The Inclusive Museum: A Framework for Sustainable and Authentic Institutional Change
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Introduction

Issues of museum accessibility and inclusiveness have been a constant source of attention in the sector for more than twenty years. Museums, as cultural institutions whose focus is curating social learning experiences for visitors – either through artifacts and objects (i.e., "collections) or inquiry-based built environments. Much discussion in the industry has focused on inclusion in curating experiences, considering how to balance "traditional" content (reflecting dominant culture, in this case Northern European norms of child development, scientific learning, etc.) and "culturally relevant" content (reflecting non-dominant cultural narratives and worldviews). Especially in non-collecting museums, such as children's museums and science centers, museum experiences are designed around interactions and content which are meant to be universal or empirical truths, such as norms for family learning and basic principles of scientific phenomena. While these experiences are rarely explicitly framed as reflecting the history and values of dominant cultural groups, their presentation as universal or "culture-less." However, as is noted in the 2009 National Research Council report:

> In other words, there is no cultureless or neutral perspective, no more than a photograph or painting could be without perspective. Everything is cultured, including the layout of designed experiences, such as museums, and the practices associated with teaching science in school (Bell, et al, 2009, p. 214).

A challenge for many museums is how to navigate various perspectives while still preserving the identity and serving the mission of the institution (Snir, 2011) – how are non-dominant cultures and cultural knowledge given space in museums? How can culturally-relevant experiences be cultivated in an equitable way? For the purposes of this document, successful curation of culturally-relevant content and experiences is approached as an outcome of culturally competent organizational practices in museums. Through review of evidence drawn from the fields of museum and visitor studies, organizational development, and cultural competence and diversity

management, we seek to develop a comprehensive framework for museum leaders to transform individual institutions and the museum field at large in maintaining their elite status and cultivating a new image as non-elitist social and cultural spaces.

Terminology

The terms *inclusion* and *diversity* are complex; these terms are sometimes used interchangeably to connote *change*, *community*, and *ethnicity* (Roberson, 2006). By *inclusion efforts* we mean primarily the literal definition of bringing into a group, activity, or practice people who have not historically been part of the dialogue or process. We also use the term to mean the processes of social change and of addressing inequities in who museums represent.

At its broadest level, we use the term *diversity* to mean inclusion of people with different backgrounds, experiences, and perspectives. The specific groups a museum may seek to include will certainly vary and may include a range of community members such as ethnic-specific communities, people with disabilities, LGBT communities, older adults and teens.

Case Literature on Museums and Diversity

Spitz and Thom's (2003) documentation of outreach efforts at ten museums focused on broad "lessons learned," including that museums need to (1) be open to the needs and ideas of the community, (2) demystify museums and make them welcoming places, and (3) see community-based organizations as invaluable partners in "marketing" a museum's message to the target audience. The latter, in particular, requires the museum to deeply listen to community partners:

> Success lies in truly listening to what our partner organizations say about what they want and need and in the sincerity of "the ask" [from museums] for partnership. When we ask an organization to participate in the Diversity Project, we are asking them not only to visit and take part in museum programs, but also to speak openly and honestly about their

experiences when they come so that we can learn what programs attract them and what they expect from us as a civic institution. (Lessane, 2003, p. 18)

Pittman and Hirzy's (2004) analysis of the *Art Museums and Communities* initiative echoed these findings (e.g., the need to respond to visitors' needs and make them feel welcome) and emphasized the importance of developing a "visitor-centered focus," commenting that museums must move beyond simply setting goals and developing outreach programs in order to reach a deeper level of engagement. Visitors must be integrated into the museum's vision and identity, permeating all levels of the organization. In other words, the *visitor* must be the core focus.

One curator made this point by posing the following question of museums: "How do we treat our audiences as a precious commodity, as precious as a work of art, as precious as an artistic experience?" (Pittman & Hirzy, 2004, p. 4).

Organizations must integrate inclusion initiatives into their main work. Bunch (2002) pointed out that such initiatives in museums often lack consistent action, due largely to the view that since they are ancillary to the institution's core function, they are often not provided with dedicated financial and staff resources:

> One of the ways to explain the glacial pace of change [of diversity] in our cultural institutions is to realize that, despite the rhetoric, few entities see embracing diversity as central to their institutional success. It is something to aspire toward, but also something to sacrifice in tight budget times. When one has to fill the house or develop a blockbuster exhibition, this often takes precedence over issues of diversity. As long as embracing diversity is viewed as a means to reach out to an ancillary audience, rather than as being of equal value as an institution's traditional core audience, staff (and the diverse audiences) are given the message that they are important for special programs or heritage month celebrations, but once those programs are finished, the institution will return to serving its tried and true audiences. Cultural institutions that find ways to centralize the

outsider have a much greater chance of integrating diversity within their institutional mission. (Bunch, 2002, p. 1).

Thelan (2001) underscores that outreach has, in fact, been an ancillary component in many museums. In his reflections of AAM's community meetings, Thelan commented that museums still tend to relegate outreach and diversity efforts to one department or group, stating, "Representatives from several institutions [at these meetings] said that outreach or community partnerships were simply pieces of their museums' work, assigned to education or community program departments but [were] low priorities for the institution as a whole" (p. 69). The problem, of course, is that such a structure allows most staff to abdicate from taking responsibility for inclusion initiatives, placing inclusion efforts solely on the shoulders of a few staff members.

In an interview with Cooper (1998), Heumann Gurian suggested, in fact, that the most difficult obstacle to achieving inclusion in museums is not competition, design challenges, or economic downturns. Instead, she suggested that the biggest impediment to inclusion is the internal culture of museums themselves. She stated, "You have to know who you are before you can work with other cultures" (p. 1), implying that museums have not looked inward to understand their true identities.

The importance of looking first at internal core values and commitments—who the institution is and what it aspires toward—is a key aspect of developing inclusive, civically engaged institutions. The degree to which an organization has integrated diversity as an institutional value will greatly impact its success in developing successful outreach initiatives and in itself becoming inclusive. Some have argued, in fact, (Hamilton-Sperr, 1995; Museum Management Consultants, 1997; Skramstad, 1999) that museums will only truly be civically engaged when they see themselves as social agencies with civic responsibilities requiring

advocacy and activism. The ideal museum does not "do" civic engagement—it *is* civically engaged.

How does a shift of this type come about? In their discussion of organizational culture, Pittman and Hirzy (2004) suggested that museums must develop creative and flexible cultures as well as echoing others' calls to integrate community-focused work into their institution's core mission. Pittman and Hirzy stressed the need to willingly experiment with new approaches, structures, and programming. Museums must foster creativity and innovation, and in order to do this must empower staff at various levels to implement change. This is critical because it creates a safe environment that allows staff to take risks. The authors also discuss the importance of ongoing, open communication between departments and staff to facilitate the exchange of ideas and reinforce core organizational values.

Lim and Renshaw (2001) have suggested that civic engagement and inclusion require museums to consider a co-construction model, where museums work intimately with communities to shape museums' work. Authentic partnership, in fact, emerges as a critical component of community inclusion efforts. In practice, this entails thinking about how the audience—heretofore a passive entity—becomes an active agent of the community (Karp, 1992). Garibay, Gilmartin, and Schaefer's (2003) analysis of a nine-museum partnership with local communities, for example, concluded that the success of the collaboration was largely due to the mutually beneficial partnerships fostered. The focus on building relationships between community organizations, museums, and families in the project was integral to meeting the project's goals.

> This emphasis on relationship-building helped transform institutions to personalities, particularly in the case of museums. After visits from the museum educators to the parks, each museum was no longer a faceless building, but instead, was a place that families and park staff associated with people they had gotten to know through the program (and also

became places where they had shared common experiences). In the case of parks, they were no longer places across the city where educators conducted sessions. Instead, educators saw them as community centers with unique personalities and families they had gotten to know. And, in the case of parks and families, the parks became more central as places for community building. (Garibay et al., 2003, p. 7)

Sharing resources and authority does not come easily, however. It runs counter to the 20th century's professionalization of the museum field, which "by definition aims to distance professionals from amateurs, to give professionals the skills and confidence to assert expertise and control, and to view visitors as customers or students or amateurs, not as equals, or partners" (Thelan, 2001, p. 73). Perhaps, then, part of the "lessons learned" about developing authentic partnership also includes an awareness of power structures and hidden power dynamics and the importance of working consciously to move beyond the traditional organizational structures of museums.

Skramstad (1999) and Bunch (2002) also reminded us that museums must plan long term if they truly want to create significant change. They stress that efforts take at least 3 to 5 years to even begin to see results. Patience and an eye toward future impact, rather than immediate results, are yet more important "lessons learned" in developing successful inclusion efforts.

Despite this body of research on lessons learned, and the understanding of the qualities needed to develop successful outreach projects, the long-term impact of inclusion efforts is questionable. Most inclusion initiatives have remained isolated components within their institutions, and outreach efforts have not managed to significantly diversify the makeup of museum visitors. As a 2002 Smithsonian report noted:

Museums have generally attempted to increase diversity in their audiences through initiatives to attract specific racial/ethnic minority communities. These efforts have often had a temporary impact on the attendance patterns of specific racial/ethnic groups.

However their members have rarely become permanent members of general museum audiences. (Smithsonian Office of Policy and Analysis, 2002, pp. 10-11)

Most museums—both in staff and visitors—still do not reflect the demographics of the communities in which they are located. Unfortunately, since visitor demographic data at most museums are not publicly released, no national data is available; one must rely solely on organizations willing to share this information. At the Smithsonian, only 7% of visitors in 2004 were African American, 7% Asian, and 9% Latino. Most constituents were highly educated, with 42% holding graduate or professional degrees[1] (Smithsonian Office of Policy and Analysis, 2004).

Another such example comes from a recent study on cultural participation in Chicago (Lalonde, O'Muircheartagh, & Perkins, 2006), in which the authors found that predominantly African American and Latino neighborhoods had the lowest percentages of participation in the city's cultural institutions[2] and that socioeconomic characteristics were the most significant predictors of the degree of participation. The authors concluded that "Chicago's large arts organizations appear not to be successfully engaging households in areas with poor socioeconomic backgrounds. This finding suggests that in order to engage such households these organizations have to reassess their audience development practices" (p. 10).

The obvious question, of course, is *why*—despite a now-respectable body of literature on what it takes to develop more inclusive institutions—have we not seen more significant organization-wide change and overall success in shifting the demographics of who visits

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[1] Statistics represent combined visitor demographics to the Smithsonian Institution as a whole and vary by specific museum. These averages, however, are useful in understanding the broad makeup of visitors to the United States' largest museum institution.

[2] This study included a broad range of cultural institutions, not just museums. Of the 12 large cultural institutions referred to in the report, however, five were museums.

museums? On a practical level, museums need to better understand how to move from creating piecemeal programming for underserved communities toward developing successful initiatives resulting in significant changes to who visits museums. Moreover, as Fleming (2002) reminded us, simply attracting more visitors is not the ultimate aim. Inclusion is about the process of social change; addressing inequities; and, ultimately, empowering communities. When framed in this way, it is clear why historical attempts at inclusive practice have failed to transform organizations. We posit that in order for museums to make authentic and sustainable change to support inclusion, they must engage in three learning processes: organizational change, strategic diversity management, and cultural competence.

Organizational Change

Inclusion involves intentional shifts in organizational processes and activities. Thus, it is important to provide an overview of the key insights included in the organizational change literature.

Organizational Change Models

Kurt Lewin (1947) is generally credited for developing foundational organizational change theory grounded in social psychological approaches to change. Lewin posited that all human systems strive for equilibrium and for autonomy from their environment. Therefore, a significant change in the environment causes disequilibrium in the system. Because human systems naturally seek balance, however, the system then attempts to change just enough to return to equilibrium.

Lewin (1947) conceived of change as a systematic process with three stages: unfreezing, moving, and refreezing. In the *unfreezing* stage, an organization experiences disequilibrium, begins to consider change, and then develops the motivation to do so. During the *unfreezing*

stage, the organization actively works toward the desired change. The second stage is *moving*. At this point, the organization develops and implements specific strategies and actions toward the change. This stage may involve letting go of old values and learning and adopting new behavior or practices. In the *refreezing* stage, the organization stabilizes and integrates the change into its culture; the change now becomes the way things are done in the organization. This phase requires continual reinforcement of new behaviors and norms in order to fully integrate them into the organization.

Schein (1992) described the disequilibrium organizations may experience in terms of comfort/discomfort. He suggested that when an organization is confronted with a significant situation that causes discomfort—for example, a decrease in sales or the removal of a top-level director—the organization can be forced toward a path of change in order to address the specific situation at hand and regain its balance. Schein also pointed out that the organization must see the situation causing the discomfort as a threat to the organization's key goals in order to motivate the organization to change.

Others (e.g., Miles, 1997; Lawrence, 1989; Mohrman, Mohrman, Ledford, Cummings, & Lawler, 1989) have made similar observations, noting that the impetus for organizational change is often some "external driver" that the organization is forced to address in order to realign itself with the external reality. Some (Senge et al., 1999; Tapscott, 1996; Trahant, Burke, & Koonce, 1997) argued that, ultimately, customer satisfaction must be the prime motivation for organizational change.

Schein (1992) also argued that in order to unfreeze an organization and motivate change, members of the organization need a sense of "psychological safety," which allows them to seriously contemplate change. Without this safety, they will repress or deny the situation that

should be the impetus for change. Similarly, Lewin's (1947) conceptions of organizational change also included the concept of "force field analysis," in which organizations identify the driving and opposing forces to the desired change. Force field analysis suggests that for change to occur, organizations need to strengthen the driving forces while addressing the barriers to change. In other words, the driving forces must outweigh the barriers.

Many scholars have built on Lewin's (1947) model by conceptualizing these three stages as specific states in the change process. Beckhart and Harris (1987), for example, outlined three states: present state, transition state, and future state. Michael Beer (1980) described these three phases as dissatisfaction, process, and model stage. Tichy and Devanna (1986) saw organizational change as a process of awakening, mobilizing, and reinforcing. Nadler and Tushman (1997) conceptualized change as a series of transformational stages involving visioning, energizing, and enabling. Noting Lewin's work as the basis for these change models, Kanter, Stein, and Jick (1992) outlined the correspondence between them:

Table 1. *Models of Change*

Model	Process		
Lewin (1947)	Unfreezing	Moving	Refreezing
Backhard and Harris (1977)	Present state	Transition state	Future state
Beer (1980)	Dissatisfaction	Process	Model
	Departure from tradition and crises	Strategic decisions and prime movers	Action vehicles and institutionali-zation
Tichy and Devanna (1985)	Awakening	Mobilizing	Reinforcing
Nadler and Tushman (1990)	Energizing	Envisioning	Enabling

(Taken from Kanter et al., 1992)

Others have expanded on Lewin's three stages by developing models that outline more detailed steps in the change process. Judson (1991), for example, offered a five-step model: analyzing and planning the change, communicating the change, gaining acceptance of new behaviors, shifting behaviors from the status quo to the desired state, and institutionalizing the change. Kotter (1996) outlined a rather comprehensive eight-stage model of change:

1. *Establish a sense of urgency.* Kotter argues that many organizations fail in their change efforts because they do not create enough urgency to prompt action. Kotter suggests that it takes having at least 75% of leadership believing that change is necessary in order to create a cultural shift.

2. *Create a guiding coalition.* Kotter suggested that change efforts often begin with one or two people and that they must continually grow to include more people who believe and work toward the change.

3. *Develop a vision and strategy.* Developing a "picture of the future" that can be easily communicated to staff, boards, and other stakeholders is critical to the change

process. Kotter stated that developing a clear vision has several functions, including that it provides motivation, aligns organization activity with the change effort, provides a way to evaluate how the organization is doing, and provides rationale for the changes the organization will need to endure.

4. *Communicate the vision*. Kotter emphasized the importance of communication in the change process and argued that it is a critical component of helping others understand, appreciate, and commit to change efforts. Communication includes both actions and words, and Kotter noted that leaders must be perceived as "walking the talk."

5. *Empower employees for broad-based action*. This step in the process focuses on removing obstacles to change and provides the resources and support needed to implement change. This includes allocating necessary financial resources, staffing up, and/or freeing staff from other responsibilities to focus on change efforts.

6. *Generate short-term wins*. Because transformational change efforts require significant time, urgency levels can drop. Therefore, Kotter argued, it is important to establish and celebrate short-term gains in the process. These short-term wins need to be visible, unambiguous, and clearly related the change effort. Short-term gains can provide evidence that change efforts are succeeding and can serve as motivation for sticking with the change process.

7. *Consolidate gains and produce more change*. Deep organizational change takes time. Kotter argued that depending on the nature of the change effort, it may take as long as 5 to 10 years for change to truly take hold and be fully integrated into the organization. He cautioned against prematurely declaring success and noted that

effective leaders will use gains made to deepen the change within the organizational

culture. Similarly, Senge (1990) posited that organizations cannot stop at short-term

improvements and must keep a long-term perspective in mind.

8. *Anchor the new approaches in the organizational culture*. Ultimately, change

   "sticks" when it becomes part of a culture's shared norms and values. Kotter noted

   that even once change is achieved, the new norms and values must be reinforced

   with every new employee.

Kotter's (1996) model has become as seminal to organizational change theory as that of

Lewin (1947). Biech (2007) noted that just as Lewin's model served as the basis for change

models through the 1980s, Kotter's model has shifted into that role; she stated that "now many

models are takeoffs of Kotter's Eight-Step Model" (p. 26).

Systems approach to change

While organizational change models often delineate what appears to be a linear process,

Kanter et al. (1992) suggested that organizational change does not actually follow a series of

discrete steps. Rather, organizational change is a continuous process, a cycle that organizations

go through. The authors posited that there may even be numerous overlapping cycles in the

change process.

A significant segment of the organizational change literature takes this notion further and

discusses organizational change from a systems perspective. A system is typically depicted as

having inputs, processes, outputs, and outcomes with ongoing interaction and feedback among

these differing parts (McNamara, n.d.). Within organizations, system components include

people, structures, and processes. Some (e.g., Senge, 1994) noted that thriving organizations are

primarily open systems that exchange feedback with their external environments. (Stagnant and bureaucratic organizations, by comparison, are considered "closed" systems.)

"Systems thinking" involves understanding how various elements in a system (i.e., an organization) influence the whole. In a systems thinking approach, situations and problems are viewed within the context of the whole system. In terms of organizational change, Senge (1994) suggested that a systems approach means leadership must focus not solely on specific actions but must address an organization's underlying structures "which shape individual actions and create the conditions where [certain] types of events become likely" (p. 42). He argued that, too often, change management uses simplistic frameworks that fail to account for the dynamic, interrelated processes in an organization.

The learning organization

Systems thinking also formed the basis of Senge's (1990) deeply influential concept of the "learning organization." He defined learning organizations as "organizations where people continually expand their capacity to create the results they truly desire, where new and expansive patterns of thinking are nurtured, where collective aspiration is set free, and where people are continually learning to see the whole together" (p. 3). Senge emphasized individual and collective learning, noting that those organizations that thrive and excel are flexible and adaptive. He argued that while all individuals have the capacity to learn, organizational environments are not always conducive to doing so. One of the main characteristics of a learning organization, then, is creating an environment that allows for reflection and provides the tools so that people at all levels have the opportunity to engage and learn. Furthermore, learning organizations go beyond "adaptive learning," which merely occurs for the sake of survival. Senge wrote, "Survival learning or what is more often termed 'adaptive learning' is important—indeed it is

necessary. But for a learning organization adaptive learning must be joined by 'generative learning,' learning that enhances our capacity to create" (p. 14). Senge outlined five "disciplines" that lead to a learning organization. In addition to systems thinking, which integrates the other four disciplines, he included the following:

1. *Personal mastery,* based on the belief that organizational learning depends on individual learning. Senge stressed the importance of cultivating a mindset where one continually strives to deepen one's learning. It is essentially a process, rather than an end point, which involves " a discipline of continually clarifying and deepening our personal vision, of focusing our energies, of developing patience, and of seeing reality objectively" (Senge, 1990, p. 7).

2. *Mental models,* which involves recognizing that we have "deeply ingrained assumptions, generalizations, or even images that influence how we understand the world and how we take action" (Senge, 1990, p. 8). Senge believes that individuals must become aware of their mental models in order to move beyond them and cultivate openness to differing perspectives or new ideas. He emphasized that organizations need to foster such openness.

3. *Building a shared vision*, where organizational leadership must have the capacity to hold a shared vision of the future it seeks to create. Leaders must translate personal visions to genuine, collective visions shared by all members of an organization. The power of the collective vision, Senge argued, encourages experimentation and innovation.

4. *Team learning*, "the process of aligning and developing the capacities of a team to create the results its members truly desire" (Senge 1990, p. 236).   This discipline

focuses on the importance of teams learning and acting together. When teams engage

in dialogue and in "thinking together," members learn and grow more rapidly than

they would alone.

Ultimately, Senge (1990) sees a learning organization as one that can shift thinking to view itself

as an open system in relationship with the external world. He wrote,

> At the heart of a learning organization is a shift of mind—from seeing ourselves as separate from the world to connected to the world, from seeing problems as caused by someone or something "out there" to seeing how our own actions create the problems we experience. A learning organization is a place where people are continually discovering how they create their reality. And how they can change it. (Senge, 1990, pp. 12-13)

Much of the work on learning organizations has also been deeply influenced by Argyris

and Schon (1996, 1978), particularly their concept of "single" and "double loop" learning.

Argyris and Schon see learning as involving the "detection and correction" of errors. In single-

loop learning, when something goes wrong or does not turn out as expected, people may then

look for another strategy to address it but often do so without changing their basic assumptions

or "governing variables." "In other words, given or chosen goals, values, plans and rules are

operationalized rather than questioned" (Smith, 2001, para. 11) because people often act out of

habit and expect their habitual actions to produce the hoped for consequences (Tagg, 2007).

Double-loop learning, on the other hand, involves closely examining and questioning the

governing variables, which "may then lead to an alteration in the governing variables and, thus, a

shift in the way in which strategies and consequences are framed" (Smith 2001, para. 12).

"Double-loop learning occurs when error is detected and corrected in ways that involve the

modification of an organization's underlying norms, policies and objectives" (Argyris & Schon ,

1978, p.3). One key to double-loop learning, Argyris and Schon argued, is reflection; they see

double-loop learning not only encouraging members of an organization to examine their own

behavior and take responsibility of their actions (or lack of action) but also questioning underlying assumptions and implicit theories that may not have been previously named or acknowledged.

Pedler, Buygoyne, and Boydell (1992) noted that organizations do not organically "become" learning organizations. Rather, circumstances may prompt change. Pedler et al. see learning organizations as those that facilitate the learning of all their members and consciously transform themselves and their context. Schein (2000) emphasized the need for organizations and the people in them to become "perpetual learners." While many (Malone, 1987; Schein, 2000; Senge, 1990) have listed a number of characteristics needed to foster a "learning organization," commonalities among all include the need for organizations to be flexible and adaptive, to adopt a learning attitude open to new ideas, and to promote inquiry and self-reflection.

Leadership

Leadership has long been recognized in the organizational change literature as a significant factor in the success or failure of change efforts. In fact, throughout the organizational change literature discussed in this review, leadership in one form or another surfaces in every model.

Bolman and Deal, 1997; Wright, 1996; and Bass, 1985, for example, distinguished between "transactional" and "transformational" leadership. The former focuses on trading one thing for another, and the latter is a change agent able to move individuals to deeper levels of awareness and achievement. Bass, however, argued that it is not productive to place leaders into such polar-opposite categories. Instead, Bass suggested that it is more productive to understand the psychological mechanisms underlying these two forms of leadership in order to develop

leaders who can be change agents. Bass suggested that the extent to which a leader is transformational can be measured by several qualities, including the level of influence on others; whether a leader inspires trust, respect, and loyalty; and the ability to inspire individuals to focus on collective visions rather than individual interests.

In terms of organizational transformational leadership models, several (e.g., Kotter, 1998; Bass, Waldman, Avolio, & Bebb, 1987; Tichy & DeVanna, 1986; Bennis & Nanus, 1985) posited that a critical relationship exists between successful change efforts and leaders who can (a) recognize a need for change, (b) create a vision, and (c) institutionalize that change. Kouzes and Posner (1987) operationalized these factors as follows: Vision involves challenging the current process. Implementation requires leaders to inspire a shared vision and model it for others. Culture involves enabling others to act so that change can be institutionalized.

Strategic Diversity Management

Issues of diversity and inclusion in organizational contexts have, until relatively recently, been shaped by major legislation and regulations, all of which are intended to prevent discrimination and marginalization. This orientation often places organizations in a defensive position when taking action on matters of diversity and inclusion, as these regulations focus on what actions to avoid or are disallowed rather than best practice. Major movements in the fields of education, healthcare, and organizational development, spurred by globalization and changing demographics, converged in the late 20th century to reshape the "diversity dialogue" in organizational contexts from deficit and risk-mitigation orientations to opportunity orientations.

The advent of the Appreciative Inquiry Method (Stowell and West, 1991), which evolved from research and theory from these three fields and others, captures the essence of this change in orientation. Appreciative Inquiry (AI) thinkers and practitioners in organizational studies focus on increasing what an organization does well, rather than eliminating problems. In

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particular, appreciating inquiry approaches to organizational change "focuses us on the positive aspects of our lives and leverages them to correct the negative. It's the opposite of 'problem solving'." (White, T.H. 2005) Cooperrider's definition of AI (2001) aligns it even more closely to the concepts of diversity and inclusion:

> "…[Appreciative Inquiry] deliberately seeks to discover people's exceptionality – their unique gifts, strengths, and qualities. It actively searches and recognizes people for their specialties – their essential contributions and achievements. And it is based on principles of equality of voice – everyone is asked to speak about their vision of the true, the good, and the possible. Appreciative Inquiry builds momentum and success because it believes in people. It really is an invitation to a positive revolution. Its goal is to discover in all human beings the exceptional and the essential. Its goal is to create organizations that are in full voice!"

AI has been applied more specifically to diversity and inclusion in the workplace via Roosevelt's (2006) Strategic Diversity Management (SDM) model. Successful SDM practice results in individuals (especially leadership) and organizations to effectively making decisions by taking into account the opportunities and challenges of a diverse environment. Individuals and organizations can build capacity for SDM practice through attention to four areas: managing diverse talent; optimizing internal and external mixtures impacting the business; managing representation; and managing relationships appropriately. Reflecting on the cases presented above on inclusive practice in museums, many of these efforts attempted to build capacity on one or two SDM areas - often managing representation and managing internal & external mixtures - and rarely on all four. Navigating all four areas is complex and requires skill-building. An AI orientation is critical to effective SDM practice, not to avoid tension, but to allow individuals and groups to recognize the tension inherent in diversity and inclusion change efforts, and develop strategic approaches for leveraging strengths and increasing capacities to address all four SDM practice areas. A key capability for effective SDM practice is building cultural competence - the ability to empathize with other worldviews and navigate cultural differences.

Cultural Competence

The concept of cultural competence can be a useful tool for describing the desired outcome of any organizational (or personal) change movement based on SDM, diversity, and inclusion. Generally, cultural competence is understood to be "a set of congruent behaviors, attitudes, and policies that come together in a system, agency, or among professionals that enables effective work in cross-cultural situations. 'Culture' refers to integrated patterns of human behavior that include the language, thoughts, communications, actions, customs, beliefs, values, and institutions of racial, ethnic, religious, or social groups. 'Competence' implies having the capacity to function effectively as an individual and an organization within the context of the cultural beliefs, behaviors, and needs presented by consumers and their communities." (Office of Minority Health, 2001) Stated more concisely, in order for organizations and individuals to become culturally competent, there is a need to acquire knowledge, awareness, and skills for successfully navigating cross-cultural encounters.

Researchers in the field of intercultural/cross-cultural communications have developed a variety of models for describing the cultural differences that shape groups' and individuals' behaviors in various contexts. All of the models described below are based on the principle of cultural relativism, describing cultures relative to other cultures, but seeking to avoid imposing any objective value of one culture above another

Hall's (1959, 1966, 1976) seminal work in this area introduced the concepts of proxemics (how people construct and behave in different culturally defined "personal spaces"); polychromic and monochromic time (cultural preference for engaging in multiple activities concurrently or serially); and high- and low-context cultures (preference for spoken communication that relies highly in inference and indirection vs. reliance on explicit and direct communication).
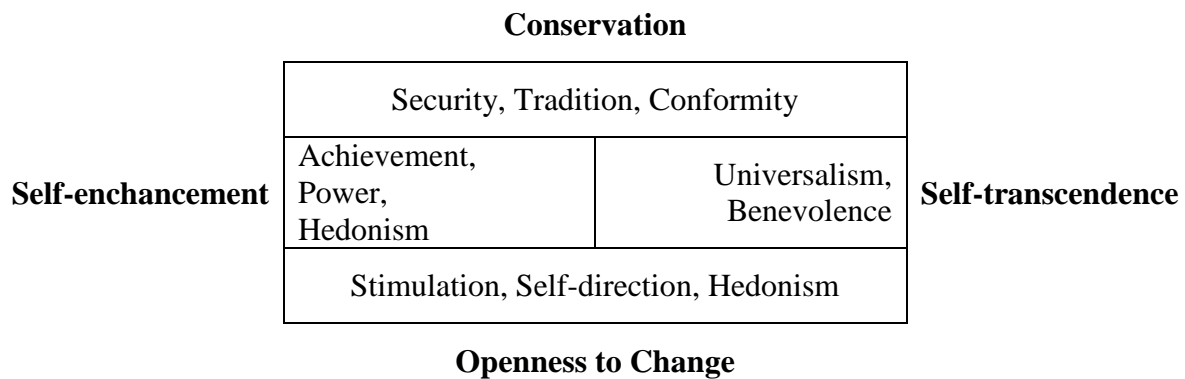
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Hofestede (2010) has identified seven dimensions, based on the idea of "national culture" (i.e., aggregate cultural norms based on geopolitical boundaries rather than ethnic, or other demographic groupings), based on research of global corporations:

- **Power distance**, the degree to which the less powerful members of a society accept and expect that power is distributed unevenly;

- **Individualism vs. collectivism**, preference for loosely- or tightly-knit social frameworks;

- **Masculinity vs. femininity**, preference for achievement and competition or cooperation and consensus;

- **Uncertainty avoidance**, the degree to which members of a cultural feel comfortable with uncertainty and ambiguity;

- **Long-term vs. short-term orientation**, which can be understood as an orientation that accepts that "truth" is contextual and changeable vs. absolute and fixed;

- **Indulgence vs. restraint**, the degree to which societies allow for free gratification of needs.

Individual national cultures are scored on each of the dimensions above to provide an aggregate overview of national cultural character. There are many limitations on the utility of Hofstede's dimensions, but they are useful as basic guidelines for understanding the behavior norms of various cultures.

Schwartz (1994) provides a different model for understanding culture by identifying universal human values – how cultures delineate good vs. bad and right vs. wrong. He identifies ten types of universal values: achievement, benevolence, conformity, hedonism, power, security,

self-direction, stimulation, tradition, and universalism. Schwartz additionally defines "super-groups" of the values that create a two-dimensional spectrum around focus on the self or not (self-enhancement vs. self-transcendence) and seeking stability or change (openness to change vs. conservation):

Conservation

	Security, Tradition, Conformity	
Achievement, Power, Hedonism	Universalism, Benevolence	
Stimulation, Self-direction, Hedonism		

Self-enchancement (left)   **Self-transcendence** (right)

Openness to Change

As previously noted, cultural competence is a set of skills, knowledge, and behaviors that enable individuals and organizations to work successfully across cultural differences. Having considered a number of models for codifying cultural differences, we must turn our attentions to understanding the process of gaining cultural competence. Bennett, in his Developmental Model of Intercultural Sensitivity (DMIS) (1993), defined six developmental stages individuals and organizations must progress through to reach a relativistic understanding of culture, with the first three classified as ethnocentric, and the final three as ethno relativistic:

1. **Denial of Difference**: Individuals experience their own culture as the only "real" one. Other cultures are either not noticed at all or are understood in an undifferentiated, simplistic manner.

2. **Defense against Difference:** One's own culture is experienced as the most "evolved" or best way to live. This position is characterized by dualistic us/them thinking and frequently accompanied by overt negative stereotyping. A variation at this position is

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seen in reversal where one's own culture is devalued and another culture is romanticized as superior.

3. **Minimization of Difference:** The experience of similarity outweighs the experience of difference. People recognize superficial cultural differences in food, customs, etc., but emphasize human similarity in physical structure, psychological needs, and/or assumed adherence to universal values.

4. **Acceptance of Difference**: One's own culture is experienced as one of a number of equally complex worldviews. People at this position accept the existence of culturally different ways of organizing human existence, although they do not necessarily like or agree with every way. They can identify how culture affects a wide range of human experience and they have a framework for organizing observations of cultural difference.

5. **Adaptation to Difference**: Individuals are able to expand their own worldviews to accurately understand other cultures and behave in a variety of culturally appropriate ways. Effective use of empathy, or frame of reference shifting, to understand and be understood across cultural boundaries.

6. **Integration of Difference**: One's experience of self is expanded to include the movement in and out of different cultural worldviews. People at this position have a definition of self that is "marginal" (not central) to any particular culture, allowing this individual to shift rather smoothly from one cultural worldview to another.

Bennett's DMIS allows for individuals and leaders to identify where individuals and organizations are in their understanding of and ability to respond to cultural differences, and develop appropriate intervention strategies for progressing toward integration and flexibility in attitudes, practices, and policies.

A Framework for Authentic and Sustainable Change

All organizational change is complex. When considering organizational change for inclusion, the issue becomes even more complicated, as the process of change is that of constant learning and appropriate response. Our discussion embraces this complexity and attempts to create a framework to characterize the major learning processes to assist museums in effectively planning and implementing strategic inclusion initiatives. Sustainable inclusion efforts - those that result in lasting organizational change - must be couched in three processes: organizational change, strategic diversity management, and cultural competence.

It is only through attention to all three of these areas that sustainable change can be achieved. This is not to say that traditional efforts to increase diversity in museum workforce and audience must be abandoned. Quite to the contrary - this framework offers an opportunity for these activities to be reexamined, reframed, and expanded to achieve stated goals.

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