identity or an aspect of it?

2. How do memory & story impact learning? Is being an educator a part of your identity? How, why?

3 & 4. Next, we transition into examining our privileges and oppressions. If we are going to address representation we must have a clear idea of where our own social location and how those with different or similar identities may experience the museum space.

5. We come back to our own museum space. How do you experience your space: as you, in privilege, in oppression? What can you do to facilitate conversations and actions around justice and equity with what you know and will continue to learn? How can we activate our spaces (even in small ways) to become spaces of learning and wonder and also deep critical meaning and transformation?
GUIDING QUESTIONS

Questions that guided the creation of this toolkit included:

How can museum educators transform museum communities by knowing themselves, their privileges and non-privileges and their personal histories?

How can educators learn deeply about their own identit(ies)?

How can sharing stories of successes and ourselves, make someone a better educator?
WHY THESE QUESTIONS?

How can museum educators transform museum communities by knowing themselves, their privileges and non-privileges and their personal histories?

While the author of this toolkit may not see their sexual orientation or gender identity in museums, they do see their whiteness everywhere. It is necessary to critically examine and understand how these identities intersect and relate to privilege. Knowing ourselves opens space for educational practices that incorporate equity, advocacy and justice.

How can educators learn deeply about their own identit(ies)?

Exercises in this toolkit were designed using feedback from other museum educators and an exploration of personal story and identity. No matter where you are in your identity and museum's journey there is still learning to do and this is just one of many, many resources.

How can sharing stories of successes and ourselves, make someone a better educator?

What can you share of yourself with your museum community? What unique skills do you bring to your museum? What do you love about it? Your story matters!
<table>
<thead>
<tr>
<th>Key Terms That Guided This Work</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Pedagogy</td>
<td>The method and practice of teaching. Paolo Freire and bell hooks were just two scholars whose practices were consulted.</td>
</tr>
<tr>
<td><strong>2</strong> Memory and Story</td>
<td>Story and memory are an integral part of human experience and identity. Museums create memories that last a lifetime. What stories do we tell about our institutions and the work we do?</td>
</tr>
<tr>
<td><strong>3</strong> Ways of Knowing</td>
<td>An indigenous practice and pedagogy. There are many ways to know about the world and there are many truths.</td>
</tr>
<tr>
<td><strong>4</strong> Identity Theory</td>
<td>How do we know who we are? How can knowing who we are enable us to open ourselves up to the experiences and needs of others?</td>
</tr>
<tr>
<td><strong>5</strong> Race Theory</td>
<td>In a world where racism is very much alive, it is critical to examine society and culture as they relate to categorizations of race, law, and power.</td>
</tr>
<tr>
<td><strong>6</strong> Gender and Queer Theory</td>
<td>It is equally important to explore issues of sexuality, power, and marginalized populations.</td>
</tr>
<tr>
<td><strong>7</strong> Cultural Sustainability</td>
<td>Culture is defined as a set of beliefs, morals, methods, and a collection of human knowledge. Sustainability is defined as the ability to sustain or continue. How can museums contribute to sustaining culture ethically and directly with community?</td>
</tr>
</tbody>
</table>
USING THIS TOOLKIT

As you go through this toolkit, you will focus on how your personal identit(ies) impact the work you do in your own museum space. Everyone’s experience will be different and diverse. You will engage with:

QUESTIONS TO CONSIDER

TERMS & DEFINITIONS

SELF REFLECTION

EXERCISES

MUSEUM CONNECTIONS

RESOURCES FOR FURTHER LEARNING
THE IMPORTANCE OF VULNERABILITY

- Feel what you feel
- Practice Self-Love
- Celebrate Yourself
- Celebrate Your Work

Recommended
Click here to watch: Brené Brown's Ted Talk, The Power of Vulnerability

“Vulnerability is the only authentic state. Being vulnerable means being open, for wounding, but also for pleasure. Being open to the wounds of life means also being open to the bounty and beauty. Don’t mask or deny your vulnerability: it is your greatest asset. Be vulnerable: quake and shake in your boots with it. The new goodness that is coming to you, in the form of people, situations, and things can only come to you when you are vulnerable, i.e. open.”

CHECKING IN

As you make your way through the exercises in this toolkit you may encounter new terms, concepts and ideas. This might bring up uncomfortable feelings. This is okay! Here are some things you can do.

1. Breathe
2. Listen to your body
3. Sit with your feelings
4. Keep going!

A BREATHING EXERCISE

Take a breath. How do you breathe? Do you breathe through your chest? Your abdomen? Pay attention. If needed, close your eyes. Breathe in through your nose and out your mouth. Is your heart racing? Take in three quick breathes through your nose, then a slow breath out through your mouth. Visualize what brings you joy. What you feel is okay. It gives you emotion and energy. What will you do with that energy? Will you force is down or: embrace it for what it is, question why it happens, and transfer it into doing better?
PART I: IDENTITY, AN INTRODUCTION

*Who are you?* What comes up for you with the word, *identity*? The first section of this toolkit will be an introduction to many different forms of identity. You will engage in exercises and critical reflection to explore you and your experiences.
IDENTITY IS...

INDIVIDUAL  What makes you, YOU?

COLLECTIVE  Collective Identity is a shared sense of identity among a group. Think of various groups you belong to. What are they? Why are they important?

CULTURAL  How do you identify culturally? Is it where you live? The language you speak? Traditions those close to you engage in?

PERSONAL  When does your identity feel personal? Are there times when you are more aware of it?

PHYSICAL  Does your identity ever become or already exist as physical? Why might someone's identity exist as physical?

EMOTIONAL  Think of your most favorite identity. What would it feel like to suddenly be separated from it? Has there ever been a time when you were unable to express or experience a part of who you are?
who are you?
EXERCISE:
IDENTITY TREE

You are the trunk. Add identities to each leaf. Add branches and leaves as needed.
EXERCISE

FILL IN THE CHARTS BELOW ABOUT YOURSELF

IDENTITIES YOU RESONATE WITH MOST

IDENTITIES YOU WANT TO EXPLORE MORE

MOST VISIBLE IDENTITIES

QUESTIONS ABOUT YOUR IDENTITY

INVISIBLE IDENTITIES
<table>
<thead>
<tr>
<th>MY INDIVIDUAL IDENTITIES ARE:</th>
<th>MY COLLECTIVE IDENTITIES ARE:</th>
</tr>
</thead>
</table>
MY IDENTITY IS

PERSONAL WHEN

CULTURAL WHEN

PHYSICAL AND/OR
EMOTIONAL WHEN
QUESTIONS TO CONSIDER

Can you think of a time when someone else has defined your identity for you? How did it feel? Have you ever assumed an identity of someone else and been proven wrong?
IDENTITY IS...

LOCAL
Where are you located? Do you relate to the community there? If you are not indigenous, how did your ancestors come to be there?

GLOBAL
We are a part of a global community and so are our museums. Where do you see yourself in a global sense?

HISTORICAL
Are your identities present in history? When or when not? What do you know about your ancestors? Are they a part of your identity?
IDENTITY IS...

SOCIAL

How do you identify yourself socially? Are you an introvert, an extrovert or somewhere in between? When you have energy how do you use it? How does this occur when you are on the floor/in the gallery/at your site?

RELATIONAL

How are you connected to the land your museum is on? The sky above it? To every person who enters the space? To the communities who were there for thousands of generations before?
EXERCISE TO ENGAGE

ASK A FELLOW EDUCATOR TO PICK FIVE WORDS TO DESCRIBE YOU.

FIVE WORDS:

WHAT DO YOU THINK? DO THE WORDS RESONATE WITH WHO YOU ARE?
IDENTITY IS...

SPATIAL

Where do you feel most like you? Use this space to express how you feel in your favorite space.
IDENTITY IS...

SPIRITUAL

Do you connect to any part of yourself spiritually? How does this impact your worldview and how you receive others?

What does it mean to have an identity that is environmental? Do you consider yourself to be in identity with the natural world?

ENVIRONMENTAL
IDENTITY IS...

EXPERIENCES THAT HAVE/MAKE ME WHO I AM:


‘Third space’ isn’t home, and isn’t work - it’s more like the living room of society at large. It’s a place where you are neither family nor co-worker, and yet where the values, interests, gossip, complaints and inspirations of these two other spheres intersect. It’s a place at least one step removed from the structures of work and home, more random, and yet familiar enough to breed a sense of identity and connection. It’s a place of both possibility and comfort, where the unexpected and the mundane transcend and mingle.”

- Michael Hickey

My Museum Space is 'Third Space'
When/Where/Because:
IDENTITY IS...

CONNECTED TO MEMORY AND STORY

In the next section, we transition into the power and impact of memory and story. Record any final notes or reflections for this section below.
REFERENCES AND RESOURCES


Swedish History Museum sign image taken by the author. 09.02.2016
A MUSEUM EDUCATOR’S IDENTITY TOOLKIT
PART II: IDENTITY, MEMORY, STORY, LEARNING
“The consequence of the single story is that it robs people of dignity. It makes our recognition of our equal humanity difficult and it emphasizes that we are different rather than how we are similar.”

Chimamanda Ngozi Adichie
PART II: IDENTITY, MEMORY, STORY, LEARNING

In this section, we examine memory, story, and learning. How do you tell stories about yourself and the work you do? How does the way stories are told impact the experiences and learning of others?
WHAT IS A FAVORITE MEMORY AND WHY? WHAT EMOTIONS COME WITH IT?
Museums have the ability to create memories that last a lifetime. When did you first visit a museum? What was it like? Did it have an impact on why you work where you do today? Record your memory.
“Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity...When we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.”

Chimamanda Ngozi Adichie
Stories are a powerful way for us to exchange knowledge, learn about one another and grow together. With two other educators take turns answering the question:

*What is your favorite area or space in the museum and why?*

Each participant should spend an entire five minutes speaking without interruption.

**RECORD YOUR STORY HERE**
STORY CIRCLE REFLECTION

DID YOU CONNECT TO THE STORIES OF YOUR FELLOW EDUCATORS? WHY OR WHY NOT?

IF YOU COULD TELL YOUR STORY AGAIN, WOULD YOU CHANGE ANYTHING?
What stories does your museum tell about itself? What stories do you tell others about what happens there?
Who decides what stories are told at your museum? Can you think of an example where a story comes directly from its community of origin? If you are not a member of that community, how are you intentional with sharing that knowledge?
EXERCISE TO ENGAGE

Items and objects are carriers of story and have unique identities. Museums often hold objects that do not belong to the people who work there, but to a community outside the museum. How do museum workers tell stories that honor the identities of these items? Do we have the right to?

MUSEUM CONNECTION

Read about Artifact Reading by Clicking here
EXERCISE: IDENTITY ITEM

Select an item from your life that demonstrates something about your identity. Bring it to your museum and tell others its story. How does it relate to you? Why is it important?

Where did it come from? Where do you keep it? How is it influenced by any of the identities you just read about/engaged with? Fill in the next couple of pages with information about your item and your identity.
EXERCISE: IDENTITY ITEM

Your item

The story
EXERCISE: IDENTITY ITEM

What did you learn about yourself, your item or your story?

Does your story change or evolve in any way?
EXERCISE: IDENTITY ITEM

Did you present your items story differently depending on who you shared with?

How can story be a part of your educator pedagogy?
why do you educate?
Educator Identity

Fill in the charts below about yourself.

What informs your pedagogy?

When do you love what you do?

When do you not?

What does educator mean?

Why educate here?
How did you come to work at your museum? Use this space to record your journey however you wish!
WHAT UNIQUE SKILLS AND PERSPECTIVES DO YOU BRING TO THE WORK YOU DO?
Do you identify with being an *educator*? Does the work you do come up when people ask about you and your story? Does this impact what you bring to your museum space?
HOW DO YOU LEARN?

I LEARN BEST WHEN

TOOLS I USE FOR LEARNING

WHEN LEARNING SOMETHING NEW I NEED
LEARNING & MUSEUMS

What kind of content is in your museum? What can be learned there?

What do you love to teach/facilitate? What is the desired outcome? How do you measure if a lesson/facilitation has been successful?
IDENTITY & LEARNING

Think of the last time you learned new content in your museum space. How was it presented? How did you go about taking in and retaining the new information? If you had presented the information to someone else, how would you do so?
Identity is impacted by society, history, and power.

The next sections explore how identity is complex and impacted by many different experiences and everyday realities.
REFERENCES AND RESOURCES


A MUSEUM EDUCATOR’S IDENTITY TOOLKIT

PART III: IDENTITY, SOCIETY AND YOU
PART III: IDENTITY, SOCIETY AND YOU

This section asks you to explore how you identify with your race, your gender and other experiences and consider how these identities occur in your museum space.

Note that this is not an all inclusive overview of all identities. Definitions and in-depth examination of these identities, privilege and oppression will be covered in Part IV.
IDENTITY AND YOU

EARLY LIFE

“The total set of expectations in which children become clear about norms and expectations and learn how to function as respected and accepted members of a culture...children are socialized at both conscious and unconscious levels to internalize the dominant values and norms of their culture, and in doing so, develop a sense of self.”


MUSEUM CONNECTION

Were you able to visit museums or other public education centers when you were young? Do those experiences or others you may have had have an influence on your pedagogy and how you teach?
IDENTITY AND SOCIETY

RACE AND ETHNICITY

How do you identify with race? Ethnicity? How do you define each term? Do any emotions come up when you read/hear/see/feel them? Is race and/or ethnicity a part of your personal identity?

MUSEUM CONNECTION

Does your museum engage in critical conversations about race? How does race impact visitor experience? How does race impact your experience?
IDENTITY AND SOCIETY

GENDER
What experiences do you have with gender? Have you ever been treated differently because of your assumed gender?

SEXUALITY
Has your sexuality ever been doubted or questioned? Have you ever had to "come out" to someone?

MUSEUM CONNECTION
Does your museum have gender-neutral bathrooms? How do people of all genders and sexualities know that they are welcome there?
GENDER & SEXUALITY AND

MY IDENTITY

MY MUSEUM
IDENTITY AND SOCIETY

AGE

Do you ever think about your age when you are at work? Why or why not? Have you ever experienced not being taken seriously because of your age? Is your age a defining part of your identity right now?

MUSEUM CONNECTION

How does your museum respond to young people? Are they valued as having their own knowledge and important contributions? Are they ridiculed when they are on their phones or communicating in new and different ways?

Are elders respected and accommodated with alternative ways to experience your space? Does your space offer discounts and or scholarships for youth, students and elders?
AGE AND

MY IDENTITY

MY MUSEUM
What is your definition of accessibility? Have you ever found a space to be difficult to navigate?

Ability is not limited to physical experience. Are there low-sensory areas or hard of hearing materials at your museum? These might include sound canceling headphones, light dimming glasses, quiet areas.

Are there ramps, places to sit down for guests who need to/have chronic pain and other ways to experience an exhibit that does not involve steps?

Are there subtitles on all your digital media and translation services available? Do guests have to call ahead weeks in advance to gain access to services? How might this be limiting to increasing/improving programming?
ABILITY/(DIS)ABILITY AND

MY IDENTITY

MY MUSEUM
IDENTITY AND SOCIETY

SOCIO-ECONOMIC STATUS (CLASS)

Are you upper class, middle class, working class, poor? Do you sometimes have to worry about finances? Did you grow up in a different class than you are now? How does this impact your attitudes about class today?

MUSEUM CONNECTION

How much does it cost to visit your museum? Does your museum offer free or reduced priced days or rates? Does your museum offer scholarship for Title 1 schools? When free days are available, how are people treated? Do you offer trainings on making sure people are not unintentionally using phrasing/language isolating and insulting to poor/discount accessing guests? Is your museum near public transportation? Are families with small children without childcare included in everything from programs to staff meetings?
CLASS AND

MY IDENTITY

MY MUSEUM
Is there a religion or belief system that is part of your identity? How does it show up in your daily life? Has it ever been a part of your educating pedagogy?

Do you work in a museum where items of a particular faith are present? Does your museum put on events with holiday names in the title? Around holidays do your exhibits put our crafts and activities that only promote one type of belief system?
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<th>RELIGION/NON-BELIEF AND</th>
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<tbody>
<tr>
<td>MY IDENTITY</td>
<td>MY MUSEUM</td>
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</table>
What is your highest level of education completed to date? What about members of your family? Your co-workers? Those running your department?

Does your museum require that certain positions have higher degrees even if they are not heavy research or specialty based?
<table>
<thead>
<tr>
<th>EDUCATION AND</th>
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<tbody>
<tr>
<td>MY IDENTITY</td>
<td>MY MUSEUM</td>
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</table>
IDENTITY AND SOCIETY

COUNTRY OF ORIGIN

Is where you were born a part of your identity? How does this impact your experience and the way you receive others? If your country of origin is someone different than where you live now, how does this impact your identity?

MUSEUM CONNECTION

Is your museum space welcoming to immigrant or refugee communities? Does your programming reflect only a Western worldview? Are there members of your staff and volunteer teams who are from other countries of origin than the United States? How are their insights and truths visible in your space and programs?
COUNTRY OF ORIGIN AND

MY IDENTITY

MY MUSEUM
Is English (the privileged language of the US) your first language? Can you find signage and information with your first language wherever you go? When you visit a space for work, fun or otherwise are you confident someone will speak your primary language and you will be helped without question? Do you speak more than one language? How is language a part of your identity?

How many languages are spoken among staff, volunteers and other members of your museum community? Are there bi/multilingual signs or handouts available?
<table>
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<th>LANGUAGE AND</th>
<th>MY IDENTITY</th>
<th>MY MUSEUM</th>
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</table>
IDENTITY AND SOCIETY

LEARNING

What does it mean to "know" something? How do you know what you do? When you learn, do you consult sources that are from perspectives of identities different from yours?

MUSEUM CONNECTION

When you teach, facilitate, are in a show or give a lecture, are you aware of many styles of learning? Does your work include visual, oral, kinesthetic, audio, written elements? How do you respond when guests question the validity of cultural knowledge not their own?
LEARNING AND

MY IDENTITY  MY MUSEUM
IDENTITY AND SOCIETY

WORK EXPERIENCE

Is working with your museum your first or one of your first jobs? Is it a career goal to continue to work in museums? If this is not your first job, what did you do before? What skills got you to where you are? Did the position you are in require you to have a certain number of years of experience? What if you had not had a certain number of years but possessed all the necessary skills and were still not given a position?

MUSEUM CONNECTION

Does your museum tend to post jobs that require a degree? Are staff and volunteers acknowledged and respected for what they contribute and the skills they have regardless of education background?
WORK EXPERIENCE AND

MY IDENTITY

MY MUSEUM
IDENTITY AND SOCIETY

VETERAN STATUS

Are you or anyone you know a veteran? Active duty? How can this impact everyday experience and identity?

MUSEUM CONNECTION

Does your museum offer discounts to those who are active duty, or who have been in the service? Are these voices and perspectives considered in your space?
IDENTITY IS...

SYSTEMATICALLY INFLUENCED AND IMPACTED

Before transitioning into our next sections where we dive deeper into identity, privilege and oppression and museums, it is critical to consider the ways our identities have or have not been able to exist in space.

When have you been influenced or impacted by a system such as a school, a museum, a church, a camp? How have these institutions shaped your identity?
SELF-REFLECTION SPACE
Resources and References


A MUSEUM EDUCATOR’S IDENTITY TOOLKIT

PART IV: IDENTITY, PRIVILEGE AND OPPRESSION
“...while it is accurate to say that the past five hundred years do not constitute the entire span of Indigenous history, this period has had a disproportionate impact on our communities and cultures. And its impact on our communities continues. Colonization is not over, not has the holocaust in the Americas ever fully been recognized. The continuing legacies of these policies in Indian Country are very much a part of contemporary experience and lives continue to be lost because of them. The period may have been short relative to deep ancestral histories, but it has had the most devastating impact.”

Amy Lonetree, Decolonizing Museums
PART IV: IDENTITY, PRIVILEGE AND OPPRESSION

This section of the toolkit addresses how some identities are favored above others in society. Use this section to examine where you have privilege, where you don't and how it impacts you in your museum space.
CLICK THE ARTICLES BELOW TO READ AND REFLECT:

Why I Won’t Give You Ten Tips to Manage Your Privilege

6 Ways to De-Weaponize Your Privilege

By Natalie Burke
PRIVILEGE

**Unearned entitlements**: Things of value that all people should have and experience. **Example**: Feeling safe in a public space.

**Unearned advantage**: When an unearned entitlement is only available to certain groups of people.

**Example of unearned advantage**: All people should feel safe in your museum space, but this isn't always communicated by your space. If your museum claim to be a space where LGBTQ+ folks are welcome but there are no gender-neutral bathrooms, not all members of the community are going to feel safe and respected.

**Conferred dominance**: When one group is given power over another. **Example**: When indigenous folks are not in positions of curation in your museum and white researchers have historically been seen as the educated "experts" on indigenous cultural items and history.

OPPRESSION

The attitudes, behaviors, and systemic social arrangements by which members of one group are exploited and subordinated while members of another group are granted privileges.

Read More: White privilege: Unpacking the Invisible Knapsack.
“The dominant groups have given priority to their own experiences and places in the world and have constructed serviceable others: that is constructed others so as to be of service to the dominant groups’ own needs, values, interests and points of view. Indeed, although its specific forms may have changed throughout Western history, the Western project has had an unnerving continuity: dominant groups constructing serviceable others.”

Edward E. Sampson, Celebrating the Other: A Dialogic Account of Human Nature.
PRIVILEGE IS...

**INDIVIDUAL**
The personal attitudes and actions that reflect prejudice against a social identity group Can be unintentional and intentional.

**INSTITUTIONAL**
The policies, laws, rules, norms, and customs enacted by institutions that disadvantage some identity groups and advantage others. Can be intentional and unintentional.

**SOCIETAL/CULTURAL**
The social norms, roles, rituals, language, music, and art that reflect and reinforce the belief that one social identity group is superior to another. Can be intentional or unintentional.
QUESTIONS TO CONSIDER

When and where do you benefit from individual, institutional and societal and cultural privilege? Everyone benefits from all to varying degrees.
<table>
<thead>
<tr>
<th></th>
<th><strong>Key Terms</strong></th>
<th>Description</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>Patriarchy</strong></td>
<td>A social system in which men hold primary power and predominate roles of political leadership, moral authority, social privilege and control of property.</td>
</tr>
<tr>
<td>2</td>
<td><strong>Power</strong></td>
<td>The ability to control access to resources, the ability to influence others, and access to decision makers.</td>
</tr>
<tr>
<td>3</td>
<td><strong>White Supremacy</strong></td>
<td>The belief that white people are superior to those of all other races, especially the black race, and should therefore dominate society.</td>
</tr>
<tr>
<td>4</td>
<td><strong>Racism</strong></td>
<td>Prejudice, discrimination, or antagonism directed against someone of a different race based on the belief that one's own race is superior</td>
</tr>
<tr>
<td>5</td>
<td><strong>Color-Blind Racism</strong></td>
<td>A form of racism that ignores racism and its historic, political, social and emotional everyday realities.</td>
</tr>
<tr>
<td>6</td>
<td><strong>Institutional Racism</strong></td>
<td>Occurs in all types of institutions even when the institution does not intend to make distinctions on the basis of race.</td>
</tr>
<tr>
<td>7</td>
<td><strong>Colonization</strong></td>
<td>A series of events and conditions that occur when white Europeans travel, conquer and take control of non-European ancestral land and resources.</td>
</tr>
<tr>
<td>social identity</td>
<td>privileged identity</td>
<td>(dis)advantaged identity</td>
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<td>--------------------------</td>
</tr>
<tr>
<td>race</td>
<td>white</td>
<td>people of color</td>
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<tr>
<td>sexual orientation</td>
<td>straight/ heterosexual</td>
<td>LGBTQ+</td>
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<tr>
<td>gender</td>
<td>cisgender men</td>
<td>womxn*, gender non-conforming and transgender folx</td>
</tr>
<tr>
<td>class</td>
<td>rich, upper middle class</td>
<td>working class, poor</td>
</tr>
<tr>
<td>sex</td>
<td>biological men</td>
<td>intersex, biological women</td>
</tr>
<tr>
<td>ability (dis)ability</td>
<td>non- disabled, temporarily disabled</td>
<td>(dis)abled</td>
</tr>
<tr>
<td>age</td>
<td>adults</td>
<td>young people/youth, elders</td>
</tr>
<tr>
<td>religion</td>
<td>protestant christian</td>
<td>other faiths, atheism</td>
</tr>
</tbody>
</table>

*used to promote inclusivity among non cis- and transgender women*
ADVANTAGES AND YOU

FILL OUT THE BOXES AS THEY RELATE TO YOU

PRIVILEGES YOU HAVE

WHAT YOU WANT TO LEARN

FEELINGS

WHAT TO WORK ON

QUESTIONS
(DIS)ADVANTAGE AND YOU

FILL OUT THE BOXES AS THEY RELATE TO YOU

- NON-PRIVILEGES YOU HAVE
- WHAT YOU WANT TO LEARN
- FEELINGS
- WHAT TO WORK ON
- QUESTIONS
The social identities I think most about

The social identities I think least about

The social identities that have the greatest impact on daily experience and identity

The social identities that have the least impact on daily experience and identity

Adapted from LSA Inclusive Teaching Initiative, University of Michigan (http://sites.lsa.umich.edu/inclusive-teaching/).
"Intersectionality is an analytic sensibility, a way of thinking about identity and its relationship to power. Originally articulated on behalf of black women, the term brought to light the invisibility of many constituents within groups that claim them as members, but often fail to represent them. Intersectional erasures are not exclusive to black women. People of color within LGBTQ movements; girls of color in the fight against the school-to-prison pipeline; women within immigration movements; trans women within feminist movements; and people with disabilities fighting police abuse—all face vulnerabilities that reflect the intersections of racism, sexism, class oppression, transphobia, able-ism and more."


SELF-REFLECTION
How do your identities intersect? Are there some that are present before others? Are there any you choose not to reveal at times? Why? Why might other do this?
SELF-REFLECTION SPACE
IDENTITY AND

WHITENESS/WHITE SUPREMACY
If you are white, white identified or benefit from whiteness in another way, how can you begin to explore this privilege deeply and intentionally?

POWER
When do you hold power over others? How does this also happen in your museum space and with the work you do?

INSTITUTIONAL RACISM
What does it mean to be a part of an institution? Do you/can you challenge the way yours has or does participate in racism?

COLORBLIND RACISM
Have you heard or used the term "color-blind racism" before? Why is this term actually harmful? What happens when someone refuses to see the lived experience of someone else?
WHITENESS/WHITE SUPREMACY

Look at the historic and current leadership of your museum. Is it mostly white?

POWER

Who has power in your museum space? When you have it, how do you acknowledge and it or use it? Are there ever times when guests assume you have all the power over the content there? Do you challenge this in the way you facilitate and or teach?

INSTITUTIONAL RACISM

What is your museum's history with institutional racism? Have people of color ever been denied entry? Does your museum have a collections policy which addresses the right of return/repatriation?

COLORBLIND RACISM

Does your museum ever use "race-blind" language when describing its space, policies or community? How would a focus on embracing difference be more beneficial and inclusive?
## MICROAGGRESSIONS

"Microaggressions are the everyday verbal, nonverbal, and environmental slights, snubs, or insults, whether intentional or unintentional, that communicate hostile, derogatory, or negative messages to target persons based solely upon their marginalized group membership."

**Microaggressions invalidate and erase identity.**

<table>
<thead>
<tr>
<th>Micro-assault</th>
<th>Explicit or derogatory.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example:</strong></td>
<td>Intentionally serving a</td>
</tr>
<tr>
<td></td>
<td>white person before a</td>
</tr>
<tr>
<td></td>
<td>person of color.</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Micro-insult</th>
<th>An unconscious communication:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example:</strong></td>
<td>Asking, where are you from?</td>
</tr>
<tr>
<td></td>
<td>to someone who is non-white</td>
</tr>
<tr>
<td></td>
<td>implying they must not be</td>
</tr>
<tr>
<td></td>
<td>a &quot;real American.&quot;</td>
</tr>
</tbody>
</table>

| Micro-invalidation    | Minimizing thoughts or      |
|-----------------------| feelings.                   |
| **Example:**          | When someone from an        |
|                       | oppressed identity is told  |
|                       | to calm down when they      |
|                       | point out that someone has  |
|                       | committed a microaggression.|

Explore More: Diversity in the Classroom, UCLA Diversity & Faculty Development, 2014.
Watch the YouTube Video: How Microaggressions are like Mosquito Bites.

Everyone commits Microaggressions. Having seen this video, what can you do to notice them and unlearn this behavior?
MICROAGGRESSIONS IN YOUR MUSEUM

Does your museum have policy or language that supports challenging and addressing microaggressions when they happen? How might you and your fellow educators begin to do this work together?

Read: Native Interpreters at Living History Museums Experience Racial Microaggressions: on Washington.edu’s website.
COLONIALISM AND CAPITALISM

Colonization is the process through which indigenous bodies, land and possessions have been and continue to be appropriated by settlers for their own uses. The process through which indigenous beliefs and cultural practices are criminalized and outlawed. Decolonization can be defined in social, political and personal terms.

Capitalism is an economic and political system in which a country’s trade and industry are controlled by private owners for profit, rather than by the state.

Museums have and do contribute to both of these systems. How can your museum get to know this history and challenge its participation today? How do colonialism and capitalism threaten identity?
COLONIALISM AND CAPITALISM

WHOSE LAND IS YOUR MUSEUM ON?

Where is the indigenous community today? Were they forcefully relocated or pushed out in another way? How did your organization contribute to this? If not present during the removal, what cultural resources did the researchers, scientists, archeologists and anthropologists at your museum acquire without consent?

HOW IS YOUR FAMILY HISTORY CONNECTED TO COLONIALISM?

Is your family or a part of your family a contributor or a victim of colonialism and imperialism? How might you find out? Note that this does not mean that you are those actions. You can, however learn from them so that history does not repeat itself.
SELF-REFLECTION SPACE
What does decolonization look like in your museum space?

Does your museum invite indigenous peoples to regain access to cultural resources? Does your museum invite indigenous peoples to engage in and approve educational work being done by your organization? Are indigenous peoples included in the narrative and present in your collections? Are there indigenous educators, staff and volunteers at your museum? Does your museum address or acknowledge the contributions it has made and continues to make to colonization against indigenous peoples? Does your museum have human remains and if so, has this been addressed as being potentially problematic? Are there collections managers, registrars or other curatorial staff you can work with on this?
EXERCISE: DECOLONIZE REFLECTION

Locate an exhibit, gallery, program or outdoor space that is connected to indigenous peoples in or around your museum and sit with the questions: What are guests told when they enter or interact with this space? How can I work to decolonize the information presented or available? Who am I and how does my identity relate to this space?
A SELF LOVE BREAK

Breathe. Feel what you feel. Sit with it. Keep going!

Remember, we are not systems. Racism, colonialism and capitalism are all around us. They are all an inarguable part of everyday experience and while impacted by the system you are not the system. You are a person who can decide you are not going to support systems that keep people bound up in oppression because of what they look like, who they love and other ways society has defined us as "other" to divide us.
IDENTITY IS

A PART OF PLACE.

IN OUR FINAL
SECTION WE COME
BACK TO OUR
MUSEUM SPACE.

HOW ARE YOU
CONNECTED TO IT?

HOW CAN YOUR
IDENTITIES BENEFIT
ITS FUTURE?
REFERENCES AND RESOURCES


Diversity in the Classroom, (2014). UCLA Diversity & Faculty Development.


A MUSEUM EDUCATOR’S IDENTITY TOOLKIT

PART V: YOUR MUSEUM AND YOU
"I think about museums often. There are things that I want museums to do that they often don't. For me, I like it when there's a system within the museum that can continuously change - whether it's a museum that is nomadic or one that's designed so the building can shape-shift. I like restless spaces, and I want to be engaged."

Doug Aitken, Artist
PART V: YOUR MUSEUM AND YOU

The final section of our toolkit addresses what it means to be deeply connected to a place and how our identities are a catalyst for our museums past, present, and future.
EXERCISE: RETURNING TO PLACE

Visit the favorite spot or area you shared in your story circle at the beginning of our toolkit experience. In this section we will come back to the power of identity, memory, story and pedagogy and consider how each benefit and transform our museum. Just as stories come full circle, our identities and our work, do too.

In your space consider and reflect on:

What do you love here?
Can you hear the hum of what is present with you?
What do you see, feel, hear, smell?
What can you touch?
What emotions come up?
Do you connect with one or many of your identities here?
PLACE IS...

LOCATION

What are the benefits and non-benefits of your museum's location?

MATERIAL FORM

What is your museum composed of? Is there architecture that is significant to the history of your city/town? If so, whose history? What other histories can be included?

MEANINGFULNESS

What does meaningfulness mean to you? Where is meaning in your museum?
PLACE IS...

CHAOTIC/CALMING
What is your museum like on the busiest of days?
How are moments of calm valued and utilized?

NATURE/LANDSCAPE
Is there nature connected to or attached to your museum? How is it utilized? If not, is there a way to bring nature to it?

SOCIETAL/CULTURAL
How is your museum in connection with other organizations and communities outside its walls? Is your museum well known? How do you make an impact beyond your museum's physical space?
PLACE IS...

SPATIAL
Are the exhibits in your museum open and/or crowded?
Static and/or changing?

RELATIONAL
What is most welcoming about your museum?
What is not?

HOME
Is your museum a gathering place? For whom? If not, how might it become one?
What makes a place feel like home?
MY IDENTITY AND DISCOVERY
What can you continue to discover about yourself? How can doing so give back to yourself and your community?

DREAM
What do you dream? If there were no limitations, what would you imagine for yourself? Does this include your museum?

DESIGN
Identity is ever changing and evolving. You are always changing! As the artist of yourself, what is the design of you? Now? Tomorrow? In the future?

DESTINY
Do you have a destiny? What can your future look like? How can your identities and your embracing these identities ignite your purpose?
SELF-REFLECTION SPACE
MY MUSEUM AND

DISCOVERY
What more can you discover about your museum? Its history, its secrets, its joys? What can it discover about you? Does your museum have an archives? Has it ever done a retrospective exhibit on its own history?

DREAM
Do you have dreams for your museum? What do they look like?

DESIGN
How can your physical space be activated in new ways? Do you have moveable parts you can adjust to create something new?

DESTINY
Are museums a part of destiny for you? Does your current museum space have a destiny of its own?
SELF-REFLECTION SPACE
What about my identity makes me vibrant and successful?

What are core factors that make my museum function at its best and without which it would no longer exist?

What about my museum makes me vibrant and successful?
MY MUSEUM & IDENTITY

PERSONALITY
Do you feel like yourself when you are in your museum? Why or Why not?

ROLE
Think of the part of your museum you work most in: is it an office, a gallery? Are you connected to the work other members of your organization are doing? How can you learn more about what those in different roles do on a daily basis? How can they learn more about what you do?

CONTRIBUTIONS
Why are you in the role that you are? How do the skills you bring contribute to your museum and its significance as place?

COMMUNITY
Reflect back on your identity groups. Is one of them your museum? Why or why not? If not, could it be? How might this strengthen a part of your identity?
EXERCISE: MY MUSEUM AND COMMUNITY IDENTITY

What are the demographics of your museum community? Which identities are present? Which aren't? Spend some time in a part of your museum and record who is there and who might not be. How does this change throughout the week? Does your museum have an official report or way to gather these demographics you can review?
EXERCISE: MEMORY SHARE

Get together with another educator and share a memory of your museum. What stands out to you? Where are you in your memory? What does the space look and feel like? Who is there? Who isn't? What are you doing and why? Why this memory? What emotions come with it? Where are your identities present? Are there any that are not?
MY MUSEUM & STORY

NEW STORY I’VE LEARNED ABOUT MY MUSEUM

HOW I CAN SHARE THIS STORY WITH OTHERS:
MY MUSEUM & PEDAGOGY

INCLUSIVE

How are you incorporating all possible identities into your teaching? Even when some identities do not appear to be present?

CONNECTED

What do you know about communities before they come to your museum? How would you guide someone who has never been there before, through your museum from memory? How do you connect with your content and present that connection to students/audience/guests?

GROUNDED

How is your pedagogy grounded in reality and mindful of the experiences of others? What does it mean to create programming that is grounded in \textit{space and place}?

MEMORABLE

Are the experiences your pedagogy provides available elsewhere? Does your museum have the resources or ability to create memorable lessons that connect directly to the identity of your space and place? How can and will this happen?
MY MUSEUM AND MY PEDAGOGY
What can you do for your museum? Can you invite a community who has not historically been included to have a conversation in your museum? Put in a request to make an accessibility sign more visible? Challenge a microaggression? Share and gather stories about what makes your place important?

This week

This month

This year
MUSEUM LOVE LETTER
Gratitude connects us to our place, its purpose and our passion. Write a love letter to your museum.
A LOVE LETTER TO YOU

You and your identity make your museum a wonderful place! Write a love letter to yourself and the great work you do.
A THANK YOU

MUSEUM FAMILY,

YOU AND THE WORK YOU DO ARE IMPORTANT. WHO YOU ARE IS KEY TO THE FUTURE OF YOUR PLACE. LOVE, LEARN, GROW, QUESTION AND CONNECT.

THANK YOU FOR ALL THAT YOU ARE AND ALL THAT YOU WILL BE!
REFERENCES AND RESOURCES


Gaither, Joan and Genevieve Kaplan. “Speaking Out of the Norm: Meaning-making Within the Context of Everyday Museum Experience” in Exhibitionist vol. 32, no. 1

