Museum Studies Borderlands: Negotiating Curriculum and Competencies[1]

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Abstract

Given ICTOP's work on revising the curriculum guide using the competencies approach (2000-2008), the author asks whether it is possible to reflect some of the issues and conceptual underpinnings that are at play in the discourse of museology/museum studies as a field of study and pedagogy when designing curriculum when taking the competencies approach. Until we address this question, ICTOP's work will have little relevance for the design of syllabi/curriculum by post-secondary institutions. This presentation lays out some of the professional issues underlying and the role for critical reflexive professionalism which can bridge theory and practice, competencies and epistemological knowledge and s how a way forward. Then it moves to address some of the territories where critical discussion is at work that would extend the curriculum discussions of ICTOP, while pointing to some developments that offer a museology of possibilities.

1. Introduction

The year of 2008-9 is the 40th anniversary of the formation of the University of Toronto's Master of Museum Studies Program, an age it shares with ICTOP co-incidentally, and provides a suitable moment for reflection. As I write this, I reflect on the work of Raymond Singleton (my Leicester doctoral advisor) in creating the first ICTOP

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[1] A version of this paper was given at the July 2009 *"Museum Studies Borderlands: Perspective son the State of the Field,"* *Museology at the Beginning of the 3rd Millennium: Theory and Practice.* Brno, Czech Republic. The Technical Museum in Brno and the Department of Archaeology and Museology of the Faculty of Art of Masaryk University in Brno, 2009. Published in English and Czech.

syllabus which stood us in good stead for almost 28 years. How
would one now articulate the study of museum and related
phenomenon and how has or is it changing? The argument presented
in this paper is that any articulation of curriculum or competencies–
including elements of knowledge and skills– requires a parallel
attempt to clarify the epistemological ideas underpinning our field of
study from contemporary and future perspectives, with an eye to how
they are evolving (or not). [2] I believe, from my experience in Canada,
that this set of ideas, addressing context and issues for the sector,
are equally important for academic and for professional institutional
education and/ or t raining. ICTOP, and ICOM, competencies work of
the late 1990s, and recently considered for revision, should also
engage the more issue-based or philosophical approach, if we are to
win influence for the profession.[3] In my world, I see many academics

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[2] This paper follows on from the two papers: one from 1991, Lynne Teather,
"Museum Studies: Reflecting on Reflective Practice," *Museum Management
and Curatorship* (1991), 10, 403-417, and the second from the paper
presented at the ICTOP Vienna conference 2007, L. Teather, " Rethinking
Museum Studies Pedagogy: The Critical Reflective Practitioner,
http://ictop.alfahosting.org/images/pdf/2007_Vienna_Teather.pdf .
Further it has been influenced by the work of W. Glusinsky, "Basic Paper,
'Basic paper', in *Methodology of Museology and Professional Training*. V.
Sofka ed. ICOFOM Study Series 1 (Stockholm, 1983), pp. 24-35, Peter van
Mensch, "Museology and Management: enemies or friends? Current
tendencies in theoretical Museology and museum management in Europe."
www.icom-
portugal.org/multimedia/File/V%20Jornadas/rwa_publ_pvm_2004_1.pdf.
[3] During the 2008 Lisbon meeting we ran a workshop to look at whether it was
feasible to update the ICTOP curriculum/competencies edit proposed by Lois
Irvine, February 2008. Further papers and comments were elicited but no formal
document of revised curriculum or competencies has ever been adopted by
ICTOP, since the 2000 version http://museumstudies.si.edu/ICOM-
ICTOP/index.htm, though a critique had been offered by the ICOM Advisory
Council in 2007 around which we attempted to create a dialogue in Lisbon. To
review in 1996, the International Committee for the Training of Museum
Personnel of the International Council of Museums (ICTOP/ ICOM)
established a working party to analyze to recommend revisions to the "ICOM
Basic Syllabus for Professional Museum Training" in acknowledgement of
major shifts occurring in the field. Published in 1971 and revised in 1979, the
Basic Syllabus provided a guide to the desirable contents of university
programs and similar professional training courses in museology or museum
studies at the graduate course level. Further recommendations regarding

teaching museum/heritage studies for whom the list of competencies smack of practice, at a moment when leading writers have attempted to articulate museology beyond practice alone, perhaps even to the extent of dropping the applied or practice frame of some courses. Not all who look at the competencies can see the larger ideas they represent, and thus try to rewrite them to their particular views of how the unit of study (museums and/or cultural-natural heritage) should be defined and to represent their philosophy about the museum's role. Alternatively there are others who deny a field of study, and continue to deliver practice-based programs. How to bridge these divides or borderlands? As I record these various orientations, I am reminded of one of Mr. Singleton's key questions for any museum worker or professional educator what to engage the question of 'why'? It is a simple yet profound question that can offer us some direction. And I am also reminded that whether in my Masters classroom or when giving a workshop in snowy Alberta for the Museums Association or in a curator's office in Lagos, these are issues which engage us all and are fundamental to our vocational commitment.

Indeed I am a fan of the ICTOP competencies. I use them at least in revised form, to spur conversations with my students about how the intellectual bases of museums/heritage studies relates to applied practice, as represented in the work of the competencies, and how these can shape their career and academic choices in our Masters. I have found them particularly useful as a provocation for career and internship planning in our program but as something to react to and build on, not as a set of standards, for they are not yet complete or balanced. I want to note that the first work I did around museum job descriptions for the Canadian Museums Associations,[4] included both

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professional development opportunities were appended to the document at the ICTOP Symposium in Bergen, Norway, in 1981. In June 2000, the ICOM Curricula Guidelines for Museum Professional Training was formally adopted by the ICOM Executive Council, using the competencies approach. In 2007 concerns were shared that edits should be made to keep up with changes going on, a reflection of how curricula indeed need to evolve as does the museum and heritage sector. These may yet be reviewed in the next triennial program of ICTOP 2010-2013 depending on Board priorities. For more about these documents please contact the author.

[4] Lynne Teather, *Professional Directions for Museum Work in Canada. An Analysis of Museum Jobs and Museum Studies Training Curriculum.* Ottawa:

the discussion of job titles/descriptions and of outline of the ICTOP curriculum, as I had learned about it from Raymond Singleton at University of Leicester and one of its authors. One made no sense without the other when setting out to lay out the foundations for a professional field of study. Throughout the last 28 years of my teaching at the University of Toronto these, or observations as the filed has evolved, have become the basis for the work I do around academic and career planning, in advising students on projects, research essays, practical and internships. In the interchange of theory-practice-theory we reflect reach for the best practices of applied research methods of any field, informed both by theory and by practice, some would say in the area of praxis.

I. Professionalism and the Field

But for my paper here I want to take up what I think is the more difficult task of mapping some of the theoretical territories that inform our critical perspectives and the challenge of grasping them for meaningful   professional   educational   work   in   museum studies/museology. Of course this is a discussion of importance to our professional status.   Key to the articulation of any profession are notions of their body of knowledge, and how that is produced, examined, and furthered through professional education work, be that of apprenticeship or of advanced doctoral study. How the epistemology of a field is articulated and expanded, and tested against practice, or indeed how practice informs the study, how it is

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Canadian Museums Association. 411pp. This report was the result of a ten-month long study of training programmes and resulted in two other publications by the C.M.A. Subsequent work by the Canadian Museums Association in the 1990s influenced the articulation of the ICTOP curricula as the setting of competencies of knowledge and skills have been a preoccupation for two decades.   Note Canadian Museums Human Resource Planning Committee. Consultation Paper: *People, Survival, Change and Success, Towards a Human Resource Strategy for the Future of Canadian Museums.* Ottawa: CMA, 1993. *People, Survival, Change and Success: A Human Resource Action Strategy for the Canadian Museum Community*. Ottawa: CMA, 1995. ISBN: 0-919160-33-1. *The Workforce of the Future: Competencies for the Canadian Museum Community.* Ottawa: CMA, 1997. (Available from CMA and http://www. chin.gc.ca). *The Workforce of the Future: Competencies for the Canadian Museum Community: Supplement.* Ottawa: CMA, 1999. (Available from CMA and http://www.chin.gc.ca). Further resources to the 2000 date can be found at http://museumstudies.si.edu/ICOM-ICTOP/sources.htm.

transferred through professional infrastructures (conferences, publishing, etc.) and applied to individuals who research or practice the work area remains important to the ability to measure individual and institutional performance. In these notions I also want to embrace notions of Ivan Illich who challenged fixed notions of professional knowledge and enforcement, evident in traditional professions. Although I have had conversations with those who suggest that Museum Studies made the museum field more rigid, I hold the opposite view. From my entrance into the field, I, along with many others, some indeed of ICTOP's members, have been pushing the limits of traditional ideas of museums, collections and their goals. There is undoubtedly a tendency in some of the training venues to focus on practice and thus perhaps fail to challenge received notions of museums and professional practice.[5] But how do we capture this reforming work in our curriculum and competencies?

As a profession, museum and cultural heritage work has serious limitations. There are important questions of the degree to which our writers have in fact been read or brought to the attention of practitioners, as well as academics. Our field of study and professional teaching is marred by too few accessible journals, a lack of global representation of the voices of theory and practice, and a weak delivery system to those working in the field to provide the context for their daily activities or indeed to provide the means to upgrade around the praxis of their field. Equally important and more fundamental is the need to tease out the Euro-centric notions of the fundamentals of museum studies/museology/cultural heritage to

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[5] Whether in the work of Duncan Cameron, Stephen Weil, Marjorie Halpin, Michael Ames, Elaine Gurian, Eilean Hooper-Greenhill, Peter van Mensch, René Rivard, Tomislav Sola, Patrick Boylan and Martin Segger, to name only a few that have influenced me, we have witnessed more than four decades of reflection and examination that has repeatedly challenged older notions of museums and related cultural heritage endeavours and their study. For an example of considerations of progressive notions and impacts on professional education see the work of Amareswar Galla *Heritage Curricula and Cultural Diversity (* Canberra: Office of Multicultural Affairs Department of Prime Minister and Cabinet: Australian Government Publishing Service, 1993) and L. Teather Lynne Teather, ""Transforming Museum Studies: Educating Museologists for Cultural Diversity", paper presented at ICTOP- ICOM Barcelona 2001 and available on the ICTOP website.

consider diverse origins points and cultural behaviours/philosophies of saving and showing varieties of forms of culture and heritage.

Our attempts to mark competencies and areas of knowledge should also not be misread as attempting to codify the field. The work of articulating competencies – taken up by ICTOP for one – must be one that evolves and changes according to the country, time and enterprise. They are of course markers for pay, status, and comparisons but I would use them with some caution. The field of study is changing so rapidly that attempts to capture the knowledge and competencies should be developed within a flexible framework that can adjust to situations and specifics- they should be used with in a cycle of ongoing review. And as one who has worked with competencies, I believe they fundamentally mean little without corresponding notions of the larger epistemological subjects of the field of research or education, and how these operate within particular and contingent situations. A preoccupation with competencies also feeds into academic judgements that cultural work is practical – I suppose like electricians – and has no place within universities. Or that a museum studies/museology degree is not essential to a position. I have been surprised at how many of my colleagues at the University have presumed that museum studies was about training students in particular skill sets, and not a viable academic field. This a view usually held without knowledge of our curriculum or epistemologies or any understanding that the University has within its history and current members Faculties of professions: medicine, law, dentistry, nursing, engineering, architecture, to name a few. The view is also held by many museum professionals, who shun museum studies or museology or heritage studies. But are we contributing to these perceptions in the way we articulate our field of study?

Can a competencies based approach ever reflect the knowledge and conceptual ideas that drive the academic underpinnings of the study of museums and heritage? Until we address this question, ICTOP's work will have little relevance for the design of syllabi/curriculum by Universities. This work lays out some of the professional issues underlying and the role for critical reflexive professionalism which can bridge theory and practice, competencies and epistemological knowledge. Then it moves to address some of the territories where critical discussion is at work that would extend the curriculum

discussions of ICTOP, while pointing to some new and inspiring developments in museological.

Critical Reflexive Practice

So I want to problematize attempts to crystallize a fixed curriculum for museum studies/museology in two ways. First I refer to the idea of critical reflexive practice that I have previously articulated at ICTOP 2007 in Vienna. In this approach building on earlier work of Donald Schön, I attempted to offer a way of navigating between the "dysfunctional divide" of practitioners and theorists particularly those in professional schools, and to help get over belief that only scientifically formed disciplines are worthy of the term academic.[6] Recently some have reformed the notion of "reflexive practice" to add in "critical" to represent a wish to embrace a deeper critique or questioning that pursues an "unsettling," i.e., insecurity, regarding the basic assumptions, discourse, and practices used in describing reality." [7] The result – "critical reflexivity" – is what I believe a number of us have attempted to use in our classroom pedagogy. This approach attempts to address the problem of integrating balances theory and practice into our pedagogy[8] and can support us at a time when the

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[6] Donald Schön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic Books, 1983).

[7] M. Pollner, "Left of ethnomethodology: The rise and decline of radical reflexivity," *American Sociological Review* 56 (1991): 370, as cited in Ann Cunliffe, "On Becoming A Critically Reflexive Practitioner," Journal of Management Education 28 (4) (August 2004): 407.

[8] Freire and others such as Goffman were positing the arguments of social constructivism, which assumes that we construct our social worlds and sense of self in our daily interactions and conversations, whether conscious or unconscious, and focuses on subjective, multiple, contradictory, contested constructed actualities and all the dilemmas within them. .The work of Henry Giroux, Roger Simon, bel hooks and Peter MacLaren and others in education, took Freire another direction in which he attempted to encourage learners to question and challenge systems and power relationships, aiming for critical consciousness. Ira Shor defines critical pedagogy as "[h]abits of thought, reading, writing, and speaking which go beneath surface meaning, first impressions, dominant myths, official pronouncements, traditional clichés, received wisdom, and mere opinions, to understand the deep meaning, root causes, social context, ideology, and personal consequences of any action, event, object, process, organization, experience, text, subject matter, policy, mass media, or discourse." Ira Shore, *Empowering Education:*

conceptual bases of thinking about museum studies/museology have grown exponentially, offering a way to negotiate these theories and much more readily put into practice by professional and responsible museologists, as opposed to overwhelming them. While for many decades it could be said that museum studies/museology was predominately built on perceptions of practice– today, in English, almost the reverse that is true. Critical theory without the testing of application is also a problem in building a reforming and transformative practice because it can be so colossally negative and unrelated to the actual systems enfolding practice, or just generally off the mark.

Given the wealth of material being generated by a wide range of humanities and social science scholars for whom the museum has become a fascinating topic, along with the ongoing work of museology instructors and museum workers, museum studies/museology is a field of study almost as elusive as the notions of museums. There are two underlying assumptions of this attempt to map out the field of study: first that we need to bridge our museological worlds at present fractured, contested, and divided by language, epistemologies, and methods; and second that only by a renewed allowance of both negative and positive in the museum epistemology can we hope for discourse between museum professionals and cultural critics, preferably informed by critical thinking about the relation of theory and practice – often termed praxis.

With the workshop of the ICTOP Lisbon conference we hope we can come to the task of figuring out the way to articulate competencies to reflect our field in such a way as to reflect intellectual trends and professional necessities.[9] Here though let me map out some of the intellectual domains that underlie any curriculum revision for ICTOP and which are necessary to the work of articulating a full set of

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Critical Teaching for Social Change (Chicago: University Of Chicago Press, 1992), 129.

[9] While efforts were made both during and after our Lisbon workshop, the committee was not able to move ahead on coming up with an ICTOP restatement of curriculum guidelines. You can contact the author for the ICTOP 2008 draft by Lois Irvine and her suggested revisions meant to stimulate comment.

comprehensive, professional, relevant, and emerging knowledge and skill competencies.

2. Museum and Cultural Heritage Borderlands

The first point to note is that we have a the Tower of Babel of museum critical cultural paradigms to consider, from the English-speaking worlds, to European museology, further sub-divided by UK, France, Germany, Scandinavia, and those represented in the philosophical approaches of the post-Soviet countries, not to forget cultures in the process of decolonializing museums and engaging in their discourse around the world. This array of critical approaches to the multi-disciplinary field of study of museum phenomena remains a serious challenge for anyone attempting to provide a critical academic interpretation through what Welsh calls "the conceptual collage" [10] that stands for our theory and takes us to the borderlands of many disciplines, countries, and regions, working in between the understandings possible in a wealth of different articulations of museological premises."

Here I work from the notion of "borderlands," that space of the frontier, edge, or inbetweenness that echoes the sense of "hybridity," that space of the frontier, edge, inbetweeneness, that echoes the sense of hybridity used by cultural theorists such as Homi Bhabha.[11] Bhaba asks that it in the acceptance of "hybridity" we move to a 'Third Space of Enunciation,' to elude the politics of polarity and emerge as the others of ourselves." Museum studies, or Museology –now expanded to include Cultural Heritage studies – exists as a field of study marked by crossings of theoretical, disciplinary, methodology and practice that makes it a fluid, flexible and ever changing field but one full of possibilities as a space of cultural "enunciation" and encounter, where the large tissues of our times, such as how to live together in the world, can be powerfully engaged, where it might be most productive to rise above the polarizing arguments that repeatedly mark our discourse. It is in those borderlands, in these marginal spaces, that I believe we find the critical possibilities of museums and their study. In this I take as my model many of the

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[10] Peter Welsh, "Re-configuring museums," *Museum Management and Curatorship*, 20 (2005):103-4.
[11] Homi Bhabha, *The Location of Culture* (London: Routledge, 1994).

writers who have been working in critical pedagogy, growing out of work by Gramsci, Freire, Giroux and Simon who have been engaged in as Michael Ames told us in the Victoria ICTOP meeting of 2000, developing a "democratic theory and practice of education that respects the notion of differences as part of a common struggle to extend the quality of public life."[12]

Professional preoccupations, in my opinion, have become unsettled by the many studies that have taken up the critique of museums from a wide variety of perspectives. They require a demanding and difficult effort to find, map, and then digest and assess for possible integration into professional precepts and practices. The existence of four recent anthologies of museum studies literature indicates the problem of the proliferation of theories, writings and perspectives. [13] Each of these has an introductory chapter attempting to distil museums studies; in addition two other overviews offer some guidance to the literature of the field, Andrea Whitcomb's introductory chapters (1 and 2) Ralph Starn's article "A Historian's Brief Guide to New Museum Studies."[14] Many of these works are also awaiting reconciliation to the many more theoretical writings about museums pre-1980, especially those created for ICOM's International Committee for Museology (ICOFOM), inspired by work in Eastern Europe and Scandinavia. Few weave in an accurate or reliable sense of historical precedent within museum theory and operations.

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[12] Michael Ames, "Time to Disable the Oldest Profession?" Keynote, ICTOP 2000, Victoria, BC, Canada.

[13] Betina Messias Carbonell, *Museum Studies: An Anthology of Contexts* (Malden, MA: Blackwell Publishing 2004); Donald Prezziosi and Claire Farago, eds., *Grasping the World: The Idea of the Museum* (Aldershot: Ashgate, 2004); Gail Anderson, ed., *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift* (Walnut Creek, CA: Altamira Press, 2004); Gerard Corsane, ed., *Heritage, Museums and Galleries: An Introductory Reader* (London: Routledge, 2005), Janet Marstine, *New Museum Theory and Practice* (Oxford: Blackwell, 2005) and Sharon Macdonald (ed.), *A Companion to Museum Studies* (Oxford: Blackwell, 2006).

[14] Andrea Whitcomb, *Re-Imagining the Museum: Beyond the Mausoleum* (New York: Routledge, 2003) and Ralph Starns, "A Historian's Brief Guide to New Museum Studies," *The American Historical Review*, 110 (1) (February 2005),   online   at http://www.historycooperative.org/journals/ahr/110.1/index.html.

As we set out to think through this field of museums and their study and identify conceptual territories, we can hold our focus by returning to two questions: what museums can be in our contemporary world and how such shifts actually alter how we envision the fundamentals of our museum studies idea. Key to any curriculum and pedagogical review is the need to create a more inclusive subtle, yet complex sense of the field, balancing both "universal" and specific elements in an ethically responsible approach and grounded in clearly articulated philosophy. In some ways the problem of the academic teaching in museology has to do with poor history and limited historiography of the field of study as represented in the common texts and theoretical writings. If we change the concepts of museums and of the cultures they represent, we have essentially changed the fundamental premises of the field of study, though no more than in the history and philosophy of museums in society.

a) Cultural Studies Meets Museum Studies

Now I would like to review the various schools of museum critical theory floating around us, while harkening back to existing issues covered in museum scholarship. Much of contemporary cultural studies critique views the museum as emblematic of modernity, sometimes named "the post-museum," in contemporary theoretical treatments. Their tone, as Andrea Witcomb has identified so clearly, has most often been disapproving, characterizing the museum as a negative place, the inculcation of bourgeois civic ideology underpinning the new nation-state and/or dominant class, gender, and race positions of hegemony.[15] Many museological critiques today look at museum development in terms of cultural production and power relationships – for example, those that focus on representation of nationality or other locations of political identity formation such as state, city, or another specifically defined area. [16]

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[15] The following argument works from Andrea Witcomb's treatment in *Re-Imagining the Museum: Beyond the Mausoleum* (London: Routledge, 2003), Introduction and Chapter 1, to which I have added other perspectives.

[16] Benedict Anderson, Imagined *Communities: Reflections on the Origin and Spread of Nationalism*, rev. ed. (London: Verso, 1991). Others that look to the nationalist frame of museums are: Eric Hobsbawm and Terrence Ranger, eds., *The Invention of Tradition* (Cambridge: Cambridge University Press, 1992); Ivan Karp, Steven D. Lavine and Christine Kreamer, eds., *Museums and Communities: The Politics of Public Culture* (Washington: Smithsonian Institution Press, 1992); Lyn Spillman, *Nation and Commemoration: Creating National Identities in the United States and Australia* (New York: Cambridge University Press, 1997); Flora E. Kaplan, *Museums*

Museums, as Benedict Anderson has claimed, are "profoundly political" cultural locations because their narratives, as revealed through their exhibits, show how colonial states and emerging nations defined themselves, their relationships with citizens, and their national identities. [17] If not the nation state, then critics look to power relations from one of a number of oppositional perspectives: imperial centres and colonial peripheries, bourgeoisie and working class, men and women, or public and private spheres. [18]

There already exists, however, a critical tradition for museology. One type of work, from Timon of Philus in Alexandria[19], to Quatremère de Quincy (1755-1849) in France, sees no redemption possible for the museum. De Quincy proposed that museums acted like mausoleums, deadening the meaning of objects. Nineteenth century critics such as Nietzsche, twentieth century artists, the Futurist Antonio Marinetti, and Dada and Surrealists, as well as Marxist theorists such as Theodor Adorno, continued the disapproving summary. Current critics Jean Baudrillard (1983) and Douglas Crimp[20] (1995) follow in the same vein. Crimp names the museum an "institution of confinement." The work continues with authors such as Daniel Sherman and Irit

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and the Making of Ourselves: The Role of Objects in National Identity (London: Leicester University Press, 1994); Carol Duncan, 'The Art Museum as Ritual,' in Civilizing Rituals: Inside Public Art Museums (London; New York: Routledge, 1995) : 7-20,;and David Boswell and Jessica Evans, ed.,   Representing the Nation: A Reader: Histories Heritage and Museums (London: Routledge, 1999).

[17] Benedict Anderson, Imagined Communities.

[18] Andrea Whitcomb gives us examples of those who emphasize colonial versus outpost culture (according to Witcomb) are Mieke Bal, "Telling, showing, showing off," in Critical Inquiry 18 (Spring 1992): 594; Nelia Dias, "The Visibility of Difference: Nineteenth-century French anthropological collections," in Sharon Macdonald, ed., The Politics of Display: Museums, Science, Culture (London and New York: Routledge, 1998); Brian Durrans, "The Future of the Other: Changing Cultures on Display in Ethnographic Museums," in The Museum Time Machine: Putting Cultures on Display (London: Routledge, 1988) : 144-169; T. L. Teslow, "Reifying Race: Science and Art in Races of Mankind at the Field Museum of Natural History," in Sharon Macdonald, ed., The Politics of Display: Museum, Science, Culture (London: Routledge, 1998) : 53-76.

[19] Edward A. Parsons, The Alexandrian Library (London, 1952), p. 168: See also E.N. Forster, Alexandria: A History and a Guide (1938), p. 26; F.H. Taylor, A Taste of Angels, p. 8; D. Murray, Museums, p. 7.

[20] Douglas Crimp, On the Museum's Ruins (Cambridge: MIT Press, 1995).

Rogoff, Tony Bennett, and Eilean Hooper-Greenhill,[21] who focus on power and how it is deployed in museums, examining the representational and discursive practices of museums within governmental or disciplinary constraints, aided by Foucault. Such approaches share the assumption that museums construct ways of understanding or modes of meaning or "knowing" via their systems of collecting and showing, which can be unpacked in hindsight. Thus, Timothy Luke sees the growing emphasis on entertainment as having "carceral implications that suggest a practice of containment and confinement."[22] Using a different premise, Carol Duncan and Alan Wallach combine Marxism and Victor Turner's work on ritual and critical art history. Challenging the usual celebratory works on museums, they zero in on the way art museums – whether the Louvre or the Museum of Modern Art in New York – sacralize art work into high art museums, zero in on the way art museums – whether the Louvre or the Museum of Modern Art in New York – sacralize art work into high art. [23]

The tendency of much of this "critical chorus"[24]–Welsh's term – is to generalize from the art museum to all museums, taking a stance against modernity as static and traditional and, of course, representative of dominant elite.[25] Whether Marxist or post-modern, many of these analyses are narrow in definition of culture and the museum, ahistorical and reductionist, and are exceedingly uncomfortable with the historical facts of the museum world, missing

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[21] Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (London: Routledge, 1995); Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge* (London: Routledge, 1992); Irit Rogoff and Daniel Sherman, *Museum Culture: Histories, Theories, Spectacles* (Minnesota: University of Minnesota Press, 1994).

[22] Timothy W. Luke, *Museum Politics: Power Plays at the Exhibition* (Minneapolis, Minn. and London, 2002), 4.

[23] Carol Duncan and Allan Wallach co-authored both, "The Museum of Modern Art as Late Capitalist Ritual," *Marxist Perspectives* (1978): 28-51 and, "The Universal Survey Museum" *Art History* 3 (4) (December 1980): 448-469 with Duncan's *Civilizing Rituals*, previously mentioned.

[24] Peter Welsh, "Re-configuring museums," *Museum Management and Curatorship* 20 (2005), p. 103.

[25] Cesar Graňa, "The Art Museum and Its Public," *The Museum World: Arts Yearbook* 9 (New York: Art Digest, 1967), 70-74.

the random quality of events at the root of the pervasiveness of the cultural apparatus, to invoke Antonio Gramsci. Failure of such work in a more expansive history of museums, one that acknowledges and situates their critical work, is based on a sense that there has been no critical work before their own writing. So Peter Vergo can mark his 1989 as the beginning of "New Museology," although we have a long tradition of museum scholarship, including the work of "Nouvelle Museologie" in France in the 1970s. [26] So too works that claim a new paradigm, re-imagining, reforming, or redoing the museum now dominate museum discourse; what is not clear is if they have a parallel in actual museum conceptual or institutional reform; for as Alan Wallach has written, "Revisionism has transformed art history but not museums." [27]

We can also look at the current cultural studies scholarship through methods as well as assumptions. Andrea Witcomb and Sharon Macdonald's work has provided an extremely helpful synopsis of two types of critical museum assessment, which I would like to extend.[28] Again a caution as I am speaking mainly of writings in English. The semiotic methodology "reads" displays or other museum manifestations (collections, buildings, programs) as text that constructs meanings – as read by the lone critic – which are assumed to be inherent, set and then criticized. The limitations of these linguistically-based semiotics approaches, other than that they may miss unique communicative elements that go beyond textual methods, are that they miss the "competing agendas involved in exhibition-making," the "messiness of the process itself, and the interpretive agency of visitors," let alone all of the processes that are behind the creation of museums or indeed the getting and caring for of their collections or items of significance. [29] In other words, they present a limited explanation of the museum's cultural production processes.

Whichever critical approach we choose, I think it important to acknowledge that the constant need for a discourse of museological

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[26] Peter Vergo, *The New Museology* (Reaktion Books, 1989).

[27] Alan Wallach, *Exhibiting Contradictions: Essays on the Art Museum in the United States* (Amherst: University of Massachusetts, 1998): Chapter 8, Part II, 118, 123.

[28] Andrea Witcomb, *Re-Imagining the Museum: Beyond the Mausoleum* (London: Routledge, 2003), 11-12, 15-18.

[29] Sharon Macdonald, "Introduction" (1996), 5.

rebirth suggests the resistance of museums to fundamental change. How can we explain this?

b) Definitional Dilemmas

One way that a critically reflexive approach would help us craft a response to such fundamental and consistent criticism is to complicate our notions of museums and the lens through which they view them, rather than weighing in one definition or another.[30] Ivan Karp offers us the statement that museums are surprisingly "protean organizations" with "different and often multiple mandates and complex and contradictory goals," conjuring up a variety of metaphors: "temples of civilizations, sites for the creation of citizens, forums for debate, settings for cultural interchange and negotiation of values, engines of economic renewal and revenue generation, imposed colonialist enterprises, havens of elitist distinction and discrimination, and places of empowerment and recognition." Stephen Weil's enormous contribution to the field was to calm the complexities of museum definitions by promoting a view based on their purposes, and later outcomes. Karp takes up a different lens from many critics to view the museum in relation to its place in "public culture." He say, "Wherever they are found and whatever their specific histories, museums are defined – and define themselves – in relation to other cultural, civic, and community organizations, whether they be art galleries, schools, fiestas, fairs, expositions, department stores, or theme parks as well involved with various media." Karp here parallel's other authors such as Tony Bennett and Kirshenblatt Gimblett who have attempted to expand museum definitions into exhibition and/or expositionary complexes, and inclusive of broader heritage containers, with tangible and intangible dimensions. Others widening from museum to heritage studies are Gerard Corsane, Amareswar Galla, and Peter van Mensch, but are in the tradition of Tomaslav Sola's work over a decade ago.[31] Their work leads me to

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[30] Andreas Huyssen, *Twilight Memories: Marking Time in a Culture of Amnesia* (NY: Routledge, 1995), 15.

[31] Gerard Corsane, "Introduction," Gerard Corsane, ed., *Heritage, Museums and Galleries: An Introductory Reader* (London: Routledge, 2005); Amareswar Galla, "Culture and Heritage in Development: Ha Long Ecomuseum, a Case Study from Vietnam," *Humanities Research* IX (1) (2002.) Online at http://www.anu.edu.au/HRC/publications/hr/issue1_2002/article07.htm; Peter van Mensch, "Museology and Management: enemies or friends? Current tendencies in theoretical Museology and museum management in

suggest that the concept of the museological or cultural heritage phenomena, like that of museological phenomena, has more potential to embrace the varieties of museums and sister forms of culture and heritage production in the present, and indeed the past.

Two graphics give us a view of how the frame for museums is being widened. The first by Gala addresses the world of cultural heritage resources against which the museums complex can be projected.

Peter van Mensch has used another graphics for his teaching and writing, that shows sister cultural heritage phenomena, and the range of processes they represent, but challenges us to ask whether this is the definition of "Museums" we wish to accept or whether all of the sections represent "museological phenomena." The critical question becomes what happens to curriculum when we expand the framework we are using? Can a course or curriculum or a set of competencies or job descriptions, still hang together or do they fragment much as the different interests have within the field?

Europe."   www.icom-portugal.org/multimedia/File/V%20Jornadas/rwa_publ_pvm_2004_1.pdf For Sola see, *Essay on Museums and Their Theory* (Helsinki:Museoliitto, Finnish Association of Museums,1997), or his article Museums and Curatorship: the Role of Theory" in *The Museums Profession*, Gaynor Kavanagh ed. (Leicester: Leicester University Press, 1991).
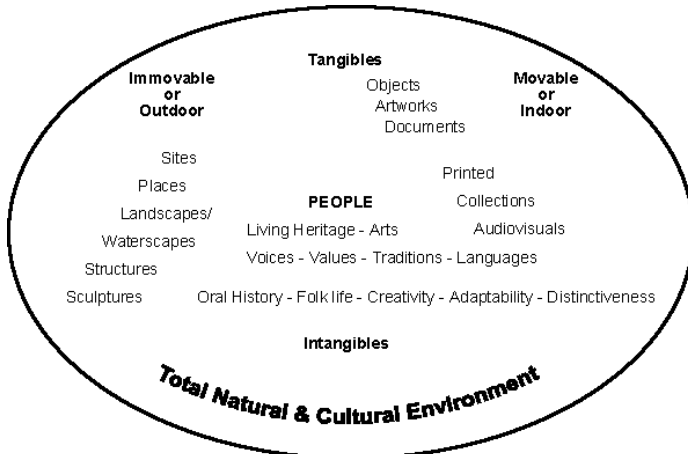
Figure 1 A. Galla and P. Yu. Holistic Representation of Cultural and Heritage Resources. [32]

With this go other questions with a long tradition of discourse in Museology. Two related notions take us to the definition of museums and related phenomena, and to the balance of object and ideas, approached from intrinsic or extrinsic points of view. Of course for a historian the debates about extending professionally constructed definitions created in the last thirty years can benefit from revisiting the origin of museums, seen cross-culturally and across time and acknowledging that what we believed to be a formal definition was of course a post-War professionalizing process, never stable, ever shifting, a fact that could be seen as a strength. As Francis Henry Taylor wrote in 1945 in *Babel's Tower: The Dilemma of the Modern Museum*, "Each generation has been

obliged to interpret this vague word 'museum' according to the social requirements of the day."[33]

So each culture, each social group, has a version of museum and cultural heritage, both historically and contemporarily, waiting to be

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[32] From graphic by A.Galla & P. Yu, in Amareswar Galla, "Culture and Heritage in Development: Ha Long Ecomuseum, a Case Study From Vietnam," *Humanities Research* IX (1) (2002.) Online at http://www.anu.edu.au/HRC/publications/hr/issue1_2002/article07.htm

[33] Francis Henry Taylor, *Babel's Tower: The Dilemma of the Modern Museum* (New York, 1945), 39.

acknowledged without our approaches. The museum complex of a range of cultural heritage phenomena is to be recovered in the past at the same time as we extend them in the present. Traditional notions of large, national museums need to be complicated by the range of saving and showing occurrences of cultural performance as Christina Kreps has shown us in *Liberating Culture: Cross-Cultural Perspectives on Museums, Curation, and Heritage Preservation.*[34]

c) From Object to Materiality

The other point essential to museum discussions is the definition of "object" and its status in a world of an expanded museum complex. Another emphasis, in the critical studies following Susan Pearce and others, focus on collecting, which 'functions to fictionalize our existence;' therefore individual or group collector's rationales, like narratives, can be studied. They prove 'to be not a reflection of the nature of things, but a social construct in which apparent sense is created from a range of possibilities and discontinuities.'[35] For comfort, curiosity, status or

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[34] Christina Kreps, *Liberating Culture: Cross-Cultural Perspectives on Museums, Curation, and Heritage Preservation* (London: Routledge, 2003).
[35] Susan M. Pearce, *Museums, Objects and Collections* (Leicester: Leicester University Press, 1992), 48-55.
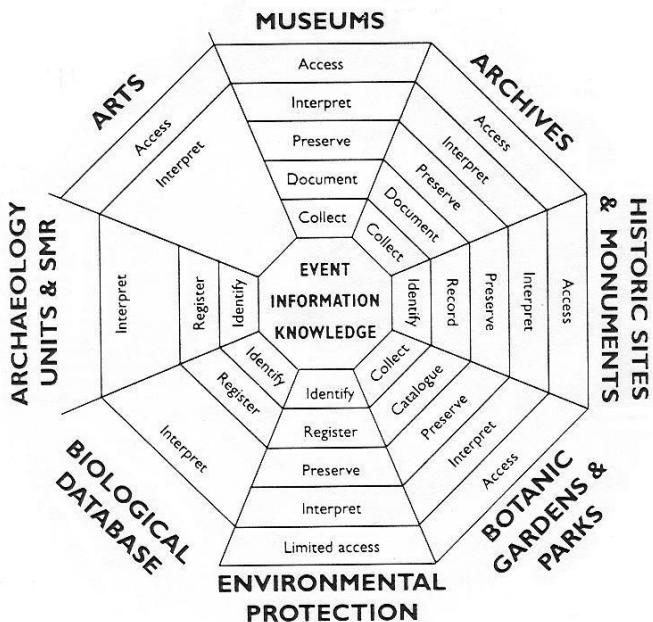
**Figure 2 Museums and Related Endeavours.
Peter Van Mensch**[36]

reassurance, to mark personal or group place, status or refinement, many theories of collecting have been articulated. One problem though is that the history of collecting is allowed to stand in for the history of museums; depending on your definition, they are not synonymous.

Some authors, such as Hilda Hein, have declared the end of the object, "real meaning and value", replaced by "waves of interpretation,

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[36] Graphic in Peter van Mensch, "Museology and Management: enemies or friends? Current tendencies in theoretical Museology and museum management in Europe." www.icom-portugal.org/multimedia/File/V%20Jornadas/rwa_publ_pvm_2004_1.pdf

affect, and experience."[37]   Certainly the emphasis on objects as semiotic systems takes away from their weight as material evidence, turned into "discursive objects," with changing meanings. Perspectives of museums as information systems continue the dematerializing process: Deirdre Stam invokes the "'information base" underlying museums missions and functions, "The full complex of data supporting institutional activities ranging from the pragmatics of acquisition to the abstractions of interpretive display."[38] Slightly smacking of technological determinism, this approach I feel can never be comprehensive enough for museums. Many of us have added to this in our efforts to complicate ideas of museums so that they shift from the object-centric- to people-centric and a more inclusive approach.[39]

But it is too soon to declare the death of the object! For one thing, the work of material history and culture has brought an emphasis to the layered meanings of objects, from their physical material to interpretative understandings. For another the link between museums, objects and authenticity contributes to a sense of their power as holding place of highly valued human expression, in the making, selecting, and veneration of these things. Julian Spalding has argued for the 'poetic museum', the potential of objects as the embodiment of ideas, capable of much more rich display in relation to range of issues.[40] At the same time, much of this critique has yet to penetrate museum establishments at work in their traditional roles. Further in works such as that of James Cuno's *Whose Muse?*, and the implications of arguments around the "Universal Museum Declaration" have reminded us of the power that objects, whether termed art work or specimens, within cultural approaches. Steve Asthma has recovered the fascination of "stuff" which comprises museums, while Julian

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[37] Hilda S. Hein, *The Museum in Transition: A Philosophical Perspective* (Washington, DC: Smithsonian Institution Press, 2001).

[38] Deirdre Stam, "The Informed Muse: The Implications of 'New Museology' for Museum Practice," *Museum Management and Curatorship* 12(1993): 267-283.

[39] See Lynne Teather, "A Museum is a Museum or Is it?" *Museums and the Web*,   1997, http://www.archimuse.com/mw98/papers/teather/teather_paper.html

[40] Julian Spalding, *The Poetic Museum: Reviving Historic Collections*, (New York: Prestal, 2002).

Spalding has waxed poetic over the power of things.[41] History around the dialectic of object or idea also suggests that the roots of this dialectic are very deep: it is a question long argued in the museum world as evidenced in the classic debate between Benjamin Ives Gilman and George Brown Goode, that every Museology student is introduced to in the early months of their study, re-enacted in the debate between Cameron and Knetz and Wright in the late 1960s.[42] Attempts weigh in on one side or the other, most frequently missing the point, that these are notions embedded together in the museum idea.

The term "materiality" offers a possible resolution, and is somewhat suggestive of Stansky's notion of museality. Welsh defines it as "the human capacity to physically, emotionally and cognitively modify our surroundings to suit our purposes,"[43] This approach allows for the variety of cultural heritage forms implied in ICOM s wider definition of museums, which includes alternatives to objects as the unit of the museums works: including a variety of organizations focused on living beings, be the animals or living human treasures, scientific phenomena as in science centres, landscapes and immovable forms of heritage, and embracing the duality represented in all that must include tangible and intangible culture. The term can also include the physical location of the museum, essential to our understanding of how museums function as place and sets of functions. But I am also reminded here of Stansky's efforts to articulate the why of Museology, pointing to museum/musal-related phenomena as "a reflection of a specific attitude of man [sic] towards reality,"[44]"of man's projection into reality, of his appropriation of reality from the point of view of cultural and human needs, and to preserve "the representation of reality." Stransky though falls back into the collection activity and objects as of

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[41] Steven Asthma, *Stuffed Animals and Pickled Heads: The Culture and Evolution of Natural History Museums*, (Oxford: Oxford University Press, 2001); Julian Spalding, *The Poetic Museum* (New York: Prestal, 2002).

[42] Benjamin Ives Gilman, *Museum Ideals of Purpose and Method* (Cambridge, 1923) and George Brown Good, "Museum-History and Museums of History." Also, Duncan Cameron, "A Viewpoint: The Museum as a Communication System and Implications for Museum Education," *Curator* XI (March 1968): 33-40; and E.I. Knetz and A.G. Wright, "The Museum as a Communication System: An Assessment of Cameron's Viewpoint," *Curator* XIII (3 December 1970): 204-212.

[43] Peter Welsh, 105.

[44] Z.Z. Stransky, "Museology, " *Introduction to Studies* (ISSOM, Brno 1995).

focus of the study, thus showing us how difficult it is to hold the tangible and intangible notions together.

Personally I have found myself realizing something about my own museological praxis that sets the context for my thoughts today. For many years I have argued that museums are equally about objects and ideas, and most probably fundamentally about people. I have, like many of my colleagues, attempted to encourage students to look outside of conventional definitions of museums or indeed of the subject of study to the range of museological phenomena around us and in the past. Conversations with people who view culture through the lens of informatics, has sharpened my understanding that museums are both more than information, and more than objects and that the dialectical dance between them leads us to another level of understanding. The materiality and physical elements of the museum – both as objects and as collecting and exhibiting spaces and buildings – are with us, but always included questions of humans' relationships to reality, to paraphrase Stransky, and were always wrapped up in the complexities of cultural practices, involving both tangible and intangible forms, in which phenomenon are selected for marking as culturally significant – whether by an individual, group or society, and saved both in tangible and intangible forms.[45] Thus we have become more aware that the museum phenomenon also can include a variety of tangible forms, from movable to immovable, from physical to non tangible cultural expression, and we have been engaged in redressing our definitions, while issues of universal versus local cultural definitions of museums have heightened our discussions of their roles and purposes.

A fresh perspective if provided in a recent paper for ICME Peter Bjerregaard, of the Moesgard Museum, University of Aarhus, Denmark, using the idea of objects and agency, has argued that "museums particular relationship to objects", "in "bounded space" actually brings the force of tangible reality to the museum's relationships to communities. Objects he argues may have had the potential to underpin epistemologies of colonization, but they also have the power today to work differently as a means of "thinking through things" and what it means to be in the world together. However, some change in the notion of our object base may

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[45] Ibid.

follow from more inclusive definitions of culture. The province of Alberta's curator emeritus of folklore for over thirty years, David Goa, has argued for building curatorial-community relationships based on the idea of communities as sources of knowledge with all diverse cultural groups, however defined. His work is multi-evidenced, based on interviews, photos, documentation, and objects, anchored by the stories co-developed. Working with cultural groups requires a flexibility of definition that honours the way they wish to mark their culture and heritage, usually weaving stories and significance sometimes around objects, sometimes around a story, and always about the meanings of their lives.

d) Museums: Visual Production and Reception

Another approach in critical cultural studies looks to the ways in which museums create systems of meaning through their physical presence, from their displays to their buildings. Museology already has an important body of work that looks to how museums handle the collecting and representation of the other, or the politics of representation and difference. Michael Ames, Anthony Shelton, Ruth Philips, Ivan Karp, Steve Lavine, and Moira Simpson[46] are among many who have approached the subject. Karp and Lavine produced two works in the 1980s that were particularly influential in this area, particularly in exploring the politics of representation and exploring new tendencies in thinking about exhibitions, such as dialogical methods. A sub-type of this approach, particularly evident in the U.S. where museums have been caught up in "culture wars," comprises an extensive set of books and articles that examine the ways museum politics play out in controversies, either treated as one or a series, as in Steven C. Dubin's, *Displays of Power: Controversy in the American Museum from the Gay to Sensation.*[47] From "Enola Gay" at the Smithsonian to "Into the

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[46] Michael M. Ames, *Cannibal Tours and Glass Boxes: The Anthropology of Museums* (Vancouver: UBC Press, 1992); Ruth Philips and Elizabeth Johnson, "Negotiating New Relationships: Canadian Museums, First Nations, and Cultural Property" in Politics *and the Past: on Repairing Historical Injustices*, John Torpey ed. (Lanham, MD [etc.]: Rowman & Littlefield, 2003); Anthony Shelton, "Museums; and Anthropologies: Practices and Narratives," in Sharon MacDonald ed. *A Companion to Museum Studies* (Oxford: Blackwell, 2006): 64-80.

[47] Steven C. Dubin., *Displays of Power: Controversy in the American Museum from the Gay to Sensation* (New York, 1999). See Kai Bird and Lawrence Lifschultz, eds., *Hiroshima's Shadow: Writings on the Denial of History and the Smithsonian Controversy* (Stony Creek, Conn., 1998); and for recent episodes,

Heart of Africa" at the Royal Ontario Museum (Toronto), such episodes have generated much writing and some insight. [48]

Critical cultural studies takes another approach, conceiving of "exhibitionary narratives" of "place," conditioned by the genre of visually ordered space that must include exhibition, building, and physical placement. "Exhibitionary" means the modes of display or the visual and spatial organizing methods of presenting "real" things and places. What Tony Bennett names a "narrative machine or performance," enacts and displays historical and cultural stories – which must of course include natural history – centred on the visitors and their participation, which he argues had their formation in nineteenth century professional museum rhetoric. There, display was driven by the idea of arrangement, with how to put "real things" into spatially ordered systems of meaning, sometimes taxonomical, other times historical, decorative, or even in the dreaded miscellaneous assortment, to organize what the eye and the mind could absorb. The modes of display were directed at shaping visitors' knowledge, self-understandings, memories, and collective aspirations, aimed at the ethical, pedagogic, and aesthetic enculturation of its citizens, all enhanced by the social control created by visitors watching other visitors.

The impacts of these critical discussions have been considerable in that museums and communities are working to develop different models of power-sharing with indigenous and cultural communities. While some museums have retreated, others are looking to exhibit in different ways, moving to contemporary topics, such as the Museum of World Cultures' (Gothenburg, Sweden) "Aids in the Age of Globalization," displayed with active new media and mostly without typical objects. Collaborative approaches, such as that pioneered by the Museum of Anthropology at UBC Vancouver, the National Museum of the American Indian, and

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"The New Enola Gay Controversy—Pro and Con," History News Network, November 17, 2003. http://hnn.us/articles/1807.html; and Richard H. Kohn, "History at Risk: The Case of the Enola Gay," in Edward T. Linenthal and Tom Engelhardt, eds., *History Wars: The Enola Gay and Other Battles for the American Past* (New York, 1996), 142, 169.

[48] See Shelly Butler, *Contested Representations: Revisiting Into the Heart of Africa*, (Gordon and Breach Publications, 1999) and Carol Tator, Frances Henry, and Winston Mattis, *Challenging Racism in the Arts: Case Studies of Controversy and Conflict* (Toronto: University of Toronto Press, 1998).

"African Voices" at National Museum of National History in Washington offer new models of power negotiating. Community museology may be one direction.[49] But so far, we have yet to work out the full range of participatory approaches possible, or the extent to which what Peter Davis and Gerard Corsane name "in reach" might reverse the boundaries of power. With the word "inreach" an attempt is made to reverse the power equation and to envision the museum being influenced by or being part of the surrounding communities or cultural worlds rather than the traditional notion of "outreach" to take the museum and its values out to publics. Community Museology – a term being used by van Mensch, Corsane and Davis – may be one direction.[50]

e) Post-colonial Insights or Cultural Pluralism

Does the world of post-colonial theory aid our complex task? As a settler society – one established by Europeans on non-European soil – early Canadians, like Australians, had a different relationship to cultural development than did colonial expansions into Africa, India, or other locations. Authors such as Sherene Razack and others voicing the perspectives of First Nations and "visible minorities" in Canada address the concept of the "settler" society – whereby a distant imperial power and a local settler society displace indigenous peoples, at the same time building a continuing mythological belief that white people came first and developed the land while aboriginal peoples were dead or dying, or being assimilated.[51] In these locations, museums are formed early on in colonial history, presuming an empty terrain, *terra nullius*, land with no previous

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[49] Michael Ames, *Cannibal Tours and Glass Boxes: The Anthropology of Museums* (Vancouver: UBC Press, 1992); Ruth Philips and Elizabeth Johnson, "Negotiating New Relationships: Canadian Museums, First Nations, and Cultural Property" in Politics *and the Past: on Repairing Historical Injustices*; John Torpey ed. (Lanham, MD [etc.].

[50] Peter van Mensch, "Magpies on Mount Helicon," A Paper presented at the joint meeting of ICOFOM and MINOM during the General Conference of ICOM at Stavanger, July 4th, 1995. Published in: M.Schärer ed., *Museum and Community*. ICOFOM Study Series 25 (Stavanger 1995), 133-138.

[51] Sherene Razack, *Space and the Law: Unmapping a White Settler Society* (Toronto: Between the Lines, 2002); and *Looking White People in the Eye: Gender, Race, and Culture in Courtrooms and Classrooms* (Toronto: University of Toronto Press, 1998).

history of indigenous people or settlement.[52]   The surveying, mapping, inventorying, and expanding settlement across the land were supported by natural science activities such as international expositions and museum collections. All operated as systems of control for the benefit of the "settlers" and, more often, the distant imperial power. Indeed, the term "settler" society takes on dramatic connotations for museums in a city like modern-day Toronto, claimed "the world's most diverse city" in ROM marketing. Indicators reveal that the same dynamics of immigration are occurring in many cities of the world. Cultural structures and messages emanating from museums created at the apogee of a "settler society" in colonial and modern modes have to be seriously reconsidered in light of the cultural civic life of a plural population of transnational character.[53] The presence of the Royal Ontario Museum, one of the oldest museums in the country, with roots going back to 1830, can not in its current form claim cultural stewardship for a majority population whose culturally hybrid identities are a blend of "home" – often former "exotic" lands, since they or their ancestors immigrated for safe haven or economic opportunity – and Canadian experience, often as second, third or more generation citizens. In fact, given Toronto's – indeed Canada's – new reality, it is difficult to understand how so little has yet been done to rebalance the cultural representation record, despite work by cultural agencies such as the Multicultural History Society of Ontario.

f) Expanding Ideas of Publics and Participation: The Visitor and Beyond

Some of this critical work is written seemingly unaware of two other powerful processes that have been working to disrupt normalized museum practice. Museum learning and visitor theory over the last at least forty years has led to the need to consider the complexity of the museum communication system, not as one-way, but at least two-way, in which the visitor/public is involved in the construction of meaning, leading us to conceptualize different visitors and publics, and now communities.

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[52] Hannah Lewi, "Exhibiting Antipodean Narratives: Tracing the Perth Museum Site," in *The Architecture of the Museum: Symbolic Structures, Urban Contexts*; Michaela Giebelhausen, ed., (Manchester: Manchester University Press, 2003), 54-74.

[53] The 2001 census reveals an increasingly multicultural and plural Canadian society. Toronto, recently called the "economic engine of Canada" by the City of Toronto Cultural Plan, records visible minorities as 43% of its population (1,051,125 people), up from 37 per cent (882,330) in 1996.

Museums have for decades attempted to permeate the four walls of the museums, to extend the physical reach of the museum by means of outreach programs, circulating exhibits, school kits, buses and trains, and satellite museums – to open museums and access galleries that bring the communities into the four walls. But is this enough? What happens when the locus of the museum is placed in a broader location of civic space? Whether in the work of collaboration and partnership with indigenous communities or with cultural and local communities museums, however defined, have been going beyond old outreach models of their work to invite a kind of participatory museology. [54] Through community arts and heritage projects, attempts have been made to locate cultural museum performance in the community and, on occasion, place it within mainstream museums. Such attempts may have been one time only or unsustainable in many cases, in many cases they have not even been recorded, but they exist as our reform inheritance. There are also instances when culturally specific museums have taken on their own cultural production as in the case of the First Nations museums in Canada, aboriginal-run centres in Australia, and the hundreds of community-based ethno-cultural museums, in both countries, such as the African Museum planned for Toronto; however, it can also be argued that such museums run the risk of falling into celebratory stereotypes as quickly as "mainstream" museums.

Museum learning and theory around how museums engage publics is also shifting. Visitor studies and analyses of learning over the last at least forty years has led to the need to consider the complexity of the museum communication system, not as one-way, but at least two-way, in which the visitor/public is involved in the construction of meaning. This, in turn, has led us to conceptualize different visitors and publics, and communities. But recent scholarship has expanded the notion of museums and publics, inviting questions of personal and social identity, memorization and meaning, and civic engagement. The ideas of constructivism have been brought to the museum by theorists like George Hein, John Falk, and Lynn Dierking, but are now extended to social constructivism and critical

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[54] This is a term that I have used for example in L.Teather, "A Museum is a Museum or is it?" A Paper Presented at Museums and the Web 1998 and parallels use in the fields of community development and user-based design.

pedagogy, taking on a more philosophical and systemic view of how publics are engaged.[55]

Others have borrowed from some of the cultural theorists to re-examine the social location of museums' relations to their publics. Thus, Cheryl Mezaros opens up a larger interpretive frame to look at the origin of knowledge, "where it comes from, and how it shapes individuals' thoughts, feelings, and actions." She points to Castoriadis' concept of the "social imaginary," the stage on which the fabric of our lives appears, which" we shape and which is shaping us." Thus she repositions "interpretive authority" away from individual meaning-making, in the midst of the encounter of "the social and the self, the individual and cultural knowledge."[56]

g) Lost in Translation:

But of course thus far, I, like Whitcomb and many others, summarize only some of the works in English that are based in the UK, US or Australia. Missed are many of the works in English produced from other countries like Canada, New Zealand or South Africa. While writers in English seldom reference French or German work, and so on. Even in English, missed are the worlds of museology represented in the work of the former Eastern European theorists such as Z.Z. Stransky in Brno, Maroevic in Croatia, Tomaslav Sola also in Croatia, and the work of ICOM's ICOFOM, well represented in the work of Vinos Sofka in 1975, and in 1989 by Peter van Mensch.[57] Even in this work, though the shifting of

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[55] For example, Doug Worts and Kris Morrissey invoke the words of Neil Postman who states that museums express a need to answer the question of "What it means to be human?", pointing museums' role as "'a place of the muses', which is first and foremost a creative psychic space with the experience of individuals;" museums then "facilitate an individual's experience of the muses" – not deliver it." Doug Worts and Kris Morrissey, "Technology, Communication and Public Programming: Going Where Museums Have Rarely Gone," *AAM Sourcebook*, 175-179.

[56] Cheryl Meszaros, "Interpretation in the Reign of 'Whatever,'" *Muse* (January/February 2007), pp. 19.

[57] Key works are Vinos Sofka, "Methodology of Museology and Professional Training," in *ICOFOM Study series* (1983), Ivo Maroevic, *Introduction to Museology* (Munich 1998), Thomas Šola, *Essays on Museums and their Theory* (Helsinki: FMA, 1997), Peter van Mensch, (1989): *Professionalising the Muses. The Museum Profession in Motion* (Amsterdam, 1989), and *Towards a methodology of Museology*, Ph.D. Thesis. (Zagrab, 1992, and the

museum territories shakes the assumptions of "materiality" and "museality" considerably. In addition to just being absent from the English cultural studies discourse, one of the problems that I believe existed within the traditional articulation of European Museology – though not necessarily in museum practice – is the tendency to forget the public, be they visitors, non-visitors, stakeholders or other players, in the defining of museums within the public sphere. This has changed substantially, and further articulated by individuals such as van Mensch, André Gob, and Françoise Matrissse,[58] but it still is raised as an unfortunate stereotype of European museum practice, and often reiterated. We still though are too ignorant of the way museology/heritage is being articulated in other worlds and cultures? One would think that the Web with Web 2.0, wikis and translation software might allow for a fresh approach to this problem.

3. Towards Museological Possibilities

In the midst of all of these critical analyses of how the museum is implicated in projects of modernity and colonialism, racism and gender politics, the challenge is to find a space from which to continue to argue its reform and move positively ahead in equipping students and continuous learner in the professional discourse of the field. Can such critical approaches, as Andrea Witcomb suggests echoing other writers such as Andreas Huyssen, which picture a 'single political valence to museums,' one comprehensively negative, invoke sustainable transformations? [59] Such fundamentally critical and negative interpretations of the museum leave little room for the museum professional or governing authorities to operate from a position of reform. Witcomb has argued, it is a mistake to tie the museum to its negative past, thereby reinforcing 'a deterministic form of argument in which the museum will always stand as a symbol for domination or alternatively, arguments which call for radical change as the only way to escape the encumbrance of the past,' but which is often beyond the pragmatic necessities of museum transformation.[60]

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more recent André Gob and Noémie Drouguet. La muséologie : histoire, développement, enjeux actuels (Paris : Armand Colin, 2006).
[58] Peter van Mensch, André Gob and Noémie Drouguet. *La muséologie : histoire, développement, enjeux actuels* (Paris : Armand Colin, 2006) ; and François Matrisse, *Museum International*, Volume 50, Number 1, January-March 1998, pp. 25-30., among many others.
[59] Andrea Witcomb, *Re-Imagining the Museum*, 11.
[60] Ibid. 10.

I want to point to a few more indicators of shifts in the museum ethos, especially those that point to a museology of possibility?

a) Turning to an Inclusive History

If Karp and others are correct in the expansion of the frame of analysis of museums and related phenomena in this cultural heritage complex, then there is much work ahead to looking into a new history, reflective of the variety of museum and cultural heritage phenomena now reflected in definitions, such as that of ICOM. Rather than restating traditional histories of European museums located around larger national museums (the Louvre or the British Museum), we might look to broadening our historical frame in two ways: to look to other cultures around the world, and across time, who have carried out the essence of museological expression. With the benefit of a new viewpoint created through the cross-cultural comparison of museum-like cultural behaviour through the work of Christina Kreps, we see that cultural behaviours of saving and showing occur in a range of cultures – in Nigerian shrines, or Indian Temples, in religious pilgrimages to sacred places or traditional landscapes, can open up a new understanding of European versions of museological history. That might be to attempt to be more comprehensive to look to the range of early societies, institutions such as universities and churches, and other forms of early museum-like space, while also expanding our lens to look at more popular cultural museums or museum-like places, from exhibitions, fairs, and circuses, to proprietary museums and entertainments.

At the very least, such questioning of the role of museums as places of historical construction must be applied to re-examine accepted belief systems framing the history of museums, especially those exclusively focussed on the origin point as post-1792 European modernism or outposts of colonialism, to build a more inclusive referent with cross-cultural and cross-temporal comparisons[61]

Is it also possible to balance museum history with more positive moments of reform, or of resistance to cultural dominance? In so doing, would we be able to evoke more constructive analyses that inspire self-reflection and reform by those engaged both in cultural production and its reception (who also produce meaning)? Museum history is compelling and invites a balanced re-telling, celebratory with critical.

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[61] Christina Kreps, *Liberating Culture: Cross-Cultural Perspectives on Museums, Curation, and Heritage Preservation* (London: Routledge, 2003).

b) Crossings, Contact Zones, and Public Engagement

James Clifford's notions of museums as "contact zones" in which dialogue occurs,[62] offers a metaphor of exchange that has found some resonance among authors such as Tony Bennett and Andrea Whitcomb, and others.[63] Clifford refers to an encounter he was part of at the Portland Museum of Art where Tlingit elders, museum curators, and Clifford discussed the future of Portland's Rasmussen Collection of Northwest Coast Indian artifacts. Clifford relates that although the curators had expected the elders to focus on the collection's objects, the elders engaged the objects on occasion more as memory points for telling stories, singing songs and engaging in conversation.[64] In this exchange the history of the Tlingit disrupted the usual sense of museum history and its collections and exhibition narratives to invited remembrance of the ongoing plight of the Tlingit. Such reforming encounters have been going on for some decades too in Canadian museums, as evidenced in work in institutions such as the Museum of Anthropology, University of British Columbia, the Royal British Columbia Museum, the Canadian Museum of Civilization to name only a few, and of course the First Nations run museums that have marked the museum scene since the 1970s. The question is whether Clifford's model invokes a different relationship than those already developed.

Within all of these ideas of public and civic engagement, returning to Clifford, the museum is a "contact zone" not only of the source community but of the public communities engaged in the viewing; this is a frame that can be extended to include sharing in the idea of the museum itself, through its history, governance, economic and political pedagogy. This is a radical shift from the assumption that scientific or historical truth or knowledge – as divulged by the curator/expert – drives the communicated message, received passively by visitors and communities alike. Such notions of shifting power relationships, whether in the eco- or territorial Museology, or aboriginal or First Nations communities, have been

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[62] James Clifford, Routes: *Travel and Translation in the Late Twentieth Century* (Cambridge, Mass.: Harvard University Press, 1997), 189.
[63] Adapted from Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (London: Routledge, 1992), as cited in Laura Peers and Alison Brown eds*., Museums and Source Communities*: A Routledge Reader (London: Routledge, 2003), 5.
[64] Ibid.

operating for at least twenty years and have influenced many Museology reforms in Canada, although they are not yet clearly charted.

At the same time, much of the work of recent museum development in working with 'community'[65] or with culturally-specific groups points to ways in which our relationship to the public is taking on a larger frame and at the same time inviting different ways of working. Not out-reach, not-in reach but respectful contact space of encounter.

c) Museums and Civil Society: The Expanding Ethical Discourse

There is currently at work a broadening of the terms of the political register of museums expanding the ethical, moral premises in terms of what roles museums do and can play in civil society. First I return to Karp to identify a direction of museum discourse that is moving concepts of museums into discussions of their role in civil society, public life, and social change. Working with the Rockefeller Foundation over the past seventeen years Karp, with Corinne Kratz and many other scholars, has participated in conferences and meetings touching on questions of museums and pluralism, representation questions, identity formations, and civil society, and since 2000 turning to globalization impacts on museums and cultural heritage.[66] Switching from Jurgen Habermas' problematic notion of "public sphere," they came up with "public cultures," as their guide, focussing on "how global opportunities and constraints affect the goals and practices of museums and heritage practitioners and organizations, and how well local needs are acknowledged and served in an increasingly diverse and contradictory global environments," through case studies and through theorizing ideas of "heritage."[67] In this project Karp and Kratz have come to see a number of "frictions" as museums locate between the "local" and the "global," resulting in unplanned responses or inadvertent results.

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[65] Here I point to the AAM's Museums and Community program. http://www.aam-us.org/sp/m-and-c.cfm

[66] Ivan Karp and Steven D. Lavine, eds., *Exhibiting Cultures: The Poetics and Politics of Museum Display* (Washington: Smithsonian Institution Press, 1991), and Christine Kreamer, eds., *Museums and Communities: The Politics of Public Culture* (Washington: Smithsonian Institution Press, 1992).

[67] Ivan Karp, Corrine Kratz, Lynn Szwaja and Tomaá Ybarra-Frausto et al, eds., *Museum Frictions: Public Cultures/Global Transformations* (Durham: Duke University Press, 2006).

Identifying changes in the discourses within and around museums and their multiple roles also opens up shifts in the "financial, political, and constituent community support" that have benefited some museums with increasing visitor attendance and blockbuster successes, but that threaten others' existence, "especially in poor countries on the margins."[68] "Museum frictions," they state, "incorporates the idea of the museum as a varied and often changing set of practices, processes, and interactions" and transformations. Working through the multiple directions that museums face to local people, to broader audiences and other museums and sites, these organizations now operate on local and international, if not global sense of identities, histories, and concerns."[69] As they state: "Reproduced, adapted, and transformed globally, museums are not just a place or institution but have become a portable social technology, a set of museological processes through which such statements and claims are represented, embodied, and debated." Whatever geographical space they refer to, they "can become global theatres of real consequence." But these authors are also cautious to acknowledge museums' local and specific conditions and concerns that make easy totalizing explanations of local or globalizing processes unhelpful.

One initiative to address museums' public cultural work has been the attempt to move concepts of museum access to a more proactive ground of developing a critical picture of whose cultures are contained in museums or displayed in them, as well as who visits them. This work of inclusion or recognition of the pluralism to which the museum is responsible has found its champions in the work of Richard Sandell and Jocelyn Dobbs at Leicester and has been paralleled by a remarkable cultural policy of the UK Labour government that has put money toward programs to fulfil the inclusive direction.[70] This initiative has not been without its critics, notably Josie Appleton in *Museums for the People?* and Amar Tilili, who we have

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[68] Ibid., "Introduction."

[69] Ibid.

[70] Sandell, R. ed., *Museums, Society, Inequality* (Routledge, London, 2002), Museums and the combating of social inequality: roles, responsibilities, resistance, in R. Sandell, R. (ed.) *Museums, Society, Inequality* (London: Routledge, 2002; Sandell, R., "Museums as agents of social inclusion," *Museum Management and Curatorship*, 17 (4) (1998); " Social, inclusion, the museum and the dynamics of sectoral change," in *Museum and Society* (2003): 45-62; and Sandell and Jocelyn Dodd, J*., Including Museums: Perspectives on Museums, Galleries and Social Inclusion* (Leicester: Research Centre for Museums and Galleries, 2001).

heard from today.[71] Tony Bennett has argued that the concept of inclusion does disservice to the issues of race and ethnicity and that issues of gender, indigenous peoples, and ability should not be conflated with race and ethnicity, as each has its own area of analysis and need for study.[72] With questions about how this subject can be taught within Museum Studies professional education [73]–and works such as Robert Janes' edited volume, *Looking Reality in the Eye: Museums and Social Responsibility* – the topic is expanding as a major tenet of Museology discourse and on our minds today.[74]

There is more evidence of expanding notions of museums' public work in the writing and practice of Douglas Worts and Glen Sutter and the Canadian Working Group on Museums and Sustainable Communities formed in 2000.[75] In this approach, museums are seen as crucial to the "capacity-building and action related to their role in creating a culture of sustainability." At the same time, ideas of culture's relationship to development are expanding ideas of museums into social development on the communities and international scene, while trying to work out methods of participatory or cooperative planning. We are familiar with the AAM's Museums and Community project, which attempted to put museums within the American debate about the breakdown of social capital – identified by Robert Putnam – turning to programs of museums and "civic engagement." [76] Here again though, this work should be seen within the

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[71] Josie Appleton, *Museums for The People?* (London: Institute of Ideas' new Conversation in Print, 2001).

[72] Bennett, Tony. 2000. "Differing diversities: Final report of the Council of Europe Transversal Study on the theme of cultural policy and cultural diversity." Prepared for the Cultural Diversity Council for Cultural Co-operation Culture Committee (Council of Europe, 2000).

[73] This was the topic of my ICTOP Barcelona, "Transforming Museum Studies: Educating Museologists for Cultural Diversity." Paper given to ICTOP Conference, Barcelona, 2001

[74] See also L.Teather, "Transforming the Muse: Museological Considerations for Working with Pluralism." Chapter for CMA Committee on *Museums and Cultural Diversity Book*, ed. David Goa (Ottawa: CMA).

[75] Glen C. Sutter, Glenn C. and Douglas Worts, "Negotiating a Sustainable Path: Museums and Societal Therapy," in Robert R. Janes ed., *Looking Reality in the Eye: Museums and Social Responsibility* (Michigan State University Press, 2005).

[76] Robert Putnam, *Bowling Alone: The Collapse and Revival of American Community* (New York: Simon & Schuster, 2000). For the extensive work of the

historical development of community development museology, with roots going back many decades, and championed by Georges Riviére and Hughes de Varine in the 1960sand 70s, as represented in eco- and territorial museum work in the last 40 years; there are many other precedents, and to be discussed in our conference here by Pierre Mayrand who offers us the term of alternative museology to represent this approach, or sociomuseology as used by Mario Mouthinho of here at Universidade Lusófona.[77] As culture enters the international development debate, Christina Kreps' work is a leader in thinking through issues, noting with caution the deleterious effect that international Western museologists can have in pursuing international projects when impose assumed professional notions in a situation when they lack the understanding of the cultural heritage traditions of a culture and place.[78] She proposes an appropriate museology for her work. Efforts to link sustainability and development in HaLong Bay Ecomuseum in Vietnam, facilitated by Amar Galla, show the potential of combinations of these approaches. [79] Ecomuseums though were born in a moment of Western museum development; how the notions

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American Association of Museums and Communities Project see http://www.aam-us.org/openconvers.htm and AAM. Museums and Community Initiative http://www.aam-us.org/initiatives/m&c/index.cfm. It has been influenced by work of the Centre for Livable Communities. http://www.lgc.org/center/.

[77] Hugues de Varine, A 'fragmented' museum: the Museum of Man and Industry, Le Creusot-Monceau-les-Mines, in Museum 25(4) (1973), Community Development and Ecomuseums – Huge de Varine, http://www.interactions-online.com/. For work on ecomuseums see René Rivard, *Opening Up the Museum or Toward a new museology: Ecomuseums and "Open" Museums* (Stensil, 1984,) Mayrand, P. (1986) "The new museology proclaimed," Museum (148): 200-201, Peter Davis, *Ecomuseums: A Sense of Place* (Leicester University Press, 1999). An extensive bibliography is provided by Paul Doucet for the International Committee for Nouvelle Museologie, http://72.14.205.104/search?q=cache:vEZD6OcMZlYJ:www.ecomusei.net/User/museologia/bibliografia/bibliografiaMINOM.pdf+Rene+Rivard+ecomuseum&hl=en&ct=clnk&cd=14&gl=ca and Paula Assunção dos Santos, Sociomuseology II- Museology and community development in the XXI century"Cadernos de Sociomuseologia Vol. 29, Nº 29 (2008).

[78] Christina Kreps, *Liberating Culture: Cross-Cultural Perspectives on Museums, Curation, and Heritage* Preservation (London: Routledge, 2003).

[79] ***Amareswar Galla, "Culture and Heritage in Development: Ha Long Ecomuseum, a Case Study From Vietnam,"* Humanities Research *IX (1) (2002.) Online at http://www.anu.edu.au/HRC/publications/hr/issue1_2002/article07.htm* .**

are taken up by places in other parts of the world require close examination for how a new colonization might be occurring. In this Kreps' notion of 'liberation' is useful for the museum professional who might examine their own premises of museology as they approach any culture or heritage advisory role.

d) Museums and Historical Conscience

One of the most interesting contemporary developments provoking a deep examination of the ethical and philosophical premises of museums, I believe, is current questionings of how museums cultivate "historical consciousness," or work in our public lives, especially in the face of traumatic or difficult histories that seem somehow to raise the stakes of cultural encounter. A different notion of the museum's role in representing the past is articulated by two new developments: the memorial museum movement, represented in ICOM's IC-MEMO committee, and the International Coalition for Sites of Historical Conscience. Current work by Professor Roger Simon and the author on a plan for an exhibition, "The Terrible Gift: Difficult Memories of the 20th Century,"[80] re-frames museology reform, moving from visitor learning or experience and beyond, to a much larger notion of the museum's publics, as we turn to look at societal transformation via civic engagement in facing the "terrors of history." The museum becomes a place of meeting, even encounter as Clifford has raised, where testimonial material is provided for an encounter between past persons and us, in which we acknowledge an extended model of the museum communication frame, probably as old as the museum idea. Our experience must now start from the historical person to whom we give witness using the "remnants" left for us, often passed on through generations and referring to lives lived amid the violence, death, and terror of state enforced violence. In this approach, the museum offers a point of connection with past lives and through them the events of their lives, taking us beyond our immediate experience to make themselves felt and altering the terms on which we construct an understanding of ourselves and our possible futures. Simon cites Derrida in *Archive Fever*s, referring to the archive as not "dealing with the past which already might be at our disposal or not at our disposal; but rather a question of the future, the very question of the future, of a response, of a promise, and of a

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[80] Exhibition Proposal, R. Simon and L. Teather to the Musée de la Civiilzation, Québec City, January 2007.

responsibility for tomorrow."[81] Thus, the social purpose and ethical place of the museum is interrogated to rethink the acts of the museum and the frame of our thinking as museologists, leaving us somewhere between "hope and despair," to paraphrase Simon's text, on the responsibility of memory. This is an interesting phrase that seeks to go beyond the fundamentally negative critical approaches evidenced in most theoretical cultural studies based approaches.

One question to be asked is whether these movements in museology have any parallel in what the public wants museums to be. John Falk has identified through his longitudinal studies of visitors to museums, that some of the public actually are looking for meaningful encounters and "deep conversations," to quote David Goa's work.[82] Whether museums can do this work of public dialogue and fora or work through or contend with the complications of exhibition production of difficult subjects remains to be seen.

 Seen from this view then the role of cultural workers, for our purposes is to facilitate the learner in focussing on and examining underlying assumptions, assess the consequences of these assumptions, identify and explore alternative sets of assumptions, and test the validity of assumptions through effective participation in reflective dialogue. Transformative learning involves risk and emotionally-charged processes that deepen learning and build connections and capacities to act in service to self and others. This is a transformation, though, that can apply either to our publics or indeed to professionals, and is at the heart of what we do as professional educators. But again ICTOP's work has already pointed in this direction as we address the role of museums and cultural heritage locations in society, in community and international development, in peace

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[81] Roger Simon, "The Terrible Gift: Museums and the Possibility of Hope Without Consolation," *Museum Management and Curatorship* 21 (3) (September, 2006). For more by Simon see "Museums, Civic Life, and the Educational Force of Remembrance," *Journal of Museum Education*, Volume 31, Number 2, Summer 2006, pp. 113–122, Roger Simon, *The Touch of the Past: Remembrance, Learning and Ethics* (New York: Palgrave MacMillian 2005); and *Between Hope and Despair: Pedagogy and the Remembrance of Historical Trauma* (co-edited with Sharon Rosenberg and Claudia Eppert, (Latham, Maryland: Rowman and Littlefield 2000).

[82] John Falk and Beverley Sheppard, *Thriving in the Knowledge Age: New Business Models for Museums and Other Cultural Institutions* (Altamira Press, 2006).

and reconciliation studies, as ICTOP's conference, "Towards a Museology of Reconciliation" testifies.[83] As I read through various ICTOP papers, I see a reflection of our profession as we have attempted to frame our professional education to address the deep issues of our field.

Within my cursory overview of museum studies/museology and epistemologies, I have avoided the aspect of management and change, for it would warrant another paper. I leave it to future discussions. But note with Stephen Weil's work on museum outcomes to cultural indicators, our notions of museum's roles also shift the discourse of their effectiveness.[84] Key to this discussion will be once again our ability to articulate the larger purposes of the museum or cultural heritage location and identify those who would measure their impact.

Our curriculum work can overcome concepts of theory and practice and take up a learning that is built on reflective dialogue and the ethical philosophical and transformative potential of museums, sensitive to the idea that there is *de facto* a community of learners, engaged in a "web of relationships" from the public to professionals, from museum workers to students[85]; we are engaged to some extent together in co-creating museums for the future. Thus our ambitions surely are to support students, and professional colleagues, and our publics, in a process of deep learning in which they will explore underlying assumptions, test and explore new ones, toward understanding of what it means, personally and professionally, to have museums engaged in the civic work of society.

5. Conclusion

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[83] Towards a Museology of Reconciliation, ICTOP Conference (Dubrovnik, 1998). http://www.maltwood.uvic.ca/tmr/segger.html.

[84] See Creative City Network web site and references to cultural indicators. http://creativecity.ca/cecc/research/impacts-indicators/bibliography.html.   Stephen Weil, "Beyond Big & Awesome: Outcome-Based Evaluation." *Museum News* (Nov-Dec. 2003); and Weil, Stephen and Peggy D. Rudd. (n.d.). *Perspectives on outcome evaluation for libraries and museums*, [webpage of Institute of Museum and Library Services]. Retrieved August 18, 2005, from http://www.imls.gov/pdf/pubobe.pdf..

[85] Here I take up some of the arguments made by Suzanne MacLeod in "Making Museum Studies: Training, Education, Research and Practice, *Museum Management and Curatorship* 19 (1) (2001):51- 61.

Getting back to our ICTOP conference goal of working through the issues of competencies and curriculum, in this presentation I have attempted to lay out some of the issues with which critical reflexive practice can help us grapple, and how we can do so from a premise of museological possibility. There is urgency to this work: the pressures of new fields, such as curatorial studies, public history, information studies, require a deeper articulation of museological premises of our teaching and training pedagogy. There are enormous consequences as to who will be hired to work in museums, or how existing workers will move ahead through continuing education, the nature of our profession and thus to what our museums and cultural organizations will be. Among the consequences will be the degree to which individuals will be able to claim professional status when crossing borders and working internationally. Essential to the next age will be our ability to see both the past and present of museums in terms of more nuanced depictions of the museum and wider notions of cultural heritage and their roles in society, be it modernity or post-modernity, and their possibilities in our contemporary lives. This discourse is I believe central to the history and evolution of the museum and cultural heritage organizations and how our professional education programs are formed, whether they are a doctoral thesis or a professional workshop,

Important will be our ability to take up a philosophically-driven and ethical framed discourse on the meaning of museums in the lives of people, framed within the broader social picture of culture and heritage, negotiating the cultural crossings of our interdisciplinary field. It is this critical consciousness and conscience that lies at the heart of the field of study and all of its possibilities.

Bio

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Lynne maintains active links to the museological profession functioning as tenured professor balancing academic research and teaching as a dedicated museologist and has worked with small Ontario museums, the National Museum of Canada, professional museum associations (such as the CMA, OMA, AAM, and ICOM-

ICTOP, particularly in advising on curriculum for professional development and human resource management and in delivering workshops). She has served as guest lecturer, workshop leader and conference presenter within museums and other associations and has also been involved in cultural and heritage development in Canada and advises on museum projects in Nigeria. Inn addition she has taught museum workshops in Egypt for the UNESCO Egypt/Nubia Program (1999), the Baltic Museology School (2007) and the Slovenian Museology School (2009). She holds the Ontario Museums Association Award of Merit for her professional contributions to museums in the province in Canada.