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Homeward Bound: The Struggle Senior Dogs Face to Find Their Fur-Ever Homes, An Exhibition Proposal

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**Homeward Bound:
The Struggle Senior Dogs Face to Find Their Fur-Ever Homes**
An Exhibition Proposal

Keywords:

Activism, Animal Rights, Animal Shelters, Exhibition Development, Museum Studies

by
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Capstone project submitted in partial fulfillment of the requirements for the Degree
of Master of Arts in Museum Studies

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	2
ABSTRACT	3
CHAPTER 1.....	4
CHAPTER 2.....	7
CHAPTER 3.....	31
CHAPTER 4.....	47
APPENDIX A.....	51
APPENDIX B.....	65
BIBLIOGRAPHY	67

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Abstract

For this capstone project, I created a proposal for an exhibition centering around **animal rights** that focuses on the rights of senior dogs in United States **animal shelters**. *Homeward Bound: The Struggle Senior Dogs Face to Find Their Fur-Ever Homes* intends to raise awareness of the difficulties senior dogs face in being adopted from animal shelters, while promoting individuals to be active and engaged participants in actions to support the needs of senior shelter dogs.

Senior dogs have the highest probability of euthanasia in shelters.¹ Shelters and rescue organizations provide much needed assistance to senior dogs, supporting their physical and mental needs while advocating for their adoptions. This capstone promotes the idea that expanding the types of venues and events typically connected to shelter dog awareness and support will increase the opportunity for support and expand audience reach. Supported by research depicting the high euthanasia rates in United States animal shelters and findings supporting the increased frequency at which dogs are considered to be family members, this exhibition proposal provides new insight to how museums can take an active role and support animal rights in the **museum** field in spaces such as art museums, children's museums, natural history museums, and science museums.

¹ Hawes, Sloane, Josephine Kerrigan, and Kevin Morris. "Factors Informing Outcomes for Older Cats and Dogs in Animal Shelters." *Animals* 8, no. 3 (March 07, 2018): 36. doi:10.3390/ani8030036. p. 2.

Chapter 1: Introduction

The pages that follow present an exhibition proposal for the University of California, Davis' Design Museum titled *Homeward Bound: The Struggle Senior Dogs Face to Find Their Fur-Ever Homes*. In conjunction with the University of California, Davis' Department of Design and School of Veterinary Medicine, the Design Museum will discuss the topic of senior dogs in United States shelters and the difficulties they encounter in finding a permanent home. This capstone aims to raise awareness of animal rights as they apply to senior shelter dogs in the United States by creating a traveling exhibition designed to educate and empower the public to take actionable steps to support these animals, such as volunteering at an animal shelter or animal rescue organization, donating to shelters or rescue organizations, adopting a senior dog, or simply, continuing the conversation and continuing to educate themselves and others on the topic.

When discussed in museums, animal rights often means wildlife rights and protection. This project will detail the importance of applying animal rights to senior shelter dogs and the role museums can play in supporting and promoting their rights through an exhibition. As the group deemed least likely to be adopted and most likely to be euthanized due to age and illness,² senior dogs need greater assistance to support their physical and mental health and ensure that they find a loving, permanent home outside of a shelter kennel. While there is a great amount of support for senior dogs found in shelters and animal rescue organizations, this project argues that there is more that can be done to expand the support network for these dogs. Events to support shelter groups and projects are often community events such as the Humane Society of Sonoma County's "Wrap for

² Hawes, p. 2.

Paws”³ and “Wags, Whiskers and Wine,”⁴ or the Oregon Humane Society’s annual “Be Kind to Animals Poster & Story Contest.”⁵ These events and others like them offer the opportunity to raise local awareness and support of the needs of animals living in shelters. Expanding the type of venues and events typically associated with animal shelters and animal rescue organizations will allow the message to reach new audiences and further the message of support.

This capstone addresses the problem of unnecessary euthanasia of senior dogs in United States shelters and the challenge of creating an effective and impactful traveling exhibition discussing this topic. Creating an animal rights exhibition focusing on senior shelter dogs that will be accessible to art museums, science museums, children’s museums, or natural history museums alike is a large task that has rarely, if ever, been undertaken; for that reason, this exhibition proposal is an important addition to the museum field. As an individual with a deep passion for animal activism and an interest in expanding on the many ways in which museums can support animal rights and further explore the effectiveness of such exhibitions, this capstone project is of great importance to me. *Homeward Bound* blends together my passion for animals with my desire to create impactful and meaningful exhibitions.

Chapter 2 (Literature Review) of this capstone discusses the importance of human-dog bonds, euthanasia rates in United States shelters, and how social justice exhibitions can inspire animal rights exhibitions to be impactful, emotional, and activist displays accessible

³ "Wrap for Paws." Humane Society of Sonoma County. Accessed December 01, 2018. <https://humanesocietysoco.org/event/wrap-for-paws/>.

⁴ "Wags, Whiskers & Wine." Humane Society of Sonoma County. Accessed December 01, 2018. <https://humanesocietysoco.org/event/wags-whiskers-wine-2018/>.

⁵ "Poster & Story Contest." Oregon Humane Society. Accessed December 02, 2018. <https://www.oregonhumane.org/services/student-programs/poster-story-contest/>.

to a variety of institutions and capable of effecting authentic change. Following this outline of the history and importance of animal rights pertaining to senior shelter dogs, and how they are able to fit within the realm of museums, Chapter 3 (Project Proposal) will detail the elements necessary to create, implement, and execute *Homeward Bound* as a traveling exhibition, including exhibition goals, objectives, projected stakeholders, employee roles and responsibilities, basic financial information, and lastly, a list of possible display objects that would help elicit an emotional response from the visitor and encourage dialogue and change outside of the exhibition. Chapter 4 (Conclusion) will discuss my experience having worked on this capstone project, including insights and lingering questions that have emerged as a result of my evolving understanding of the topic and project, as well as suggestions for how my project is not only beneficial to promoting shelter dog rights, but also to better analyzing and documenting the effectiveness a traveling exhibition has on visitors.

Chapter 2: Literature Review

Introduction: Changes in the Museum Field

According to the Department of Environmental Conservation in New York state, the annual temperature in New York has risen at least 2.4°F since 1970; the sea level has risen within the state, at around 1.2 inches per decade, which is more than double the global rate (0.7 inches per decade); and precipitation amounts have risen more than 70% across the northeastern United States.⁶ Action needs to be taken if humans are to preserve the Earth, but what can be done? It is a daunting task to look at individually, but together, by simply participating in the conversation, humans can work together to enact change. A citywide outdoor installation in New York City, *Climate Signals*, hosted by The Climate Museum, aims to do just that - bring people into the climate change conversation. Placing ten solar-powered highway signs across the city⁷ with messages such as “ABOLISH COALONIALISM,” “THE TIME IS NOW,” “NO ICEBERGS AHEAD,” and “CLIMATE CHANGE AT WORK,” passers-by are encouraged to engage in conversation and action “to address the greatest challenge of our time.”⁸ The installation opened on September 1st, 2018, and ran until November 6th, providing events with the objective to educate and engage the public on climate change issues, creating a meaningful experience beyond the exhibition.

Scholar Jennie Carvill Schellenbacher, in an April 2018 Museum-iD article “Empowering Change: Towards a Definition of the Activist Museum,” attempts to develop a

⁶ "Impacts of Climate Change in New York." Impacts of Climate Change in New York - NYS Dept. of Environmental Conservation. Accessed October 13, 2018. <https://www.dec.ny.gov/energy/94702.html>.

⁷ The Climate Museum. "The Exhibition." Climate Signals. 2017. <https://www.climate-signals.org/the-exhibition/>.

⁸ Ibid.

definition of what “might make a museum ‘activist.’”⁹ Schellenbacher states that a museum’s ability to inspire visitors to become citizens actively engaged with their communities and be “more informed about how their everyday actions can affect real change”¹⁰ and encourage visitors to “make change happen”¹¹ will increase museums’ relevancy. When a museum is responsible to their audience more than to their collections they can begin to further explore their role in influencing society by incorporating their commitment to their surrounding communities and acknowledging the impact they have on visitors into their exhibitions.¹² Schellenbacher ultimately describes “activist museums” as institutions that “don’t engage in propaganda, instead they address contentious issues in innovative ways, offering a space for both the museum and the visitors to engage in informed debate without presenting their standpoint on the matter as neutral.”¹³ I will be applying Schellenbacher’s description of an “activist museum” when examining the ways in which an activist exhibition can enact change in a community by creating conversation and engaging the public.

The idea of what a museum can be and the ways in which museums engage with ideas is evolving, as illustrated by Schellenbacher’s description of an activist museum. The Happy Museum Project, the International Coalition of Sites of Conscience, and pop-up museums are also changing the idea of what a museum can be. The Happy Museum Project began in 2011 and re-interprets a museum’s role as “a steward of people, place and planet”

⁹ Schellenbacher, Jennie Carvill. "Empowering Change: Towards a Definition of the Activist Museum." Museum-ID. April 11, 2018. Accessed November 09, 2018. <http://museum-id.com/empowering-change-towards-a-definition-of-the-activist-museum/>.

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

in support of a community's resilience in response to widespread global challenges.¹⁴ The Happy Museum Project works with museums to create spaces that allow for relationships between visitors, collections, and communities to be restructured to reflect the connection between well-being and environmental sustainability and "how they might better articulate the possibilities of a good life to help people in the transition to a low-carbon world."¹⁵ The International Coalition of Sites of Conscience recognizes Sites of Conscience, which can be a historic site (such as the Ulysses S. Gant National Historic Site), place-based museum (such as the Museum of Free Derry [Northern Ireland]), or a memorial (such as the Srebrenica-Potocari Memorial Center & Cemetery [Bosnia and Herzegovina]), as a place of remembrance that prevents the events that took place in that location from being erased and ensures a more humane future. Sites of Conscience provide a safe space for visitors to remember and make connections between past and present resulting in action.¹⁶ Temporary exhibitions that can show up anywhere from a library, to a brewery, to a town square, pop-up museums are changing the way in which people think of museums and interact with them. According to the Pop-Up Museum website created by the Santa Cruz Museum of Art & History, pop-up museums can happen at any location and focus on bringing community together through conversation created by art and objects.¹⁷ The act of reinventing museums as institutions that are both for someone and about something¹⁸ can be done in a variety of ways, as demonstrated by the Happy Museum Project, Sites of

¹⁴ "About." Happy Museum Project. Accessed November 24, 2018. <http://happymuseumproject.org/about/>.

¹⁵ "History." Happy Museum Project. Accessed November 24, 2018. <http://happymuseumproject.org/about/>.

¹⁶ "About Us." Sites of Conscience. Accessed November 25, 2018.

<https://www.sitesofconscience.org/en/who-we-are/about-us/>.

¹⁷ "About | Pop Up Museum." Pop Up Museum. Accessed November 23, 2018.

<http://www.popupmuseum.org/about/>.

¹⁸ Weil, Stephen E. "From Being about Something to Being for Somebody: The Ongoing Transformation of the American Museum." *Daedalus* 128, no. 3 (1999): 229-58. <http://www.jstor.org/stable/20027573>.

Conscience, pop-up museums, and Schellenbacher's description of an activist museum. Museums will be able to maintain their relevancy and better adjust to societal changes if they are working as stewards for the public good. An instance of this is the previously discussed exhibition and installation *Climate Signals*. The Climate Museum acts as a steward of the people by promoting their museum as an institution reflective of current societal changes, allowing visitors of the exhibition to engage with the content through conversation via social media and public programming.

Climate Signals is a prime example of how activism and museum exhibition can seamlessly work together to create conversation, engage the public, and encourage the community to work towards a solution. Museums, as defined by author and museum planner Mark Walhimer, are “[organizations] in service to society, open to the public, that acquire, research, exhibit, and interpret objects and ideas for the purposes of education, study and enjoyment.”¹⁹ Exhibitions play an integral role in museum education; they help tell the narrative and the story of objects – “narrative” being, as Leslie Bedford notes, *how* a story is told, and the “story” itself telling *what* happened.²⁰ Although museums are not exclusively built around exhibitions, exhibitions play a large role in a museum's ability to not only display collections and support their mission but also to provide a unique educational opportunity.

Climate Signals provides an educational and accessible opportunity for visitors. By not placing the exhibition in a permanent space for display, it allows the message to reach a larger audience, an audience who may not have seen the artwork otherwise or been part of

¹⁹ Walhimer, Mark. *Museums 101*. Lanham, MD: Rowman & Littlefield Publishers, Incorporated, 2015. p. 3.

²⁰ Bedford, Leslie. *The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences*. Walnut Creek, CA: Left Coast Press, 2014. p. 57.

the conversation surrounding the presented issue. As discussed prior, the Happy Museum Project aims to reinvent museums as stewards of people facing immense social challenges; Sites of Conscience provides space at locations of great historical importance for visitors to remember, reflect and evoke change; and pop-up museums have the freedom to exist at any point in any location. *Climate Signals* reflects components from each of these examples to create an exhibition that provides a greater opportunity for community engagement and education.

Activist Museums

How does activism fit into a museum exhibition? The key may be found in a museum's need to stay relevant within its community. According to Mary Elizabeth Williams, "remaining relevant is key to a museum's meaning and its mission. However, this requires that museums exhibit objects that are meaningful for their local, national and global constituents."²¹ Choosing to curate exhibitions, display objects, and engage visitors in conversation surrounding sensitive topics that directly affect their community will allow museums to remain, or perhaps become, significant within their communities. In doing so, it is likely that museums will address such issues in inventive ways, providing a space for visitors and the museum itself to engage in a dialogue, fulfilling Schellenbacher's description of an activist museum as described above. An activist exhibition, although possibly controversial, has the ability to appeal to a wide variety of people and in doing so has the opportunity to further its educational outreach to visitors who may not normally visit a museum.

²¹ Williams, Mary Elizabeth. "A Noble Balancing Act: Museums, Political Activism and Protest Art." *Museum International* 69, no. 3-4 (2017): 68-75. doi:10.1111/muse.12173. p. 68.

Museum professional Maurice Davies urged, in his 2012 article, *the activist museum*, that museums have a responsibility to help people understand threats by relating the information they know about past events and “the needs of the future” to make people aware of “what must be done today.”²² Often, museums follow a participatory model which invites visitors to help mold stories being told about their community, and how those stories are told.²³ Schellenbacher argues that “activism in the museum is a distinct development beyond participatory practice” while continuing the same level of commitment to representation that that participatory model involves.²⁴ Both Davies and Schellenbacher assert that activism in museums is a necessary part of their evolving nature.

This paper will discuss the role that traveling exhibitions, in particular, play within museums, including looking at exhibition models and narratives, and considering how museum exhibitions can work to enact social justice. Recognizing museums as necessary resources for social activism, as previously discussed by Davies and Schellenbacher, this capstone will shift towards the creation of an animal rights traveling exhibition using three case studies as examples: the Missouri History Museum’s collection of protest art and objects, the Glasgow Gallery of Modern Art’s exhibition *sh[OUT]*, and an art exhibition *Shake! - Shades of Gray*, to recognize how museum exhibitions can effectively advocate on behalf of activist issues to create a dialogue, engage the public, and enact change.

²² Davies, Maurice. "The Activist Museum." *Museums Association*(blog), August 13, 2012. <https://www.museumsassociation.org/comment/13082012-the-activist-museum>.

²³ Schellenbacher. "Empowering Change: Towards a Definition of the Activist Museum."

²⁴ *Ibid.*

Making Meaningful Exhibitions

According to Barry Lord and Maria Piacente in their foundational *Manual of Museum Exhibitions*, the purpose of museum exhibitions is to provide a transformative experience for the audience due to a meaningful discovery in the display content or with an exhibited object that adds to the viewer's prior knowledge.²⁵ Anthropologist Nelson H. Graburn states in his 1977 article "The Museum and the Visitor Experience" that museums fulfill three kinds of human experiential needs: the associational, the educational, and the reverential. The associational need is "an excuse or focus for a social occasion," the educational need allows for an individual to learn something new, and the reverential fills the need for an experience with something "higher, more sacred."²⁶ Although an activist exhibition could satisfy all three of these needs, for the purpose of this paper, I will only be focusing on the educational and reverential needs. Both of these needs are vital to activism as one must both be educated and willing to be part of something larger than oneself if real change is to be achieved.

Understanding how visitors interact with one another, and with an exhibition, is an important part of understanding how an exhibition may provide a transformative experience that can be used when creating future exhibitions. Museum scholar Lois Silverman claims that human relationships have always been the main focus of museums and are at the core of social work. Museums seeking exhibitions to have transformative experiences and including activism-based exhibitions is an obvious evolution when we look

²⁵ Lord, Barry, and Maria Piacente, eds. *Manual of Museum Exhibitions*. Lanham, MD: Rowman & Littlefield, 2014. p. 12.

²⁶ Bedford, p. 39.

at museums as a social service, as Silverman suggests. Silverman further examines the importance that meaning making of an object can have on an individual:

people in museums are actually developing - and sometimes even changing - meaning and aspects of themselves, their relationships, and the society in which they live...meaning-making in museums yields beneficial consequences, rendered more concrete through the perspectives of human needs, outcomes and changes, relationship benefits and social capital, social change, and cultural change.²⁷

Visitors do not come to an exhibition a blank slate. They arrive with previously established points of view; each individual will experience an exhibition differently depending on their personal experiences.²⁸ As visitors move through an exhibition they are evolving and developing their understanding of the subject being presented, possibly even changing their relationship with the society they live in, as Silverman stated. The meaning making that occurs within exhibitions has the ability to have lasting effects on visitors. By applying the idea of meaning making to an activist exhibition, one could argue that, by creating a lasting impression on an individual, the exhibition has not only successfully communicated their message, but has increased the likelihood that the individual will enact change in support of the exhibition message.

Personal growth can occur through applications of participatory methods, such as Post-it note boards and crowdsourcing, to allow for a type of conversation to be held between museums and visitors resulting in a museum exhibition experience that is not, as Bedford suggests, “*about* something or even *for* somebody but *with* us all.”²⁹ Creating space within the exhibition for visitor participation and conversation creates the chance for

²⁷ Bedford, p. 42.

²⁸ Schellenbacher. "Empowering Change: Towards a Definition of the Activist Museum."

²⁹ Bedford, p. 43.

visitors be part of the exhibition itself and establish a lasting bond between museum exhibition and visitor. Allowing visitors to participate in a meaningful way with exhibitions creates a strong connection that is more likely to stay with an individual. For an exhibition to expand past being about something and develop into an experience beyond its educational value it must provide a meaningful, impactful, and memorable encounter that will permit continued meaning-making to occur.

Activist exhibitions often provide educational and associational aspects to their content as they aim to both educate and engage visitors on relevant issues currently affecting the world, and in turn, may fulfill the reverential need of an individual by immersing the visitor in such meaningful topics. Understandably, sometimes an exhibition may not have a collection to work with when taking on activist topics and ideas, such as the previously discussed *Climate Signals*, which uses ten solar-powered highway signs to flash warnings regarding climate change to passers-by inviting them into the conversation. Exhibitions such as these work from an *idea* and organize the exhibition around it, using objects to support the idea rather than beginning with a group of objects and discovering a story to unite them. As Barry Lord and Maria Piacente have written, “idea exhibitions are organized around the exploration of an idea with collections playing a supportive role (if any?) in the experience...[they] are not defined by discipline or constrained by access to museum access. Instead, they are driven by a topic, concept, or thesis.”³⁰ Traditional collection-based museums are seeing an influx of idea-based exhibitions helping them to stay relevant, by engaging in current, popular topics, and encouraging discussion between

³⁰ Lord, p. 133.

visitors.³¹ An idea exhibition can create a safe space for difficult ideas and topics to be discussed by presenting the subject matter in an authentic and moderated manner while promoting conversation through public programming and visitor participation.³²

Objects chosen for idea exhibitions help explain and explore the topic and create meaningful connections between visitor and subject. When an exhibition is based on an idea instead of a set of objects, objects in the exhibition illustrate the idea. Exhibitions consultant Katherine Molineux suggests, in *Manual of Museum Exhibitions*, that as museum visitors evolve and “demand” more complex, provocative, and collaborative experiences, museums may see an increase in idea exhibitions as they continue to develop opportunities for visitor conversation and participation.³³

Exhibitions are a form of communication between visitor and museum, and the objective of any exhibition is to communicate important information,³⁴ as stated by Walhimer. The desire for the conversation to be long-lasting and effective can be taken further by creating a traveling exhibition, which would have the ability to reach more audiences. Creating traveling exhibitions with activist topics creates an opportunity for farther-reaching messages of important topics affecting humans.

Activist Exhibitions

Museums have often been viewed as neutral spaces, not advocating for one side over another when presenting on sensitive topics. When museums choose to exhibit

³¹ Lord, p. 134.

³² Ibid.

³³ Lord, p. 135.

³⁴ Walhimer, p. 62.

objects or ideas that do take a side, it can be controversial, but ultimately when a museum documents, collects, displays art and/or objects related to activist topics, “museums can fulfill their mission to remain relevant to society and their constituents.”³⁵ Although negating their ability to be a neutral space, museums have the responsibility to serve and educate the public on important topics. The ICOM code of ethics states that museums hold a primary responsibility to further human knowledge.³⁶ This principle, according to museum professional Mary Elizabeth Williams, recommends that museums fulfill this responsibility by pressing boundaries and presenting topics that although difficult, are necessary to share in order to further human knowledge, such as the Glasgow Gallery of Modern Art’s exhibition *sh[OUT]* discussing lesbian, gay, bisexual, transgender (LGBTQ) rights, and the Missouri History Museum’s collection of protest art and objects after the 2014 Ferguson, Missouri, protests in response to the shooting of unarmed teenager Michael Brown by police³⁷ which are examined in further detail below. The difficulty may lie in a museum’s ability to effectively exhibit these topics in a way that will create a positive change reaching beyond the exhibition. Looking at how museum work can also be viewed as human rights work, four examples of effective social justice exhibitions will be used to better understand the many ways these exhibitions can take form. Ultimately these examples will demonstrate how animal rights may also express itself as a strong and effective exhibition that could enact change on both individual and societal levels.

³⁵ Williams, p. 68.

³⁶ Ibid. p. 70.

³⁷ Schellenbacher. "Empowering Change: Towards a Definition of the Activist Museum."

Visitor participation plays an active and important role in an exhibition. Museums are aware of how visitors interact not only with the exhibition narrative, but also with the objects on display and with each other. Being aware of these relationships provide museums with insight to the effectiveness of the content being communicated, and in what ways the exhibition narrative is influencing visitors.³⁸ Museums play a large part in how ideas and issues are understood, and it is essential that they stay aware of their influential potential. In *Museums, Moralities and Human Rights* (2017), Professor Richard Sandell claims that “what has received rather less attention is the significance of this moral and political agency for human rights movements, for those at the sharp end of prejudice and discrimination, and those engaged in efforts to tackle injustices and advance equal rights for excluded and marginalized groups.”³⁹ Museums can utilize their influence by creating exhibitions surrounding important social causes to support excluded and marginalized groups that will help maintain the museum’s relevancy and engage visitors in significant issues affecting society.

Ideas surrounding human rights are constantly evolving, and although there have been great strides in securing these rights over the last six decades with declarations and treaties fighting for the rights a person should be entitled to, the public media “often focuses on legal battles and on landmark rulings, where the struggle for human rights is most visible and where gains and losses are most tangibly grasped and clearly defined.”⁴⁰ However, Sandell argues that human rights are best understood through the way in

³⁸ Sandell, Richard. *Museums, Moralities and Human Rights*. Milton Park, Abingdon, Oxon: Routledge, 2017. pg. 135.

³⁹ Ibid.

⁴⁰ Ibid. p. 136.

which they are “lived, felt and experienced.”⁴¹ When the struggles and triumphs of a group are displayed through exhibition, their lives are portrayed with a specificity that can get lost in court cases, but which allows for visitors to gain a deeper understanding of how an excluded or marginalized group has lived and experienced their lives. For example, the United States Holocaust Memorial Museum in Washington, D.C. displayed shoes confiscated from prisoners at Majdanek (Poland). Covering a large table, thousands of men’s, women’s, and children’s shoes show the “magnitude of Nazi murder through something so deeply personal.”⁴² The National Museum of African American History and Culture in Washington, D.C. displayed Emmett Till’s casket in their exhibition *Defending Freedom, Defining Freedom*. In 1955, 14-year-old African American Emmett Till was murdered after whistling at a white woman in Mississippi.⁴³ Displaying Till’s original casket helps create a connection between visitors and the events that took place. These exhibitions and objects create meaningful connections between past and present while eliciting a desire to create change for a more positive future. When you accept and understand museum work as human rights work, it presents both the opportunity and the obligation to serve these issues.⁴⁴ A museum’s capability to raise awareness and educate the public on controversial topics relies heavily on their ability to communicate effectively and engage visitors.⁴⁵

⁴¹ Sandell, *Museums, Moralities and Human Rights*, p. 137.

⁴² Boyle, Katherine. "At the Holocaust Museum, Treading Quietly through the Unspeakable." *The Washington Post*. August 24, 2012. Accessed November 26, 2018. https://www.washingtonpost.com/lifestyle/style/at-the-holocaust-museum-treading-quietly-through-the-unspeakable/2012/08/23/734524bc-eb15-11e1-9ddc-340d5efb1e9c_story.html?utm_term=.a2ba74e6ece3.

⁴³ Callard, Abby. "Emmett Till's Casket Goes to the Smithsonian." *Smithsonian.com*. November 01, 2009. Accessed November 25, 2018. <https://www.smithsonianmag.com/arts-culture/emmett-tills-casket-goes-to-the-smithsonian-144696940/>.

⁴⁴ Sandell, *Museums, Moralities and Human Rights*, p. 161.

⁴⁵ *Ibid.*

Case Studies

To further recognize how activist exhibitions may affect visitors and the museum field, we will look to three examples: the Missouri History Museum's collection of objects and art from the 2014 Ferguson, Missouri, protests; an exhibition titled *sh[OUT]* held at the Gallery of Modern Art in Glasgow (2009); and finally, an art exhibition, *Shake! - Shades of Gray* held at Ohio's Massillon Museum (2018). Each of these instances showcases the importance of museums taking on such activist roles and the paths they have helped create for future exhibitions.

Missouri History Museum

In the aftermath of the 2014 Ferguson, Missouri, protests, a response to the August 9, 2014 police shooting of unarmed African American teenager Michael Brown,⁴⁶ the Missouri History Museum moved swiftly to collect and preserve objects related to the protests. Embracing their role as a collecting institution and understanding the cultural and historical significance these objects held, the museum "called on the local St. Louis community to donate objects to the Museum's permanent collection...and in response, the community donated t-shirts, posters, bumper stickers, and even gas masks used during the protest."⁴⁷ By collecting protest art, the museum has been able to welcome the community into a conversation about the protests and helped the museum fulfill its mission "to serve as a confluence of historical perspectives and contemporary issues to inspire and engage our audiences."⁴⁸ The Missouri History Museum was able to connect

⁴⁶ Williams, p. 73.

⁴⁷ Ibid.

⁴⁸ Williams, p. 73.

with their community by inviting everyone to donate any object relating to the death of Michal Brown and the resulting protests. The museum was given a variety of objects by the community, creating a bond between museum and community that otherwise would not have been as strong had the museum sought these objects on their own. Community engagement not only added to the Missouri History Museum's protest collection but made the collection more resonant with the museum's public because the objects came from the community itself.

'sh[OUT]', Glasgow

In 2009 the Gallery of Modern Art (GoMA) in Glasgow presented the fourth installation in a biennial series, *sh[OUT]* (April 9 – November 1). This exhibition brought forward issues surrounding lesbian, gay, bisexual, transgender (LGBTQ) rights and aimed to promote understanding around these human rights issues through art. Gary Young, author of "The Margins and the Mainstream" essay featured in *Museums, Equality and Social Justice* (2012), focuses on *sh[OUT]* to "consider how – if at all – public understandings of rights-related issues are informed or reconfigured by visitors' engagement with museum and gallery projects."⁴⁹

sh[OUT] included a 'response room' containing comment cards and informational packets, in which visitors could reflect on the ideas and topics presented and leave a comment. The comment cards used quickly filled the display wall and it was evident that *sh[OUT]* had successfully created a space where visitors could participate in dialogue.

⁴⁹ Sandell, Richard, and Eithne Nightingale, eds. *Museums, Equality and Social Justice*. Abingdon: Routledge, 2012. p. 196.

Young notes that, “not surprisingly, responses were enormously variable in content, tone and style”⁵⁰ but all similar in that they showed widespread public interest. After analyzing more than 1,300 completed comment cards it was apparent that the exhibition was able to elicit debate and GoMA was able to influence how visitors understood and discussed the topics.⁵¹ A year after the opening of *sh[OUT]*, in 2010, the Equality Act 2010 was approved in the United Kingdom representing an important milestone for the fight for equal rights for the transgender community.⁵² While GoMA did not assume that their inclusion of transgender issues in *sh[OUT]* had an effect on the Equality Act 2010 passing, the Scottish Transgender Alliance and members of the transgender community stated that they believed the exhibition brought “unique opportunities through which public support for trans equality could be mobilised.”⁵³ Exhibitions like *sh[OUT]* emphasize a museum’s ability to impact and change points of view.

‘Shake! Shades of Gray’, Ohio

An art exhibition first held at Ohio’s Massillon Museum (March 9-25, 2018) and then travelled to the Canton Museum of Art (April 10-20, 2018), hosted by the non-profit Pawsitive Ohio, featured abstract expressionist artworks, painted by local senior shelter dogs, paired with photographs of the ‘artists’ in action. Meant to show that there is beauty in older dogs and raise awareness of homeless pet populations, all proceeds from the auctioned artworks went towards educational programming, funding spay and

⁵⁰ Sandell, *Museums, Equality and Social Justice*, p. 207.

⁵¹ *Ibid.*

⁵² *Ibid.* p. 209.

⁵³ *Ibid.* p. 210.

neuter programs, and supporting Pawsitive Ohio's mission to end the unnecessary deaths of homeless dogs in Northeastern Ohio.⁵⁴ Through the art of education *Shake! Shades of Gray* was able to bring senior dogs to the center stage as both the subject of the art, and as the artists themselves. In doing, Pawsitive Ohio was able to open a dialogue about senior dogs in shelters, homeless pet overpopulation, and stress the lifelong commitment of adoption.⁵⁵ Production of exhibitions advocating for animal rights can be viewed in a similar light to those advocating for human rights, social justice, or environmental justice.

Museums have a responsibility to expand human knowledge, as specified in the ICOM code of ethics previously cited. By advocating for the rights of a group that is voiceless, senior shelter dogs, museums are actively fulfilling this obligation by educating visitors on the injustices senior shelter dogs face simply by being unwanted or deemed 'unadoptable' due to a number of factors including age, breed, disability, or lack of space in a shelter. The human-dog bond is strong, and if an exhibition can emphasize the interconnected relationship between these two species, then exhibitions like *Shake! Shades of Gray* can continue to bridge the gap and find relevance in art museums, and other institutions not typically catering to animals. This will allow for animal rights messages to reach a broader audience.

⁵⁴ Nickoloff, Anne. "Senior Dogs Create Works of Art in Pawsitive Ohio's "SHAKE! Shades of Gray" Display." Cleveland.com. March 06, 2018.

https://www.cleveland.com/entertainment/index.ssf/2018/03/senior_dogs_create_works_of_ar.html

⁵⁵ Ibid.

Exhibiting Emotion: Animal Rights and Human-Dog Relationships

Animal Rights

For the purposes of this paper, “animal rights” will be used as a blanket term referring to “the worldwide social movement that is also known as ‘the animal protection movement’” which seeks to educate others in hopes that they will find alternatives to any item or activity that will not cause harm to animals.⁵⁶ More specifically, “animal rights” will directly refer to the rights of companion animals. Discussing ‘rights’ signals importance and urgency, the key reason for this being that when rights are discussed, they are often done so in relation to “our own importance as living beings.”⁵⁷ Both humans and animals share the interest of not suffering and “should be treated according to the principle of equal consideration in this respect.”⁵⁸ In order to explain rights as they pertain to other animals it is important to look at how the term “animal rights” is being used.

Waldau notes that “the category ‘companion animals’ is an example of the non-natural kind of category that sociologists and philosophers call a ‘constructed’ category because the animals are grouped together because of their relationship to humans, not because of their inherent qualities.”⁵⁹ Dogs are the most common companion animal in the United States. The American Veterinary Medicine Association estimated that, in 2012, over 43 million households in the United States included at least one dog, and almost 70 million dogs lived with families as companion animals.⁶⁰ Many of these dogs are euthanized due to

⁵⁶ Waldau, Paul. *Animal Rights: What Everyone Needs to Know*. Oxford: Oxford University Press, 2010. p. 4.

⁵⁷ Ibid. p. 2.

⁵⁸ Hens, Kristien. “Ethical Responsibilities Towards Dogs: An Inquiry into the Dog-Human Relationship.” *Journal of Agricultural Environmental Ethics* 22 (2009): 3-14. p. 4.

⁵⁹ Waldau, p. 25.

⁶⁰ 2012 U.S. Pet Ownership & Demographics Sourcebook. “U.S. Pet Ownership Statistics.” Avma.org. Accessed November 25, 2018. <https://www.avma.org/KB/Resources/Statistics/Pages/Market-research-statistics-US-pet-ownership.aspx>.

behavioral issues, age, breed, curable illness, disability, due to a shelter's need to make room for incoming animals. Although the number of euthanized dogs in the United States has decreased sizably, there are still millions of dogs killed annually.⁶¹

Human-Dog Relationship

The human-dog relationship is a cultural construct, as Paul Waldau has stated in his text *Animal Rights: What Everyone Needs to Know* (2010), and Kristien Hens agreed with in her article "Ethical Responsibilities Towards Dogs: An Inquiry into the Dog-Human Relationship" (2008), while adding that dogs "cannot exist outside human cultural context."⁶² There are two types of intimate relationships that humans share with dogs: human-child and friend. The human-child relationship that can be had between a human and dog seeks to fill a need for a nurturing relationship that is complimentary to human relationships but is not meant to replace them as many pet owners are part of an existing family, while the dog-human friendship bond involves two animals with a basic level of understanding of one another.⁶³ Being aware of these two human-dog relationships and acknowledging the importance they hold for one another is an indicator that the dogs in these relationships should be treated with respect. Human-child and friend relationships with dogs are ones based on a mutual trust which can be seen during daily interactions with one another as they heavily "rely on visual, acoustic, and tactile signals"⁶⁴ to communicate with one another.

⁶¹ Waldau, p. 25.

⁶² Hens, p. 4.

⁶³ Ibid. p. 7.

⁶⁴ Stahl, Peter W. "Old Dogs and New Tricks: Recent Developments in Our Understanding of the Human-dog Relationship." *Reviews in Anthropology* 45, no. 1 (February 2016): 51-68. doi:10.1080/00938157.2016.1142298. p. 65.

Dogs play an important role in human's lives, with many putting a high level of care into the health and well-being of their dog. "There has been a cultural shift in how pet owners relate to their pets...the relative amount spent on pets and on veterinary services has increased by 5-fold (pet products) and 3.3-fold (veterinary services) since 1959 but the growth has not been uniform over the last sixty years."⁶⁵ The American Pet Products Association published data showing that the United States spent nearly 70 billion dollars on pet care in 2017 and estimated that more than 70 billion dollars will be spent in 2018.⁶⁶ According to a 2007 poll of pets as family members in the United States, conducted by Harris, then conducted three more times in 2011, 2012, and 2015, found that 88% of people considered pets as family members, increasing to 95% in 2015. The idea of a pet as an important family member is reinforced by the over 45% of people who said they buy their dogs birthday gifts, and the 71% who share a bed with their dogs.⁶⁷ A set of responsibilities arise from the personal relationships humans have developed with dogs. Humans have a responsibility to provide for a dog's mental and physical needs and "since the relationship is one of trust, this trust should not be easily broken."⁶⁸

Euthanasia Rates and Determinants in the United States since the 1970's

A 1973 shelter survey by the Humane Society of the United States (HSUS) reported that an estimated 13.5 million dogs and cats were euthanized nationwide in shelters, equaling about 20% of the national owned dog (about 35 million) and cat (about 30

⁶⁵ Rowan, Andrew, and Tamara Kartal. "Dog Population & Dog Sheltering Trends in the United States of America." *Animals* 8, no. 5 (April 28, 2018). doi:10.3390/ani8050068. p. 14.

⁶⁶ "Pet Industry Market Size & Ownership Statistics." Products & the Law Overview. Accessed November 24, 2018. https://www.americanpetproducts.org/press_industrytrends.asp.

⁶⁷ Rowan, p. 16.

⁶⁸ Hens, p. 13.

million) population. During this time most shelters were euthanizing up to 90% of the dogs in their care and “the costs of taking in animals, caring for them for three to seven days and then euthanizing them consumed the budgets of animal control agencies and humane societies.”⁶⁹ With minimal support available for spaying, neutering, and other preventative services, a pet overpopulation crisis spread, and discussions of humane and sustainable solutions began. This led to pet owners being encouraged to sterilize their animals, as well as license them.⁷⁰ In 1971 it was reported that only 10.9% of dog owners in Los Angeles, California had their pet licenses, in contrast with nearly 100% of dogs in Los Angeles being licensed currently.⁷¹ Roughly 11,000,000 sterilizations performed in 2005 were by private veterinary offices, while 2,112,000 were performed by shelters with low-cost sterilization programs.⁷² Efforts such as these have led to reports of a decline in pet overpopulation and declines in pet intake and euthanasia in shelters after the 1980s. Despite increased consideration of pet sterilization and licensing, Michigan shelters saw 56,972 dogs euthanized, and 40,005 dogs adopted of the 140,653 dogs discharged in 2003 from 176 reporting Michigan-licensed animal shelters – 40% euthanized and only 28% adopted.⁷³

Due to the absence of nationwide studies and surveys readily available to determine euthanasia rates in United States shelters, state-wide surveys use their collected data to extrapolate their numbers to a national level. Michigan results suggest that about 1.6 million dogs, nationally, were euthanatized in shelters in 2003.⁷⁴ State trends suggest New

⁶⁹ Rowan, p. 3.

⁷⁰ Ibid.

⁷¹ Ibid. p. 4.

⁷² Ibid.

⁷³ Bartlett, Paul C., Andrew Bartlett, Sally Walshaw, and Stephen Halstead. "Rates of Euthanasia and Adoption for Dogs and Cats in Michigan Animal Shelters." *Journal of Applied Animal Welfare Science* 8, no. 2 (2005): 97-104. doi:10.1207/s15327604jaws0802_2. p. 97.

⁷⁴ Ibid. p. 102.

Hampshire euthanized 0.26 dogs per 1000 people in 2012, North Carolina euthanized 6.45 per 100 people in 2013, Nevada euthanized 5.39 per 100 people, and California euthanized 4.69 dogs per 100 people in the same time.⁷⁵ These numbers, regardless of the declining trend in pet overpopulation, pet intake, and shelter euthanasia previously stated, are unnecessarily high.

Determinants for euthanasia include a dog's age, breed, behavioral issues, disability, time spent in shelter, and shelter capacity. A study performed by the University of California, Davis' veterinary student surgery program saw that a dog's sterilization had a positive effect on whether the dog was adopted and had a positive effect on determining the possibility of euthanasia for the animal while in a shelter. The Davis study reported that "between 10% and 25% of the pet population in the United States is euthanized each year because of a surplus population...surgery prior to adoption is in the best survival interest of the individual animal, as well as alleviating further overpopulation."⁷⁶

A dog's age plays a large part in their ability to not only find a home but keep a home; older dogs are often surrendered to shelters due to high medical costs. A 2018 article, "Factors Informing Outcomes for Older Cats and Dogs in Animal Shelters," found that animals aged seven years or older, or with an illness, are at higher risk of being surrendered, at the highest risk of euthanasia at time of surrender and have a greater likelihood of being returned after adopted.⁷⁷ The factors that consider a dog "adoptable" are often out of their control and life-threatening. In spite of efforts to continue to decrease

⁷⁵ Rowan, p. 9.

⁷⁶ Clevenger, Jaime, and Philip H. Kass. "Determinants of Adoption and Euthanasia of Shelter Dogs Spayed or Neutered in the University of California Veterinary Student Surgery Program Compared to Other Shelter Dogs." *Journal of Veterinary Medical Education* 30, no. 4 (2003): 372-78. doi:10.3138/jvme.30.4.372. pg. 376.

⁷⁷ Hawes, p. 1-2.

euthanasia rates in the United States, they are still high, and it is up humans to do something about it.

Conclusion

Animal rights exhibitions focused on companion animals are not common in the museum field. More commonly, one will find exhibitions advocating for the rights of wildlife, such as *Endangered Worlds* (2018), an exhibition aimed toward raising awareness and increasing appreciation of wildlife through art held at the National Museum of Wildlife Art⁷⁸, or *Ivory, Tortoise Shell & Fur: The Ugly Truth of Wildlife Trafficking* (2017-2018), an exhibition hosted by the Alcatraz East Crime Museum that put a spotlight on the illegal animal trade while providing resources for visitors to participate and support groups actively working towards stopping these acts⁷⁹. There are few exhibitions in museums advocating for the rights of dogs living in shelters and fewer that reach outside dog-specific museums to other institutions such as art museums, like the previously discussed *Shake! Shades of Gray* exhibition. Exhibitions such as these which promote the education, appreciation, and support of wildlife animals, along with social justice and human rights exhibitions have helped pave a path for exhibition creation that can educate and affect change in the lives of shelter dogs and those who care for them.

Animal rights focused toward shelter dogs is an important issue as companion animals continue to play an increasingly important role in human's lives. The next chapter

⁷⁸ "Endangered Worlds ." Endangered Worlds. Accessed October 14, 2018. <https://www.wildlifeart.org/exhibits/endangered-worlds/>.

⁷⁹ Alcatraz East Crime Museum. "The Ugly Truth of Wildlife Poach: Alcatraz East Temporary Exhibit Opening Soon." News release. Accessed December 4, 2018. <https://www.alcatrazeast.com/wp-content/uploads/2017/05/Wildlife-temporary-exhibit.pdf>.

will propose a travelling museum exhibition to promote the education of high euthanasia rates in the United States while creating a space for dialogue and action on behalf of homeless dogs in need, with special focus on higher risk senior dogs.

Chapter 3: Project Proposal

Project Definition

This chapter proposes a traveling exhibition titled *Homeward Bound: The Struggle Senior Dogs Face to Find Their Fur-Ever Homes*. As discussed in the Literature Review (Chapter 2), this exhibition is important to the museum field because it provides an educational experience not often found within the realm of museums. While museums and exhibitions can be found promoting animal rights, many focus heavily on wildlife. *Homeward Bound* aims to raise awareness of the plight and the needs of senior shelter dogs in the United States and promote individuals to actively engage in actions to support their needs. Senior dogs face more difficulties than puppies and adult dogs in shelters. Senior dogs are less likely to be adopted, and more likely to be euthanized.⁸⁰ They need more assistance if they are to survive and live out their lives outside of their shelter kennels. The support and assistance they need is found in the work that shelters and rescue organizations provide, but can also be found in less traditional spaces, such as museum exhibitions. By expanding the type of venues and events associated with shelter dog awareness, education, and support, the opportunity to increase support expands and reaches wider audiences. Organized by the University of California, Davis' (UCD) Design Museum in collaboration with the UCD Department and Design and UCD School of Veterinary Medicine, this exhibition is not meant to solely be found in museums that promote animal rights or focus exclusively on dogs, such as the American Kennel Club Museum of the Dog (New York City, NY), the Museum of Dog (North Adams, MA), and the

⁸⁰ Hawes, p. 2.

upcoming the Animal History Museum (Pasadena, CA), but is meant to reach venues less likely to focus on animal rights as they apply to dogs such as art museums, children's museums, natural history museums, and science museums.

Goals and Objectives

The goals of this exhibition are to (1) create an exhibition focused on the plight of older dogs in shelters and (2) to measure exhibition impact through audience participation. The sections below will further discuss the objectives which will support the goals. The goals and objectives discussed below support the message of the exhibition by providing tangible results that can be used to measure the overall success of the exhibition.

Goal #1: Create an exhibition focused on the plight of senior dogs in shelters

The first goal of *Homeward Bound* is to create an exhibition which focus on the plight of senior dogs in shelters in the United States. To successfully fulfill this goal, the exhibition must be well-researched in order to create a compelling narrative using human-dog relationships to highlight the importance of dogs in relation to their human counterparts and show that much of a dog's access and ability to have a long, loving life is in the hands of humans. The creation of a social media campaign will help promote the exhibition and its message as it travels from institution to institution. A social media campaign will add a layer of accessibility to the exhibition for those who are unable to attend the physical exhibition. Support from popular social media accounts of senior dogs and rescue dogs would allow for the greatest audience reach. The utilization of a

compelling narrative and social media campaign supports the goal of creating an exhibition that effectively discusses and educates visitors on the difficulties that senior dogs face in shelters, while promoting a call to action.

Goal #2: Measure exhibition impact through audience participation

The second goal of *Homeward Bound* is to measure exhibition impact through audience participation. Two ways in which this goal can be achieved is by introducing audience participation into the exhibition by way of a visitor response area where visitors can leave comments and/or insights they had during their time spent with the exhibition, creating an interactive poll, or posing an open-ended, meaningful question for visitors to respond to. Visitors can write their responses in a variety of ways. Visitors can use Post-it notes to write their comments/insights and stick them on a designated wall, or in the case of a poll visitors can use a small, designated object in the shape of a dog bone to place in the polling answer box that best reflects their opinion. This section of the exhibition would allow for visitors to engage with the exhibition one final time and give them the opportunity to add to the exhibition. Data from the visitor response interactive would be gathered at each receiving institution and compiled at multiple points through the exhibition's run. This data could then be compiled into a report to be published discussing the impact a traveling exhibition has on visitors, if they are effectively communicating their message, and empowering visitors to create change once they have left the exhibition space.

Stakeholders in the Exhibition

Stakeholders are groups or individuals with direct interest or concern in an organization or event who have the ability to influence or be influenced by actions, objectives and policies put forth by the organization or event. *Homeward Bound* may appeal to stakeholders because the subject matter directly relates to their professional lives, personal lives, or possibly both.

The following are some of the potential stakeholders for this project:

- Public animal shelter workers
- Public animal shelter volunteers
- Private animal rescue groups
- Private animal rescue group volunteers
- Veterinary office employees
- Veterinarians
- University veterinary programs
- Pet owners

Public animal shelter workers, public animal shelter volunteers, private animal rescue groups, and private animal rescue group volunteers all have a stake in this exhibition because they work directly with the shelter dogs to ensure their physical and mental health while working towards finding them long-term homes. This exhibition has the potential to increase support for these individuals, their organizations, and the animals they serve. Educating exhibition visitors about the difficulties shelter dogs live with directly supports a

shelter or rescue group's mission to educate the public as a way to garner further support for their cause. The work these individuals have performed, and continue to perform, has directly influenced the message this exhibition aims to send.

Veterinary office employees, veterinarians, and university veterinary programs may be stakeholders in this exhibition as they are individuals who actively work to prevent dog overpopulation by performing spay and neutering services in both public and private practices. A study discussed in Chapter 2 considers the efforts of the veterinary student surgery program at the University of California, Davis, to determine the effect that spaying and neutering has on a dog's potential to be adopted. Veterinarians, veterinary office employees, and university veterinarian programs may benefit from this project by the exhibition acting as an educational tool for the public to further understand the benefits that spaying, and neutering has on a dog's health, their adoptability and, ultimately, has an affect on their life expectancy.

Pet owners love their pets and often consider them a member of the family,⁸¹ as previously discussed in Chapter 2. Due to the strong bond that humans have with their dogs, pet owners may be heavily invested in an exhibition geared towards supporting senior shelter dogs in need. As friends and family members to their canine counterparts, this exhibition may appeal to, support, and expand their already profound love of dogs, especially for those who have previously rescued a dog of their own.

⁸¹ Rowan, p. 16.

Roles and Responsibilities

For this exhibition there will be roles needed to be filled by the hosting institution to implement and execute the exhibition as well as outside employees responsible for the creation and curation of the exhibition that will either be filled by current UCD staff and students, or hired by the organizing institution, the UCD Design Museum. The first installation of *Homeward Bound* will be at the UCD Design Museum for three months and it will visit up to six venues over the course of two years. Designated contracted employees will travel with the exhibition between each venue to ensure the safety of the exhibition during shipment periods. The hosting institution will be in charge of installation and takedown by referencing all detailed instructions included with the exhibition. There are a variety of roles necessary to bring this exhibition to fruition. As shown in Appendix B Figure 1, however, as this is a traveling exhibition, the roles have been shifted to reflect the needs of a traveling exhibition. Roles are formatted into teams: exhibition team, implementation team, design team, and construction team, noting that some individuals may participate in more than one team.⁸²

The exhibition team will be made up of representatives of each department, but the following individuals will be key members: Curator, Project Director, Education Manager, and Collection Manager. Key members will make all final decisions and approvals regarding the exhibition as well as initiate research, collections management and public programming plans. Other exhibition team members include individuals representing financial department, design, security, development, marketing, and evaluation. Key

⁸² Lord, p. 234.

members will support the project from beginning to finish, while other members may be brought in on an as-needed basis when their expertise will support and progress the project.

The implementation team consists of the Development Manager, Curator, Collection Manager, Financial Manager, Marketing Manager, and the Education Manager.

Representatives of the implementation team oversee the process of exhibition execution. They work alongside one another to ensure each aspect of the exhibition supports one another to make sure that the exhibition can be seamless implemented into a variety of institutions.

The design team will consist of the Curator and contracted designers to oversee any multimedia, lighting, and graphic design details associated with the gallery space displaying the exhibition. The receiving institution will receive a packet put together by the design team that will discuss any needs of the exhibition related to multimedia and lighting to ensure that the receiving institution has all necessary tools and back-up material in house. Graphic designers will design, print and construct all designs for the exhibition and will package these items with the exhibition when it travels.

The construction team will consist of contracted construction specialists who will design and construct any mounts, hooks, cases, crates, and any other items needed to properly store, transfer, and display objects to ensure safety of objects. All constructed items will travel with the exhibition between institutions and be accompanied by an itemized list. Receiving institutions must ensure their facilities/maintenance department

has the necessary tools in house to properly install cases, mounts, etc. in order to prolong the life of these items while in transit and on display.

The roles needed to implement the project are listed and detailed below:

- *Project Director* (contract)
 - The Project Director will be a contracted employee hired by the UCD Design Museum to take leadership of the project and oversee creation of the exhibition. The Project Director will hire all other contracted employees, ensure that all teams have designated members, and will facilitate all decision-making and approvals in a coordination with the Implementation Team.
- *Project Manager* (employee of receiving institution)
 - The Project Manager designated by the receiving institution will work with the Project Director to coordinate the exhibition process. The Project Manager will communicate all processes, manage schedules, and work with the Financial Manager and Project Director to monitor exhibition budget.
- *Curator* (contract)
 - The Curator will be a student hired to research, select objects and artworks, and verify exhibition material. The Curator will act as writer and interpretive planner for the exhibition to develop an exhibition plan that thoroughly and efficiently communicates the message of the exhibition.
- *Collection Manager* (contract)
 - The Collection Manager will be a student hired to create object lists and manage objects in preparation for display – ranging from cleaning to

repairing objects. The Collection Manager will create loan agreements, insurance forms, packing and shipping forms, condition reports, and any other necessary documentation related to the traveling exhibition. The Collection Manager will be responsible for communicating with the receiving institution's registrar to ensure all appropriate forms have been received, and properly and fully filled out.

- *Registrar* (employee of receiving institution)
 - The Registrar designated by the receiving institution will work in coordination with the Collection Manager to maintain proper care of objects while in possession of the receiving institution as well as ensuring all paperwork has been properly filled out and submitted in coordination with the Collection Manager.
- *Education and Public Programming Manager* (contract) & (employee of receiving institution)
 - The Education and Public Program Manager will be a contracted employee hired to create educational information that will be used by museum volunteers and docents to inform themselves of the exhibition content, so they may give short gallery tours. The Education and Public Program Manager will create public events and activities that will support the exhibition message while enhancing visitor experience and can easily be replicated by a variety of institutions.
 - The Education and Public Program Manager designated by the receiving institution will implement the designated public events and activities to the

receiving institution's abilities. The receiving institution's designated Education and Public Program Manager will create and send a short report (~1 page) to the contracted employee (detailed above) noting how the event or activity went and was received.

- *Financial Manager* (contract)
 - The Financial Manager will be a contracted employee hired to manage all financial transactions relating to the creation of, and implementation of, the exhibition to make sure that all finances remain within the budget. The Financial Manager will provide cost estimates for the materials and tools necessary for construction of the exhibition, as well as estimates for:
 - The cost to rent the exhibition
 - Shipping costs
 - Gift shop item fabrication
 - Any other needs that may arise during the exhibition
- *Designers* (contract)
 - Designers will be contracted employees and Department of Design students hired to create the exhibition layout in communication with the curator, create all designs for exhibition display and marketing purposes. Designers will also design items related to the exhibition to be sold in gift stores.
- *Security Manager* (employee of receiving institution)
 - The Security Manager designated by the receiving institution will ensure the safety of the exhibition while on display. At minimum there must be at least one camera located in the gallery showing the exhibition and one security

guard, staff member, volunteer, or docent, on the gallery floor to ensure supervision of objects while on display.

- *Development Manager* (contract)
 - The Development Manager will be a contracted employee hired to procure funding for the exhibition by applying to grants and reaching out to possible sponsors. The Development Manager will work in coordination with the Education and Public Programming Manager to organize fundraising events to raise awareness and encourage donor support.
- *Marketing Manager* (contract) & (employee of receiving institution)
 - The Marketing Manager will be a contracted employee hired to work in coordination with the Development Manager to decide the target audience and focus development endeavors to appeal to such audiences. The Marketing Manager will be in charge of all publicity for the exhibition. The contracted Marketing Manager will need to effectively and efficiently communicate with the Marketing Manager designated by the receiving institution to make sure all media releases are accurate and appropriate for publish to various outlets including print, web-based and social media. The Marketing Manager will be in charge of creating and implementing a social media campaign that follows the exhibition to each receiving institution to garner and maintain widespread support for the exhibition message
 - The Marketing Manager designated by the receiving institution will work in coordination with the contracted Marketing Manager to write and publish media articles to various outlets including print, web-based and social media.

The designated Marketing Manager will promote the social media campaign prior to, and during, the run of the exhibition.

- *Evaluator* (contract)
 - The Evaluator will be a contracted employee hired to monitor and evaluate visitor participation at each location the exhibition travels. Information and data regarding visitor participation and visitor responses will be sent to the Evaluator by a floor manager at the receiving institution. The Evaluator will analyze data recorded from the interactive response wall to create a report to be published. The report will document the effectiveness the exhibition had on visitors and whether any noticeable impact can be measured, and to what extent, while further discussing the impact traveling exhibitions have on visitors and if they effectively communicate the exhibition message and empower visitors to create change once they've left the exhibition.
- *Construction Specialists* (contract)
 - Construction Specialists will be contracted employees hired to construct any mounts, cases, crates, and other items necessary.
 - Construction Specialists designated by the receiving institution, could be the facilities department, will work in communication with the contracted Construction Specialists to ensure the receiving institution has all items necessary to ensure the exhibition can be properly installed, repaired, uninstalled, and packaged as needed.
- *Translators* (contract)

- Translators will be contracted employees hired to translate all exhibition content accessible by the public. Languages served will include Spanish, Chinese and Vietnamese.

General Financial Information

Funding for this exhibition will be gained through grant applications and sponsorships. It is possible that multiple sponsorship and grants will be necessary depending on their award size and availability. *Homeward Bound* will need to secure a minimum of \$64,000 to begin fabrication of the exhibition. Appendix B. Figure 2 shows average pricing to cost, at minimum, \$200 per square foot for a low-technology exhibition relying heavily on didactics.⁸³ The base \$64,000 has been calculated using the \$200 per square foot average cost to calculate that for, the exhibition, a primarily didactic exhibition with minimal media, with the ability to fill a gallery size of up to 320 square feet, will cost a minimum of \$64,000.

The following is a list of possible grants and possible sponsorship opportunities:

Possible Grants/Funds:

- The Albert Schweitzer Animal Welfare Fund
 - <http://schweitzerfund.org/grant-instructions>
- The Rachael Ray Save Them All Grants

⁸³ Lord, p. 374.

- <https://network.bestfriends.org/grants/what-are-rachael-ray-save-them-all-grants>
- The William and Charlotte Parks Foundation for Animal Welfare
 - <https://www.parksfoundation.org/home>

Possible Sponsors:

- The Humane Society of the United States
- Petfinder
- Purina Event Sponsorship Program
 - <https://www.purina.com/our-giving-programs>
- Petco Foundation
- Wallis Annenberg PetSpace

Once funding has been procured, it will be used to pay for the following:

- Contracted employees (see list of roles above)
- Purchase materials for:
 - Construction of exhibition mounts, cases, packaging for exhibition display needs
 - Construction of crates for shipping exhibition materials
 - Creation of didactic labels, object labels, exhibition informational packets, etc.
 - Creation and execution of Development events

Object Examples

As previously discussed in Chapter 2, idea exhibitions are “organized around the exploration of an idea with collections playing a supportive role”⁸⁴ in the experience.

Homeward Bound is an “idea exhibition” driven by the topic of animal rights as they apply to senior shelter dogs. With no permanent collection providing the objects for display for this exhibition, objects will be obtained through loans and donations. Below is a list of example objects that are driven by the topic, and when displayed, would generate an emotional response for visitors, encouraging them to take some action such as donating to a shelter, or volunteering with an animal shelter or animal rescue group.

Object examples:

- Dog collars with name tags donated from shelters and rescue organizations, each paired with a label stating the dog’s name, age, and breed.
- Professional, artistic photographs of senior shelter dogs.
- Senior shelter dog paw prints – framed.
- Pet urns (empty) donated from shelters.
- Objects depicting celebrity dogs such as Snoopy, Scooby-Doo, Pluto, Charles Schulz’s dog Sparky, Lassie, Miley Cyrus and her dogs, presidential dogs including Sully (George H.W. Bush), Mildred “Millie” (Barbara Bush), Checkers (Richard Nixon), Fala (Franklin D. Roosevelt), and Sunny and Bo (Barack Obama) to support the important role dogs play in their owner’s lives and in popular culture.

⁸⁴ Lord, p. 133.

- Objects depicting senior dogs that are social media influencers, such as The Kardoggians (@the_kardoggians), Toast Meets World (@toastmeetsworld), and Marnie the Dog (@marniethedog) highlighting the impact dogs have on popular culture through more modern outlets like Instagram, Twitter, Facebook, and YouTube.
- Examples of movies and literature that feature important roles depicted by dogs as another aspect of the significance dogs play in popular culture.
 - Movies: Marley and Me (2008), Lady & The Tramp (1955), 101 Dalmatians (1961), Hachiko Monogatari (1987), Hachi: A Dog's Tale (2009), Isle of Dogs (2018).
 - Literature: "The Wonderful Wizard of Oz" (Toto), "Clifford the Big Red Dog" series, "Peter Pan" (Nana), "The Poky Little Puppy", "Good Dog, Carl" series.
- "Success stories" shared from animal shelters and animal organizations of senior dogs that found their fur-ever homes.

Chapter 4: Conclusion

For as long as I can remember, I have been an advocate for the homeless dog population. As a child I spent countless afternoons trying to persuade my parents to let me adopt a dog (usually several at once), and when that didn't work I would take my presentation to my friend's parents in hopes that they could give a homeless dog the safe, loving environment I felt they deserved. As I grew older, my attempts to adopt a dog did not falter, but the ways in which I felt I could serve and support these animals changed. I would donate money, take strays to shelters if they had no collar, become a detective in order to get dogs back to their owners, and often give food and water to any animal that I saw on the streets. During my time as a Museum Studies graduate student, I often found myself wondering how animal rights could be represented in a variety of museums in a manner that would effectively support the animals while fulfilling the institutions' missions.

After having the opportunity to explore the idea of animal conservation in a report focusing on how museums can help conservation efforts of African elephants and their intangible natural heritage for Professor Nathan Dennis' Cultural Heritage class, I was determined to go a step farther and find a way to apply what I'd learned about wildlife animal rights exhibitions to the emotional and impactful social justice exhibitions frequently discussed in our classes. Combining these two perspectives, I aimed to create an exhibition about shelter dogs that would carry a similar emotional weight as some social justice exhibitions.

While researching on the topic of animal rights as they relate to dogs in museums, it was apparent that there was a serious lack of information and exhibitions advocating on

their behalf. I wondered if this was due to the extensive work shelters and rescue organizations already perform daily - that the need for museums to tackle this topic was not necessary. Being unable to find a definitive answer, I continued to research and found that many shelter and rescue organizations' missions include raising awareness and education of their programs and animal needs. Understanding that most shelters and organizations may already have a strong connection with their target audience, I began to wonder how a wider audience could be reached. Part of the inspiration for this capstone project came from my belief that a larger audience could be reached by creating a traveling exhibition focused on animal rights that would be suitable for art museums, science museums, children's museums, and natural history museums. By reaching a larger audience, the support network for shelter animals would, ideally, be expanded and more people would be exposed to the opportunity to donate money or time to advocate on behalf of shelter animals.

The next step for this project would be the production and publication, within a year of the exhibition tour ending, of a report documenting visitor engagement and response at each exhibition event over the course of *Homeward Bound's* two year run to discuss the lasting impact a traveling exhibition has on its visitors, and if a traveling exhibition can effectively communicate a meaningful message that empowers visitors to create change after leaving the exhibition space. More detailed information about this goal can be found in the previous chapter (Project Proposal) in sections "Goals and Objectives" and in the description for Evaluator in "Roles and Responsibilities." After the production of this initial report, alterations to the exhibition would be made to reflect the needs of the exhibition to

better communicate with visitors. *Homeward Bound* would then tour for another two years, with data continuously being collected in the same manner as the initial tour.

Over the course of *Homeward Bound's* second tour, the Evaluator would compare data with the first tour and determine whether the second tour had a higher rate of visitor engagement and more effectively empowered visitors to enact change and publish these findings. Performing this study more than once allows for the same exhibition to be examined under similar environments as the original and produce results that will highlight under what circumstances the message of a traveling exhibition is best communicated, most engaging, and has a more effective and long-lasting impact on visitors.

Ideas learned about from my research of activist exhibitions (*sh[OUT]*, *SHAKE! Shades of Grey*), the Missouri History Museum's activist collection project, and reimagining what museums can be (The Happy Museum Project, Sites of Conscience, and pop-up museums) strongly influenced my approach to creating the *Homeward Bound* exhibition proposal. I wanted to create an exhibition that would allow for objects to come not from a permanent collection but from the community in which the exhibition will represent (in this case, objects coming from shelters and animal rescue organizations to best reflect the reality of the subject), and in turn, would help create a strong bond between community and subject. The concept I used that was found in almost every activist exhibition, and reimagined museum space I researched, was a space for visitor reflection and contribution so that visitors would have the opportunity to interact with the exhibition and engage in conversation about the topic strengthening the bond between visitors and subject. By utilizing community engagement and visitor participation in a museum exhibition, I hope

to highlight the important, if not crucial, role that humans play in supporting senior shelter dogs and their right to live out their lives in a home environment.

This project will add to the conversation of how animal rights can appropriately be advocated for in a variety of museums in a meaningful and effective manner. I believe there is still much to be done so that exhibitions like *Homeward Bound* are not rare occurrences. As long as there are injustices towards animals, there will be the need for museums to create exhibitions advocating on their behalf and educating the public of the injustices while informing them of ways in which they can help.

Appendices

Appendix A – Annotated Bibliography

1. Professional Networks Council of the American Alliance of Museums. *Standards for Museum Exhibitions and Indicators of Excellence*. American Alliance of Museums, 2012.
 - a. The Standards for Museum Exhibitions and Indicators of Excellence is a concise guide produced by the American Alliance of Museums (AAM) to aid museums in successful exhibition production. Mapped out in seven categories, this guide gives a brief, one-sentence overview of the standard (e.g. “Content. Content is thoroughly researched and vetted for accuracy, relevance to exhibition theme/s, and the current state of topic knowledge⁸⁵.”), followed by specific examples in which the standard can be fulfilled. Using these standards as a reference will support my effort in creating a clear, educational, impactful, and professional exhibit that will maintain AAM’s standards. I will also compare evaluation standards discussed in both Walhimer’s and Lord’s texts with the evaluation standards in the *Standards for Museum Exhibitions and Indicators of Excellence* to have a better understanding of how to create more complete front-end, formative, and summative evaluations in an exhibition.
2. Lord, Barry, and Maria Piacente. *Manual of Museum Exhibitions*. Lanham, MD: Rowman & Littlefield, 2014.
 - a. The *Manual of Museum Exhibitions* provides a clear layout of what goes into exhibition development. This text goes over common methods for exhibition

⁸⁵ Professional Networks Council of the American Alliance of Museums. *Standards for Museum Exhibitions and Indicators of Excellence*. American Alliance of Museums, 2012.

design. It is exactly what it sounds like, a manual; I will use it to supplement my research and inform the structure of the exhibition that I will be proposing for my capstone project. This manual has a chapter titled “Exhibitions Not Based on Collections” with a section on ‘idea exhibitions.’ This section will be particularly useful when describing my proposed exhibition– one that is not based on a particular collection but is powered by the topic of animal rights as they apply to senior shelter dogs. This section will also be useful in defining what an ‘idea exhibition’ is. Of special note are the chapters on travelling and temporary exhibitions which will be even more relevant to my topic and help provide the framework when I am putting together the proposal. I am particularly interested in comparing and contrasting the suggested methodologies presented in *The Art of Museum Exhibitions* with this manual.

3. Walhimer, Mark. *Museums 101*. Lanham, MD: Rowman & Littlefield Publishers, Incorporated, 2015.
 - a. Walhimer’s text, *Museums 101*, covers the basics of museums for those interested in starting their own. An introduction to such a process, this book touches on the history of museums, how to design an integrated museum, exhibitions, and other back of house operations such as fundraising, research, collections, marketing, etc. Chapters focusing on exhibition design and development, and educational programming will inform my topic most as they will give basic understanding and foundation for the beginning steps to creating an exhibit.
4. Bedford, Leslie. *The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences*. Walnut Creek, CA: Left Coast Press, 2014.

- a. This text gives a fresh outlook on the concept of museum exhibitions, viewing them as an art form themselves, rather than just the set up for art to be viewed. Author Leslie Bedford discusses exhibitions beyond educational purposes, looking at them as an overall experience. Bedford breaks down current models and theories with an emphasis on education and suggests new models that integrate a tangible experience working in the subjunctive mood, meaning to work with one's imagination and alternative ways of thinking.⁸⁶ Bedford's book provides a strong understanding of exhibition models and theories that are necessary for my capstone topic (travelling exhibition proposal). Having minimal experience working with exhibitions, this book will be an important resource to reference during all stages of this capstone project. Bedford's text compared with Lord's and Walhimer's texts which discuss a more traditional and straightforward approach to exhibition education, will provide a more well-rounded understanding of exhibition education that will allow me to create an exhibition that is more accessible to a variety of audiences.

5. Sandell, Richard, and Eithne Nightingale, eds. *Museums, Equality and Social Justice*. Abingdon: Routledge, 2012.

- a. This text looks at all aspects of a museum with a social justice perspective. Using multiple authors who have professional experience in museums, and with a variety of social justice issues, *Museums, Equality and Social Justice* provides a critical look into the profession. "This book is about the choices some museums have made in response to...pressures and the opportunities to which they gave

⁸⁶Bedford, p. 17.

rise.”⁸⁷ The two essays that I will focus on are “Museums for social justice: managing organizational change” by David Fleming, and “The margins and the mainstream” by Gary Young. These essays discuss a museum’s need to redefine the role they play in social activism, with the latter essay stating that “museums mediate between and are influenced by diverse moral positions but they are also *active* in shaping them.”⁸⁸ Young’s essay focuses heavily on the Gallery of Modern Art, in Glasgow, Scotland, and their efforts to create inclusive and engaging biennial exhibits that would draw the public into discussions surrounding various human rights issues, such as the difficulties of asylum-seekers (2003), violence against women (2005), sectarianism (2007), and rights issues of the LGBTQ+ communities.⁸⁹ Creating an animal rights exhibit for my capstone, I will be looking to social justice museums/exhibitions for examples of how museums have been able to create open, captivating exhibitions that welcome visitors to learn about, and engage with, these issues. Examples put forth in this book will help inform my topic and help me find a connection between animal rights and museum exhibition.

6. Williams, Mary Elizabeth. "A Noble Balancing Act: Museums, Political Activism and Protest Art." *Museum International* 69, no. 3-4 (2017): 68-75.
doi:10.1111/muse.12173.

⁸⁷ Sandell, *Museums, Equality and Social Justice*, p. XX.

⁸⁸ *Ibid.* p. 212.

⁸⁹ *Ibid.* p. 200.

a. This article discusses the risks and benefits of becoming an “activist museum”⁹⁰ to maintain relevance and move away from the idea of being a neutral space (a space that remains impartial to one side or another). There are many benefits to having an activist exhibition, such as increased revenue, visitor attendance, and creating a dialogue surrounding what is possibly a difficult subject; however, this article also looks at the risks involved (alienating visitors, financial and legal issues). Looking at three case studies surrounding the exhibition of, preservation of, and collection of protest art, this article focuses primarily on the examples of success: *Disobedient Objects* at the Victoria and Albert Museum (London, July 2014-February 2015); temporary storage and display of large sections of The Lennon Wall in Hong Kong, a preservation effort of protest art from the Umbrella Movement; and the Missouri History Museum’s efforts to collect objects from the 2014 Ferguson, Missouri protests. Looking at successful social justice exhibitions will help me better recognize how to make the connection between social activism and museum exhibit, or in my case, animal rights and museum exhibit. Looking at animal rights as a subcategory of human rights is beneficial in the creation of my exhibition proposal, as I am using the definition found in *Animal Rights: What Everyone Needs to Know* by Paul Waldau that “the most basic interests of animals should be afforded the same consideration as the similar interests of humans.”⁹¹

7. Sandell, Richard. *Museums, Moralities and Human Rights*. Milton Park, Abingdon, Oxon: Routledge, 2017.

⁹⁰ Williams, p. 68.

⁹¹ Waldau, p. 206.

- a. *Museums, Moralities and Human Rights* discuss the role museums play in being supportive, educational, and active entities in the struggle for acceptance.

Looking at case studies, this text covers topics such as transgender rights, gender rights, the continual battle for inclusiveness, and the ways in which museums can shape how transgender and gender rights issues are viewed through exhibition narratives. Finally, the book covers the idea that museums have the responsibility to be working for human rights. According to Sandell, museums have the responsibility to use their platform for the greater good, looking to find the connection between all levels of humans' rights and how museums can foster that connection. This book provides examples that will influence how I foster a connection between animal rights (as defined in *Animal Rights: What Everyone Needs to Know* by Paul Waldau), museum exhibitions, and exhibition visitors.

- 8. The Climate Museum. "The Exhibition." *Climate Signals*. 2018. <https://www.climate-signals.org/the-exhibition/>.

- a. *Climate Signals* was a citywide art installation and exhibition on display from September 1, 2018 to November 6, 2018, hosted by the Climate Museum in New York City in which large highways signs were set up across the five boroughs of New York City flashing messages such as "CLIMATE CHANGE AT WORK" and "CLIMATE DENIAL KILLS" (found via the social media hashtag #climatesignalsnyc). Working with more than a dozen partners ranging from museums, to social justice groups, to science research organizations, this exhibition is aimed to create, and maintain, a conversation around climate change and its consequences. Examining the success, difficulties, and partnerships

formed through social justice exhibitions is essential for my research as I work to create a compelling and thorough animal rights exhibition. I look to this exhibition as an example of how to utilize a social media campaign to promote an exhibition and foster audience participation. Since this installation/exhibition took place outside of a designated museum or gallery space, there is heavy reliance on social media to be a key tool in promoting the installation/exhibition as well as a main tool to encourage a discussion surrounding the topic of climate change. The goal of *Climate Signals* was to “break the climate silence, encouraging thought, dialogue, and action to address the greatest challenge of our time.”⁹²

Analyzing posts found on social media sites under the hashtag “#climatesignalsnyc” will allow me to speculate the success of their goal based on the number of posts and comments on those posts. Looking at *Climate Signals* as an example will allow me to better understand the ways in which a social media campaign can be used to more efficiently engage a wider audience to participate in the conversation.

9. Hens, Kristien. “Ethical Responsibilities Towards Dogs: An Inquiry into the Dog-Human Relationship.” *Journal of Agricultural Environmental Ethics* 22 (2009): 3-14.
 - a. Hens discusses the ethical responsibilities humans have for dogs by examining four possible ways to look at that relationship: master-slave, employer-worker, parent-child, and friend-friend.⁹³ This article covers a history and nature of such relationships, the moral obligations humans have towards dogs and ways in which

⁹² The Climate Museum. “The Exhibition.”

⁹³ Hens, p. 3.

they can be provided (adequate medical care, food, water, shelter). Of great importance to my topic are the parent-child and friend-friend relationships. The parent-child relationship is not meant to be one that substitutes the need for such a relationship, but one that complements it. Hens claims that the relationship between dog and human will always be somewhat parental because the dog will always need to be cared for,⁹⁴ whereas the friend-friend relationship is one of companionship, comfort, and trust. Further defining the friend-friend relationship is that “at its core, the relationship between human and dog is an uncluttered one involving two distinct animals who just happen to understand each other at a basic level.”⁹⁵ Hens concludes that humans have a responsibility to respect and treat a dog’s welfare because it is a relationship rooted in trust. This article is important because it aids the understanding of multiple ways in which human-dog relationships can be categorized, especially discussing two relationships (parent-child and friend-friend) that are most similar to familial relationships. The human-dog relationship is necessary to understand, and portray, if I am to create a persuasive animal rights exhibition.

10. Waldau, Paul. *Animal Rights: What Everyone Needs to Know*. Oxford: Oxford University Press, 2010.

- a. This text offers in-depth detail to the topic of animal rights. Waldau defines animal rights in two ways – as moral rights for animals, and as legal rights for animals. For my capstone I will be using the definition of animal rights as “the

⁹⁴ Hens, p. 8.

⁹⁵ Ibid.

idea that the most basic interests of animals should be afforded the same consideration as the similar interests of humans”⁹⁶ to support animal rights as moral rights for animals. This text goes into detail to define companion animals (referencing a “constructed” category defined by sociologists and philosophers due to their human relationship instead of their inherent qualities⁹⁷), the history of animal protection, laws and politics surrounding it, pioneers in the fight for animal rights, and continues to think about the future of animal rights, with a special section on nonprofit organizations. This text is important to my topic because it defines the foundation of my proposed exhibition. It is necessary to define ‘animal rights’ and what a companion animal is in the context of my exhibition in order to explore the philosophical arguments, and educational efforts to raise awareness surrounding animal rights.

11. Stahl, Peter W. "Old Dogs and New Tricks: Recent Developments in Our Understanding of the Human-dog Relationship." *Reviews in Anthropology* 45, no. 1 (February 2016): 51-68. doi:10.1080/00938157.2016.1142298.
- a. This text discusses, in greater detail than Hens’ article, the evolution of the human-dog relationship, focusing on the history rather than the types of relationships formed. Stahl partners psychological studies with recent archaeological findings to understand the deep bond between humans and dogs, and how they’ve evolved together. This article suggests that there is a resurgence

⁹⁶ Waldau, p. 206.

⁹⁷ Ibid. p. 25.

of human-dog relationship studies based on recent advances in genomics.⁹⁸ Although other sources have touched on the history of human-dog relationships, Stahl goes into great depth to lay out their connection, and their evolution together. I will use Stahl and Hens to compare the histories of the human-dog relationship that are presented in both. In doing so, I will be able to present a more complete history and discuss how that history has evolved into current human-dog relationships rooted in companionship and trust (Hens, 2009). Furthermore, I will be able to more confidently present an animal rights exhibition, Waldau's definitions of "animal rights" and "companion animals", that will highlight the strong human-dog bond and ultimately, our responsibility to protect and care for dogs.

12. Rowan, Andrew, and Tamara Kartal. "Dog Population & Dog Sheltering Trends in the United States of America." *Animals* 8, no. 5 (April 28, 2018). doi:10.3390/ani8050068.
 - a. Covering roughly 40 years, beginning in the 1970's, this article identifies and unifies data among animal shelters in the United States. Using studies that have been conducted across the nation, authors Rowan and Kartal have presented an exceptional paper in which this data can be found, noting that euthanization rates have decreased significantly since the 1970's, likely due to an increase of sterilization efforts, adoption efforts, increase in owner responsibility (licensing and microchipping pets, providing proper water, food and shelter of pet, and ensuring their health), as well as owners considering pets to be family members.

⁹⁸ Stahl, p. 51.

A 2007 poll conducted by Harris Insights & Analytics, which was repeated in 2011, 2012, and 2015, found that the amount of people viewing their pets as family members grew from 88% in 2007 to 95% in 2015. The survey also found that 71% of people share a bed with their dogs, and 45% buy their dogs birthday gifts.⁹⁹ The article continues to briefly break down national trends, focusing on four states (Ohio, California, New Jersey, Michigan) - especially important because of the lack of information available on a national level - to show the varying data found state to state. This article will be of great importance to my capstone when presenting factual information and creating a bond between guest and subject. This article repeatedly states that a decline in euthanasia rates is likely due in part to people recognizing pets as family members, and this aspect is one that I will cover in my exhibition.

13. Clevenger, Jaime, and Philip H. Kass. "Determinants of Adoption and Euthanasia of Shelter Dogs Spayed or Neutered in the University of California Veterinary Student Surgery Program Compared to Other Shelter Dogs." *Journal of Veterinary Medical Education* 30, no. 4 (2003): 372-78. doi:10.3138/jvme.30.4.372.

- a. This article details the results of an ongoing student surgery program at the University of California, Davis, in which veterinary students perform sterilization surgery for free on local shelter animals. This paper focuses on the effects of these procedures on shelter dogs' ability to be adopted out in Sacramento County and Yolo County (California). The dogs were put into seven categories, (age, breed, sex, time in shelter, adoption, behavioral euthanasia, medical euthanasia, and

⁹⁹ Rowan, p. 16.

space limitations¹⁰⁰) in order to better track all possible effects on an animal's ability to be adopted with and without sterilization surgery. Ultimately, this study found that dogs who have been spayed and neutered stood a greater chance of being adopted, although they may still spend a longer time in the shelter due to other circumstances (age, breed, special needs, etc.). This article is of importance to my capstone because it supports my claim that one way to continue the decline in unnecessary dog euthanizations in the United States is to spay and neuter your pet. This surgery not only improves the likelihood of adoption of the animal, but also aids in reducing overpopulation of shelters by stopping the opportunity for further breeding.

14. Bartlett, Paul C., Andrew Bartlett, Sally Walshaw, and Stephen Halstead. "Rates of Euthanasia and Adoption for Dogs and Cats in Michigan Animal Shelters." *Journal of Applied Animal Welfare Science* 8, no. 2 (2005): 97-104.

doi:10.1207/s15327604jaws0802_2.

- a. This article aims to add to the discussion of euthanasia rates of shelter dogs and cats in the United States using numbers determined through data collection from voluntary animal shelters in Michigan. Using the determined euthanasia rates for dogs and cats in Michigan, this study adds to the overall conversation of United States shelter statistics, highlighting the necessity for more shelters to participate in such studies in order to have a more complete data set. The article concludes that these studies are necessary to conduct, and the need for more shelters to join these voluntary surveys is great. With shelters continually submitting data

¹⁰⁰ Clevenger, p. 373.

regarding the intake, adoption, euthanization, etc., of animals, the effort to more accurately calculate the magnitude of pet overpopulation and the gaps currently found can be remedied. In turn, efforts to counter overpopulation can increase with support of more complete data. Data regarding animal shelters is scarce, largely in part because they are conducted by voluntary surveys. The scarcity leads to major data gaps between counties, states, and nationwide. This article is important because it provides statistical data for one state, and from that, estimates the total number of euthanized cats and dogs among shelters nationwide. This article will be compared with Rowan's article using multiple states and studies to determine nation-wide trends of euthanasia rates, instead of focusing on one state as Bartlett does (Michigan). It is necessary to have multiple articles with these rates discussed in order to gather a more complete understanding of the euthanasia rates affecting shelter dogs in the United States. Looking at both of these articles with the understanding of determining factors of euthanasia, and if sterilization affects a dog's probability of being adopted gathered from Clevenger, I will be able to create an understanding of not only why dogs are being unnecessarily euthanized, but at what rate these procedures are happening within the United States. The foundation of this understanding will be paired with polls showing the increasing percentage of people who consider dogs as family members, which will then be applied to the animals who are among the highest risk of abandonment and euthanasia, senior dogs. The focus on euthanasia is a way to help create empathy for senior shelter dogs.

15. Hawes, Sloane, Josephine Kerrigan, and Kevin Morris. "Factors Informing Outcomes for Older Cats and Dogs in Animal Shelters." *Animals* 8, no. 3 (March 07, 2018): 36.

doi:10.3390/ani8030036.

- a. Older animals are at a greater risk of being surrendered and euthanized. This study focuses on what factors play the biggest role in this reality for senior pets, centering on the Austin Pets Alive! nonprofit in Austin, Texas. Senior pets are at a greater disadvantage due to their age, and medical issues to be surrendered by owners, and euthanized by shelters. This article suggests that understanding the factors putting senior animals at risk and their relation to an animals' length of stay in a shelter can influence programs and policies in place to help increase the live outcomes of these animals. Of great concern to myself, and my project, senior animals deserve a section in my proposed exhibition. This article will help inform that section by providing necessary data to highlight the struggle of senior animals in shelters and rescue organizations.

Appendix B – List of Figures

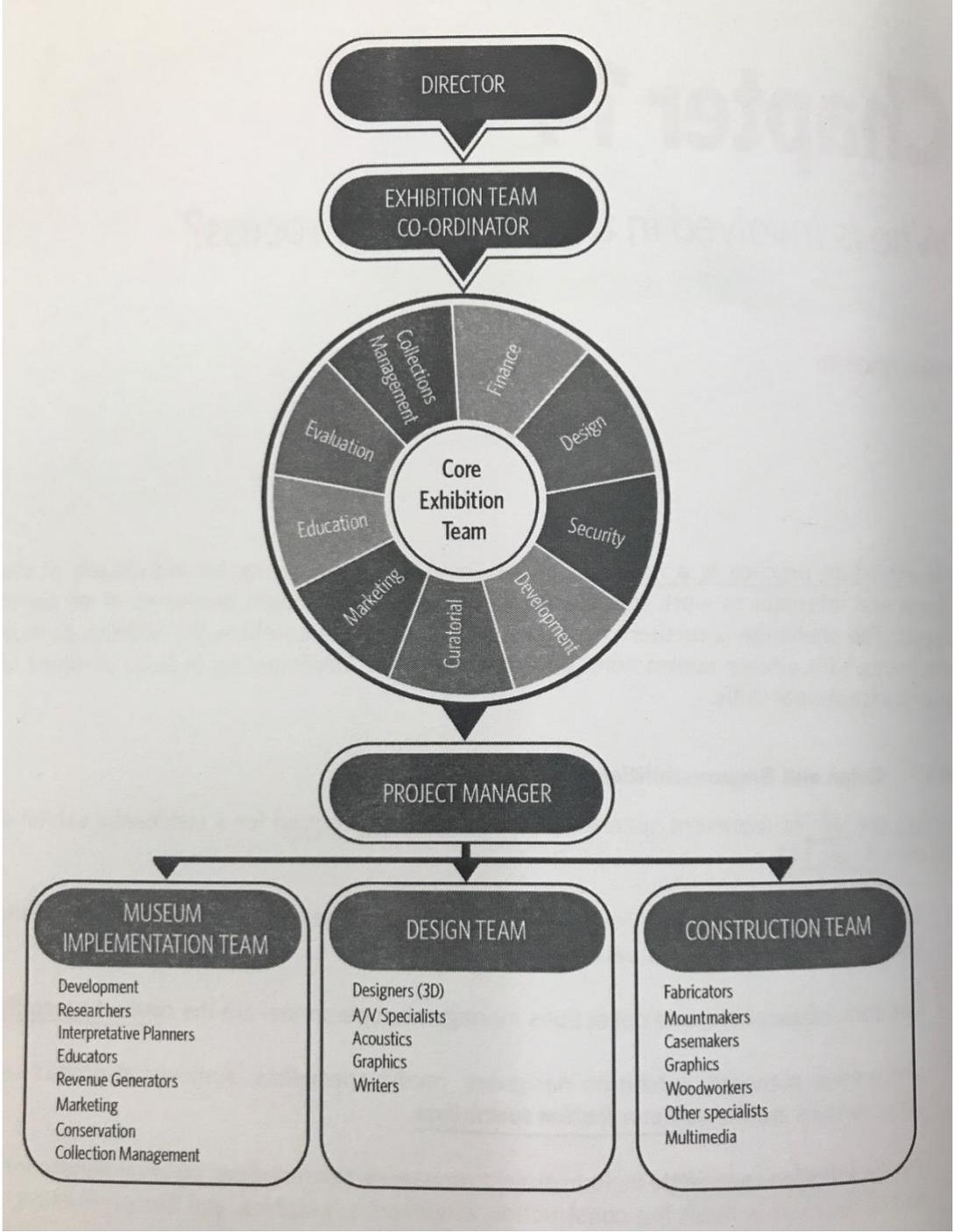


Figure 1. Roles for Exhibition Creation and Implementation.¹⁰¹

¹⁰¹ Lord, p. 234.

Cost per m ² /ft ² (USD)	Assumption
\$2,155 to \$3,230 per m ² \$200 to \$300 per ft ²	Didactic, low level of media and interactivity
\$3,230 to \$5,385 per m ² \$300 to \$500 per ft ²	Moderate level of interactivity and media
\$5,385 to \$7,535 per m ² \$500 to \$700 per ft ²	High level of interactivity, media, and simulation

Figure 2. Per square foot & per square meter pricing averages in US dollars¹⁰²

¹⁰² Lord, p. 374.

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