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Multilingual Museums: A Proposal to Increase Linguistic Diversity in Contemporary Art Museums

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Multilingual Museums: A Proposal to Increase Linguistic Diversity in
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by
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Abstract

The U.S. population is becoming more ethnically, racially, and linguistically diverse. It is estimated that by the year 2050, the U.S. will shift to a majority-minority population, meaning that the total minority population will become the majority of the U.S. population. But while the U.S. is diversifying, the current museum visitorship demographic is not representative of or on track to measure up to these changes in the future. If museums are valuable civic spaces with several associated health, social, and educational benefits, and a large percentage of the population have **low-English proficiency** and cannot **access** the information, then there is a large percentage of potential museum visitors that are being denied the opportunity to a significant cultural activity. One way museums can break down linguistic barriers is to provide **bilingual** and **multilingual** exhibitions. The creation of these translated exhibitions not only give low-English proficiency individuals the opportunity to create meaningful experiences in a museum, it also purposefully welcomes them into a space that has been historically inaccessible to them. While research and evaluation are currently being conducted in many science and children's museums, little is being done in art museums. This capstone proposes the creation of a set of guidelines to be utilized by **contemporary art museums** in the United States in order to increase **linguistic diversity** by creating bilingual and multilingual exhibitions.

Chapter 1: Introduction

This capstone poses the question: How can contemporary art museums in the United States meaningfully engage, welcome, and increase access for linguistically diverse communities and individuals? The proposed solution for this is to create a set of guidelines that would be used by U.S. contemporary art museums in developing and implementing bilingual and multilingual exhibitions in order to increase access to linguistically diverse audiences and low-English proficiency individuals. This proposal is important to the museum field at large for two reasons:

1. It aims to increase visitorship to contemporary art museums by welcoming and providing meaningful experiences for linguistically diverse audiences, and

2. It aggregates qualitative research and evaluation of current translation projects and presents the findings for other institutions to utilize

While research, development, and evaluation are currently happening in certain institutions, the creation of a set of best practice guidelines for contemporary art museums would provide more access for low-English proficiency individuals to institutions thought to be elitist and esoteric by many people.

The literature review and all of the current research in this area will be presented in Chapter Two of this capstone. It will begin by presenting the current and possible future demographic diversity of the United States population, where it's hypothesized that all of the minority communities in the U.S. will become the majority of the population by the year 2050. Next it will present and analyze museum attendance rates and the demographic makeup of cultural participation. Then the importance of

museums to society and the associated individual benefits will be discussed in order to address the inequality that the lack of access creates. Finally, two case studies will be presented: The Children's Discovery Museum of San Jose and the Bilingual Exhibits Research Initiative (BERI). The Children's Discovery Museum of San Jose analyses the development and implementation of their two bilingual initiatives and their current trilingual status and the Bilingual Exhibits Research Initiative evaluates bilingual exhibitions in science centers and museum through museum staff interviews and focus group observation and interviews.

Chapter Three will synthesize the information provided in the previous chapter and propose the intended project for this capstone. This chapter begins by defining certain terms used repeatedly in the research. Then it analyses and concludes the literature review case studies and sets up the project proposal. The following sections address potential goals and objectives, potential stakeholders in translation projects, financial resources for museums, and team members for the project.

Chapter 2: Literature Review

On April 30, 2015, the then First Lady of the United States of America, Michelle Obama, gave a speech at the opening of the Whitney Museum. In her speech, she spoke about her disengaging past with museums due to their historically exclusive treatment of marginalized communities.[1]

> You see, there are so many kids in this country who look at places like museums and concert halls and other cultural centers and they think to themselves, well, that's not a place for me, for someone who looks like me, for someone who comes from my neighborhood. In fact, I guarantee you that right now, there are kids living less than a mile from here who would never in a million years dream that they would be welcome in this museum. And growing up on the South Side of Chicago, I was one of those kids myself. So I know that feeling of not belonging in a place like this. And today, as First Lady, I know how that feeling limits the horizons of far too many of our young people.[2]

American museums are currently seen as exclusive, elitist institutions, and with the U.S. population predicted to become a majority-minority society by the year 2050, the probable museum audience is on a track to reflect a more homogeneous group of people.[3] The individuals that make up the museum's potential audience have widely differing views of themselves, their community, and the world and it is within this diverse group of individuals that the museum must find its role in society to remain

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[1] Laura-Edythe Coleman, *Understanding and Implementing Inclusion in Museums* (Boulder: Rowman & Littlefield, 2018), 2-3.

[2] Michelle Obama, "Remarks by the First Lady at Opening of the Whitney Museum," April 30, 2015, https://obamawhitehouse.archives.gov/the-press-office/2015/04/30/remarks-first-lady-opening-whitney-museum.

[3] Coleman, 1; Betty Farrell and Maria Medvedeva, "Demographic Transformation and the Future of Museums," *Center for the Future of Museums*, Washington DC, American Alliance of Museums, 2010, https://www.aam-us.org/wp-content/uploads/2017/12/Demographic-Change-and-the-Future-of-Museums.pdf. 5.

relevant and valued.[4] While many "American museums have become increasingly sensitive to the issue of whether the public they serve is representative of the total population," most have yet to include diversity strategies into their institutional plans.[5] The lack of unified research and evaluation on linguistic diversity and the inclusion of bilingual exhibitions needs to be addressed and changed. It's only through action research that museums will be able to set best practice standards and begin to reflect the diversity of the U.S. population currently unrepresented in museums today.

The purpose of this literature review is to present all of the current research on audience language diversity and bi/multilingual translations in American museums. To do this, I will start by presenting the problem through statistics on the racial and ethnic makeup of the American population, the languages used, and the diversity of the current museum audience. Next, I will list the benefits visitors receive when visiting a museum in order to show the disadvantage linguistically diverse audience members have. Then I will make the case that providing bi/multilingual translations can bridge this accessibility gap by making visitors who have low English proficiency feel welcomed by the museum. Finally, I will present two case studies that have tested and analyzed bi/multilingual exhibitions in museums already.

U.S. Population and Language Use

The racial composition of the US became much more diverse between 1980 and 2008, with the non-Hispanic white population decreasing from 83% to 74%, and the

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[4] Elizabeth Crooke, "Museums and Community: ideas, issues and challenges," In *Museum Meanings* (New York: Routledge, 2007), 1.

[5] Zahava D. Doering, *Who Attends our Cultural Institutions?* (Smithsonian Institution, May 1995), https://repository.si.edu/bitstream/handle/10088/17197/opanda_95-5-WhoAttends.pdf. 1.

population of African Americans, Asians, Pacific Islanders, Hispanic/Latino, and those choosing another or multiple races growing as a proportion of the U.S. population.[6] The most dramatic increase during this time can be seen in the Hispanic population, rising from 6.4% to 15.1%.[7] Experts predict that the Hispanic/Latino population will double by 2050 to 30% of the U.S. population, with the Asian/Pacific Islander population growing more slowly, and the African American population holding steady at 12-13%.[8]

Immigration is one contributing factor to the growth of minority groups. During the 20th century, international migration to the United States accounted for one fifth of the net population growth. More recently, between 2000 and 2007, immigration migration doubled and accounted for 40% of population growth.[9] According to the 2006-2008 American Community Survey, foreign-born individuals constituted 12.5% of the American population, with 83% of this group coming from either Latin America or Asia.[10] Another factor of minority population growth is births. By 2008, minority birth rates accounted for about 48% of total births in the United States, with projections predicted to increase every year after that, quickly making them the majority of births in the U.S.[11]

Due to this rapid increase in immigration and minority births, sometime between 2040 and 2050, the ethnic and racial groups currently categorized as minority groups in

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[6] Farrell, 9.
[7] Farrell, 9.
[8] Farrell, 9.
[9] Farrell, 18.
[10] Farrell, 18.
[11] Farrell, 18.

the U.S. will collectively become the majority of the population.[12] This also means that the group that has historically represented the majority of the museum audience, non-Hispanic whites, will become the minority of the U.S. population, setting the stage for a future in which the museum is serving an ever shrinking proportion of the America population.[13] If museums wish to fulfill their mission and maintain their relevance in society, they must find a way to keep up with the growing population of minority communities in the U.S., especially since the growing immigration, foreign-born birth rates, and non-English language use is only set to grow in the future. (See Appendix B: Figures 1-3)

This shift to a 'majority minority' population and the rapid increase of the immigrant population will bring changes to the linguistic makeup of the United States as well. While English is the most commonly spoken language by people in the U.S., it's not the only language spoken in many households and "is not the native language of most immigrants in the United States."[14] In 1980, there were 23.1 million people who spoke a non-English language at home, compared to the 59.5 million people in 2010 (158% increase when the population only grew 38%).[15] In 1980, 70% of foreign-born individuals

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[12] Farrell, 9.

[13] Farrell, 5.

[14] Christina P. Gambino, Yesenia D. Acosta, and Elizabeth M. Grieco, "English-Speaking Ability of the Foreign-Born Population in the United States: 2012." *U.S. Census Bureau: American Community Survey Reports,* June 2014, https://www.census.gov/library/publications/2014/acs/acs-26.html. 1.; Camille Ryan, "Language Use in the United States: 2011," *U.S. Census Bureau: American Community Survey Reports*, August 2013, https://www.census.gov/library/publications/2013/acs/acs-22.html. 1.

[15] Ryan, 5.

aged 5 and older spoke a non-English language at home, compared to the 85% in 2012.[16]

Non-English language use trends in the U.S. can be viewed similarly to immigration trends. The language showing the most remarkable growth in the U.S. has been Spanish.[17] The U.S. currently has the world's second largest Spanish-speaking population, coming in right behind Mexico. According to the U.S. Census Bureau, there are currently 37 million (13%) people in the U.S. that use Spanish as their primary language today, and a predicted 40.2 million people will use it as their preferred language by 2025.[18] The Vietnamese speaking population has seen the second largest population increase and the largest percentage increase with less than 200,000 speakers in 1980 and a 599% growth today.[19] In the 2011 American Community Survey Report on language use in the United States, there were 57 metropolitan areas listed as having one-fourth or more of their population speaking a non-English language at home.[20] Twenty-two of these urban areas are located in California, with 44% of the total California population speaking a language other than English at home.[21] (See Appendix B: Figures 4-5)

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[16] Gambino, 2.

[17] Ryan, 4.

[18] Steve Yalowitz, Cecilia Garibay, Nan Renner and Carlos Plaza, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," *National Science Foundation*, September 2013, http://www.informalscience.org/sites/default/files/2013-10-01_BERI_Research_report_Final_Sep_2013.pdf, 9.; Steven S. Yalowitz, Cecilia Garibay, Nan Renner and Carlos Plaza, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," *Museums & Social Issues* 10, no.1 (2015): 35-51, https://doi.org/10.1179/1559689314Z.00000000031, 35-36.

[19] Ryan, 4.

[20] Ryan, 10.

[21] Ryan, 10.

When considering the ethnic, racial, and linguistic diversity of the United States population, the question arises of whether these minority groups are being meaningfully engaged in civic life with little to no knowledge of the English language.[22] The unchanging, all-knowing mythical 'Museum' and the values it shares in serving a general, monolithic audience are no longer sufficient in sustaining the museum field.[23] It is within the diversity of the current and potential audience members that museums need to find their relevance to society.[24]

Museum Attendance

The Urban Institute's 2005 national survey on cultural participation in the United States suggests that growing up with museum experiences as a family increases the likelihood that an adult would go to museums again.[25] This means that parents need to feel comfortable in the museum environment to facilitate these experiences for their children in order to increase their likelihood to participate in cultural activities as an adult. In contrast, the two greatest negative factors, resulting in the response to not attend a museum again were not liking the venue and not having an enjoyable social occasion.[26] Again, these results suggest that individuals that don't know how to navigate the museum environment or don't feel welcomed are represented in the categories

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[22] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 35-36.; Ryan, 1.

[23] Eilean Hooper-Greenhill, "Changing Values in the Art Museum: rethinking communication and learning," *International Journal of Heritage Studies* 6, no. 1 (2000): 9-31, https://doi.org/10.1080/135272500363715, 11.; Francie Ostrower, *The Diversity of Cultural Participation: Findings from a National Survey*, Washington DC: The Urban Institute, 2005, http://webarchive.urban.org/publications/311251.html, 1.

[24] Crooke, 1.

[25] Ostrower, 1, 5, 27.

[26] Ostrower, 19.

listed before are less likely to visit a museum again. This survey concluded by stating that "the most fundamental implication of these findings is that arts research, policy, and management need to be reoriented to pay greater attention to the diversity of cultural participation," something the museum field is still striving to understand and implement today.[27]

Another national survey funded by the NEA, measuring American participation in the arts from 2002-2012 states that while attendance rates for non-Hispanic whites experienced a slight decline from 2002 to 2012, they were still the racial/ethnic group most likely to have attended an art museum or gallery consistently from 2002-2012, making them overrepresented among adult art museum visitors.[28] This survey presents a strong connection between race, ethnicity, and cultural participation through the continual decline in attendance at traditional 'high culture' activities by minority groups.[29]

The 2010 Center for the Future of Museums report on museum audience and the national population sums up the negligence of audience diversity in museums with one statistic: "American museums reported a mere 9 percent minority population in their annual attendance figures."[30] Unlike past demographic surveys, this report argues that current visitor demographic categories are inappropriately broad and do not take generational differences into account, resulting in an overarching flaw. As Betty Farrell

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[27] Ostrower, 2.

[28] "A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012," NEA Research Report #58, January 2015, https://www.arts.gov/sites/default/files/2012-sppa-feb2015.pdf, Ix, x, 4, 6, 19.; Farrell, 12.

[29] Farrell, 12.

[30] Coleman, 2.

and Maria Medvedeva, co-authors of *Demographic Transformation and the Future of Museums* states: the children of immigrants are not their parents.[31] They suggest that acculturation, the global era, and social changes will all weigh on the next generation's museum experiences. Instead of using current demographic categories, they suggest looking at race/ethnicity "as an inescapable category for examining demographic change" and age as an indicator of the generational social impacts that could alter the expectations individuals in this group have of museums, such as being accessible to a larger demographic of people.[32]

While this argument is important to consider, museums cannot forget that social changes, generational norms, and acculturation does not erase the need for cultural diversity and increased accessibility to those that have been historically unwelcomed to civic spaces. This is also true for language use. While it's clear that language use for older and younger generations is shifting, it's important that language is not lost for minority and immigrant groups. An example of the loss of a language in the United States can be seen in the large immigration wave of Germans in the nineteenth-century. German-Americans constituted the largest ethnic immigration group at this time and maintained their own communities, schools, newspapers, associations, and more. Anti-German sentiment during the two World Wars forced German Americans to acculturate to the point of losing their distinct cultural identity that by the middle of the 20th century there were only a few distinctive German American communities left. [33] When

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[31] Farrell, 18.

[32] Farrell, 6-8.

[33] Farrell, 11.

considering the current boost in immigration of Hispanic peoples, will the pressure of acculturation erase 'Hispanicity' over time?[34] Or will the U.S. finally act upon the need for change in order for immigrant and minority groups to maintain their cultural traditions and heritage?

To further this claim, the Pew Research Center produced a study in 2012 on Hispanic/Latino identity in the U.S. that presents valuable information in understanding the cultural importance of language.[35] While second and third generation immigrants spoke more English than Spanish (+90% spoke/read English well) when compared to first generation immigrants (37% spoke/read English well), Latinos in all generations still recognized the importance of knowing Spanish:[36]

> Most Latinos believed that learning English was important and necessary to succeed in the U.S. (87%). Many also believed that speaking Spanish was very important (75%) or somewhat important (20%) for future generations of Latinos in the U.S. Although language dominance shifts from Spanish to English with subsequent generations, substantial percentages maintain proficiency in both languages.[37]

With the predicted increase of non-English speaking populations and the current lack of diversity in museum audiences, museums need to alter their outlook on their audience and engage more communities to become inclusive spaces

The Importance of Museums to Society

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[34] Farrell, 18.

[35] Nan Renner, Cecilia Garibay, Carlos Plaza, and Steven S. Yalowitz, "Bilingual Exhibits: Current Practices, Collective Knowledge, Outstanding Questions," *Museums and Social Justice: A Journal of Reflective Discourse* 10, no. 1 (2015): 66-82, https://doi.org/10.1179/1559689314Z.00000000033, 68.

[36] Renner, 68.

[37] Renner, 68.

Museums are seen as valuable community spaces for education, civic and social engagement, and political change because they represent cultures, ideas, and individuals through collection, exhibition, and interpretation.[38] Inclusion, diversity, and accessibility have been buzzwords, lingering in the museum field for years now, energizing the idea that museums are for everyone and that they value the needs of the audience as much as their collection.[39] While American museums have become more sensitive and aware of these words and the lack of audience diversity, they are inconsistently activating strategies to overcome them and engage with all members of society.[40] Studies have shown that museums have been going beyond engaging and educating visitors by providing social, physical, and cultural benefits as well.

As immigration trends continue to change the demographic population of the United States, new mixes of languages, cultures, and traditions are being brought into closer proximity, making it important for civic institutions to find ways to bridge social and cultural boundaries between races and ethnic groups.[41] Museum are some of the few places that can help bridge the gaps between cultural groups. Surveys show that racial and ethnic minority groups are more likely to attend museums when specific museums or exhibits celebrate or relate to their culture, traditions, heritage, and history.[42] This not only provides much needed visibility to underrepresented groups,

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[38] Cecilia Garibay and Steven Yalowitz. "Redefining Multilingualism in Museums: A Case for Broadening Our Thinking," *Museums and Social Justice: A Journal of Reflective Discourse* 10, no. 1 (2015): 2-7, https://doi.org/10.1179/1559689314Z.00000000028, 2.

[39] Coleman, 2.

[40] Doering, 1.; Garibay, 2.

[41] Farrell, 20.

[42] Farrell, 20.

but, when done well, communicates the ideas, stories, and traditions of cultural groups to the masses.[43] By removing linguistic barriers, parents of these minority groups are also more likely to attend with their children, as surveys show that leisure time used to provide opportunities for children to use and practice their native language as a way to construct cultural identity are highly sought-after activities.[44]

A growing body of evidence suggests that changing views in healthcare have led to the notion that participation in the arts is a vital to an individual's health and wellbeing.[45] Medical professionals are moving away from the idea of healthcare as an individual medical model and towards the perspective of a societal, holistic model; and museums are playing an increasingly large role in this.[46]

> Evidence shows that engaging with museums provides: positive social experiences, leading to reduced social isolation; opportunities for learning and acquiring news skills; calming experiences, leading to decreased anxiety; increased positive emotions, such as optimism, hope and enjoyment; increased self-esteem and sense of identity; increased inspiration and opportunities for meaning making; positive distraction from clinical environments, including hospitals and care homes; and increased communication among families, caregivers and health professionals.[47]

Along with cultural celebration and physical health and wellbeing, museums are being used for social engagement and interactions as well. "Changing community needs

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[43] Farrell, 20.

[44] Garibay, 4.

[45] Jocelyn Dodd and Ceri Jones, "Mind, Body, Spirit: How Museums Impact Health and Wellbeing," *Research Centre for Museums and Galleries*, June 2014, http://hdl.handle.net/2381/31690, 3.; Helen J. Chatterjee and Paul M. Camic, "The Health and Well-Being Potential of Museums and Art Galleries," *Arts & Health: An International Journal for Research, Policy and Practice* 7, no. 3 (2015): 183-186, https://doi.org/10.1080/17533015.2015.1065594, 183.; "Arts, Health and Wellbeing Beyond the Millennium: How far have we come and where do we want to go?" Royal Society for Public Health and the Philipp Family Foundation, June 2013, https://www.rsph.org.uk/uploads/assets/uploaded/6e174021-82a6-4083-85f5eca6b6fdd303.pdf, 7.

[46] Dodd, 5.; Chatterjee, 183.

[47] Chatterjee, 183

and priorities along with new modes of engagement have created an imperative to connect with and serve the public in ways that extend beyond traditional institutional formats and settings."[48] In fact, the connection between museum visits and social wellbeing are so apparent and vital that visitors have cited it as one of their main reasons for visiting a museum. In the 2005 survey on cultural participation in the U.S., put forth by the Urban Institute, 45% of museum attendees cited the need to socialize with friends and family as a major reason for attending.[49] Recent scholarship and research suggest that language is also used as a social practice, rather than a uniform system. This means that the language we choose to use and who we use it with, reflect our participation in social relationships and our understanding of ourselves, community, and the world.[50]

Elizabeth Crooke, author of *Museums and Community: ideas, issues and challenges*, argues that "the links between museums, heritage and community are so complex that it is hard to distinguish which one leads the other."[51] Museums help form a community's identity and present a community's history, while communities in turn determine the relevance and sustainability of museums by valuing them.[52] Because museums share the distinct features of being embedded in local communities, having strict policies of public service, and being viewed as trusted and needed community

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[48] Michael H. Norton and Emily Dowdall, "Strengthening Networks, Sparking Change: Museums and Libraries as Community Catalysts," *Institute of Museum and Library Services*, January 2017, https://www.imls.gov/sites/default/files/publications/documents/community-catalyst-report-january-2017.pdf, 3.

[49] Ostrower, 14.; Beverly Serrell, *Exhibit Labels: An Interpretive Approach* (Maryland: Rowman & Littlefield, 2015), 49.

[50] Garibay, 4.

[51] Crooke, 1.

[52] Crooke, 1.

assets, they have become and remain ideal civic centers for individuals, minority groups, and families to celebrate culture and exercise their physical and social wellbeing.[53]

Bridging the Accessibility Gap

If museums are valuable civic institutions to our society, and a certain percentage of the population are non-English speakers and therefore cannot access the material being presented, then there is a large percentage of potential audience members who are being deprived of this significant cultural and social activity and the associated benefits. Museum professionals have offered numerous explanations as to why there are such stark differences in cultural participation between races and ethnic groups, including historically prevalent cultural barriers that were built to keep minorities out of museums by making them feel intimidated and unwelcomed.[54] This feeling of being unwelcome is still at play in museums today. The problem with modern museums becomes clear when Eilean Hooper-Greenhill, author of *Changing Values in the Art Museum: rethinking communication and learning*, describes the archetype for the modern museum, the British Museum. With its classical columns, stone facade, and its carefully crafted image as the preserver of culture and civilization, the British Museum is an enduring and common representation of power and control that has now achieved the status of myth.[55] This vision of 'The Museum' is an essentialist, elitist image that fails to acknowledge the diversity of its present and possible audience as well

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[53] Norton, 3.
[54] Farrell, 13.
[55] Hooper-Greenhill, 10.

as the valuable pleasures gained from visiting.[56] Art museums more than most museums, see themselves as prestigious spaces, separate and unaware of the everyday world and only open to academic or prominent people.[57] The problem with this image is that it is regressive rather than transformative and looks inward when it should be looking outward.[58] This image of 'The Museum' is developed in isolation of visitor and community needs and dismisses the idea that museums are for everyone, and lacks the democratic voice of the public.[59] Museums today need to keep moving forward and transforming themselves in order to maintain their relevance in their communities and should be looking at those they are failing to serve to do so.

Mary Esther Soto Huerta and Laura Huerta Migus, authors of *Creating Equitable Ecologies: Broadening Access through Multilingualism* relate the museum field and its institutional practices as contributing to the distinction of blurred and bright boundaries. They state that every society has social boundaries in the form of laws, edicts, and social practice created by officials and affect every part of society, including museums who act as cultural representations of society.[60] Bright social boundaries create clear and obvious laws and practices that tend to align with the mainstream of society and widen the distance between those in the dominant majority and others in

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[56] Hooper-Greenhill, 10.

[57] Hooper-Greenhill, 10-11, 17.

[58] Hooper-Greenhill, 10-11.

[59] Coleman, 1.

[60] Mary Esther Soto Huerta and Laura Huerta Migus, "Creating Equitable Ecologies: Broadening Access through Multilingualism," *Museums & Social Issues* 10, no. 1 (2015): 8–17, https://doi.org/10.1179/1559689314Z.00000000029, 9-10.

the rest of society.[61] Soto Huerta and Migus explain that bright social boundaries create an exclusivity effect on museums because they tend to reflect the ideals and practices of the dominant majority of the community they are located in.[62] Non-English museums are in line with bright social boundaries as they maintain the values and background of the mainstream and create a deeper social distance for non-English speaking community members.[63] Bright boundaries created by the lack of linguistic diversity in museums then produce a museum environment that limits the access of those community members that might speak a language other than English or have low English proficiency, thus excluding them from accessing the interpretive material.[64] In contrast, blurred social boundaries emerge when mainstream laws and practices don't exist or are publicly contested. Blurred boundaries facilitate the lessening of a traditionally marginalized social groups distinction from the mainstream, thus allowing them equal opportunities to access information and participate in society.[65] In this case, museums are more likely to use language as a mechanism to blur social boundaries and make non-traditional audience members feel welcomed to the museum.[66] While research and support on the benefits of multilingual interpretations exists, there is still very little actually implemented in museums today.[67] Soto Huerta and Migus conclude that "until museums are willing to examine inconsistent, or non-existent, practices of

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[61] Soto Huerta, 10.
[62] Soto Huerta, 8.
[63] Soto Huerta, 9.
[64] Soto Huerta, 10.
[65] Soto Huerta, 10.
[66] Soto Huerta, 11.
[67] Soto Huerta, 11.

implementing multilingual strategies, existing social boundaries will remain bright without ambiguity."[68]

In the case of linguistic diversity, museums have been much slower in recognizing and strategizing for the inclusion of multilingual audiences.[69] Some reasons brought up as to why this has been a slow process include: the assumption that non-English speaking youth will assimilate to speaking the dominant language, the idea that there will always be someone in a visiting group willing to translate the material, and the opinion that developing multilingual materials is too expensive.[70] While it may seem difficult to think of satisfying everyone in a world with over 6000 languages, certain steps can be taken to accommodate the needs of a museum's largest current and potential non-English speaking groups.[71]

Interpretive labels not only allow museums to communicate basic messages to audience members but can also contribute to the visitor's overall experience in a positive, meaningful way.[72] If interpretive labels were not needed for visitors to understand museum objects, exhibits, and themes, then they would not be employed at all. "Consider, for example," as Cecilia Garibay and Steven Yalowitz writes, "whether museums would typically produce an exhibition without any labels in the dominant language (e.g., English in the United States) and the effect of such a decision for general

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[68] Soto Huerta, 11.

[69] Garibay, 2.

[70] Garibay, 2.

[71] Adamantia Koliou, "Foreign Languages and Their Role in Access to Museums," *Museum Management and Curatorship* 16, no. 1 (1997): 71–76, https://doi.org/10.1080/09647779700601601, 75.

[72] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 12.; Serrell, 19.

museum visitors. Then consider the implications of lack of linguistic access to other members of the community."[73] Additionally, multilingual interpretive labels not only communicate content for non-English speaking visitors, but help the museum present a feeling of welcome to groups that have been historically excluded from civic spaces. Studies have shown that the lack of multilingual interpretation has been cited as a major barrier in making Latino, Chinese, and other minority groups feel unwelcome in museums.[74] Bilingual and multilingual exhibitions don't just provide basic information to guests but act as signs of invested welcome to those that have traditionally felt uninvited.[75] In a report from the Smithsonian Museum of American History on Latino museum perspectives, it was found that second-generation Latino respondents, even those with high English proficiency, hold strong expectations that museums include bilingual interpretations because they served as a signal that museum were meaningfully including immigrant and non-English speaking visitors.[76]

With little effort, museums have become exclusive, intimidating spaces with an esoteric language all their own.[77] When we don't actively and meaningfully try to welcome all members of society, especially those that have been historically kept out, we run the risk of maintaining our exclusive, elitist status.[78] Today, as society becomes more culturally and linguistically diverse, museums have a greater demand and urgency

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[73] Garibay, 6.

[74] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 37.; Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 27-28.

[75] Renner, 79.

[76] Farrell, 14.

[77] Peter Samis and Mimi Michaelson, "Creating the Visitor-centered Museum," (New York: Routledge, 2017), 10.

[78] Doering, 1.; Samis, 11.

to reflect and respond to the needs of the people.[79] In short, museums need to focus on inclusivity because we are already exclusive spaces and these values are no longer sufficient in sustaining museums.[80] While there are many reasons to reflect the changes happening in our society, ultimately, the decision "must be made in the right spirit—a spirit of growth, financially and in terms of numbers, but more than that, in the spirit of learning."[81]

Case Studies

Two case studies will be discussed next to reflect the current practices happening in the field. The first is an institution-specific look at the back-end development and implementation of becoming a multilingual museum and the second is a multi-institutional look at staff and visitor responses to bilingual exhibitions. While significant strides in research have been made on multilingualism in other fields such as anthropology, psychology, and education, the topic of bi and multilingualism in the museum field is still painfully new.[82] This became evident during my research when very few studies and even fewer published studies on the effectiveness of multilingual exhibits had been conducted.[83] "In fact, most of the questions posed by museum professionals regarding multilingual audiences concern the need for, or the logistics of,

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[79] Veronica García-Luis, Hugh McDonald, and Laura Huerta Migus, "Multilingual Interpretation in Science Centers and Museums," ASTC technical report, 2011, http://www.astc.org/resource/equity/Multilingualism%20Report_Final.pdf, 3.; Hooper-Greenhill, 11.

[80] Coleman, 1.; Hooper-Greenhill, 11.

[81] Jenni Martin and Marilee Jennings, "Tomorrow's Museum: Multilingual Audiences and the Learning Institution," *Museums and Social Justice: A Journal of Reflective Discourse* 10, no. 1 (2015): 83-94, https://doi.org/10.1179/1559689314Z.00000000034, 93.

[82] Garibay, 3.

[83] Garibay, 3.; Renner, 69.; García-Luis, 3.

providing written resources in multiple languages."[84] It also became clear that the efforts that are being made are uneven within the museum field, with the majority of research being done in science and children's museums.

The Children's Discovery Museum of San Jose

Since the 1990 opening of the Children's Discovery Museum of San Jose, staff members have been attentive and reactive to the growing diversity of the community and lack of representation seen in their audience by "challenging the dissonance between implementing multilingual strategies and existing operational systems with great results."[85] San Jose is culturally and ethnically diverse, with over 120 different languages spoken today.[86] While the staff understood that they could not actively engage with every language spoken, they knew they needed a plan to welcome the two largest spoken languages, Spanish and Vietnamese, which led to two separate initiatives.

In the first 15 years, the museum recognized that their Latino audience was comparatively smaller than the number of Latinos living in the San Jose area (33% Latino).[87] Because of this along with the realization that the Spanish speaking community was only slated to grow further in the coming years, the museum created the Latino Audience Development Initiative.[88] This initiative was an institution-wide effort to increase San Jose Latino visitorship by engaging them through multilingual

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[84] Garibay, 3.

[85] Farrell, 16.; Soto Huerta, 13.

[86] Martin, 91.

[87] Martin, 85.

[88] Martin, 84.

exhibitions and diversifying the front-end staff and board members.[89] The process

began when they booked a traveling bilingual exhibition from Papalote, a large

children's museum located in Mexico City.[90] When the museum realized they needed to

communicate these exhibits along with presenting them, the marketing department

organized a group of Spanish speaking media professionals to represent the museum on

the radio and advise on the translations of print and interpretive materials.[91] From the

formation of this group, the museum learned that creating translations with people who

not only understood the language, but also the culture was vital in translating "the spirit

of the words, rather than do direct translations."[92] They also realized that involving

community members as part of this group helped increase their visibility in the Latino

community and the likelihood of that community becoming audience members.[93] From

this media group came the Spanish-Language Advisory Committee, formed to continue

to influence and advise on the everyday operations and events of the museum.[94]

Five years after the creation of the Latino Audience Development Initiative, the

museum audience demographics began to more closely match those of the community,

with the percentage of the Latino audience jumping from 20% to 29%.[95] But the

institutional changes made through the creation of this group did more than increase

visitorship. The museum now has access to new funding opportunities, the phone lines

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[89] Farrell, 16.
[90] Martin, 84.
[91] Martin, 84.
[92] Martin, 85.
[93] Martin, 85.; Farrell, 16.
[94] Martin, 84.
[95] Martin, 85.

now include Spanish, and a Spanish receptionist was hired, making a more holistic welcoming environment to the museum for the Latino community, whom, without these efforts, would have probably fallen in visitorship.[96]

After experiencing the success of the Latino Audience Development Initiative, the museum decided to tackle the lack of participation of the second largest minority population in the San Jose area, the Vietnamese community (San Jose is home to the largest Vietnamese population in the U.S.).[97] So, in 2002, CDM created the Vietnamese Audience Development Initiative and began working with community advisors.[98] While they had originally planned to replicate the Latino initiative for this group, the staff quickly realized that strong differences between the communities made this impossible.[99] The main differences with the Vietnamese community were the degree of acculturation, attachment to Vietnam, and English literacy between generations.[100] Because this population started with the relocation of Vietnamese and Hmong refugees during the Vietnamese War and continued to grow in the decades that followed, the stark differences between those that were born in Vietnam and those born in the U.S. became clear.[101]

Still, several of the strategies from the Latino initiative remained similar in the Vietnamese initiative. Recognizing that the success of the Latino initiative was due to the institution-wide approach, "the Vietnamese Audience Initiative was also

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[96] Martin, 85.
[97] Martin, 86.
[98] Farrell, 17.; Martin, 86.
[99] Farrell, 17.; Martin, 87.
[100] Farrell, 17.
[101] Farrell, 16-17.

implemented as a full-scale initiative throughout the institution."[102] The museum also "incorporated Vietnamese cultural icons, such as bamboo and circles (a Vietnamese round boat, a rice sieve), into exhibits and added Vietnamese to the English and Spanish signage in the museum."[103] Because a Vietnamese-speaking receptionist could not be hired, a full recorded information line for Vietnamese was added to the phone line and community partnerships led to the successful identification of Vietnamese translation proofreaders.[104]

Beyond those similarities, when the museum realized that pulling a focus group together was impossible due to the lack of Vietnamese audience members, staff decided to begin with a strategy to attract Vietnamese visitors by calling community members who lived in certain zip codes with high Vietnamese populations.[105] These visitors were then invited to tour the museum and fill out a comprehensive survey; and those who finished the survey were given a six-month membership to the museum.[106] While the museum gathered a great deal of helpful information from this strategy, they also faced some backlash from staff and community members. "A number of non-Vietnamese visitors questioned the Museum's apparent "favoritism" for this audience. One visitor, who did not appear to be Asian, even claimed to be Vietnamese, asked for the survey, and requested the free membership. Unsure about how to approach the

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[102] Martin, 86.

[103] Farrell, 17.

[104] Martin, 86.

[105] Martin, 87-88

[106] Martin, 87-88

situation, the admissions staff granted the visitor a membership."[107] A Vietnamese staff member took offense at this strategy, claiming that the offer of a free membership made it seem like the museum was calling Vietnamese families poor.[108] While the negative comments were not expected, the museum took these statements as a learning opportunity and furthered their efforts to better incorporate the Vietnamese community's voice.

The focus group then led to two multi-session visitor panel groups that involved one with first-generation immigrants and the other with second-generation community members.[109] Through these generational panels, staff learned that those born outside of the U.S. viewed museums as passive, old, academic institutions, rather than the active and engaging learning spaces parents wanted for their children.[110] They also learned that, like most communities, visitors came with different goals, expectations, and interests.[111] They found that new immigrants and those in the older generation used museums to connect and celebrate Vietnamese heritage, while younger generations and those born in the U.S. valued multicultural perspectives, global issues, and lessons on respecting all cultures in "preparation for living in a globalized society."[112]

While the Vietnamese Audience Development Initiative proved more difficult and less successful than the Latino counterpart, "at the end of the first three-year project focused on outreach to the Vietnamese community, we knew that we had made

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[107] Martin, 88.

[108] Martin, 88

[109] Martin, 89-90.

[110] Farrell, 17.

[111] Farrell, 17.

[112] Farrell, 17.; Martin, 89.

strides, implemented new programs, and found new and trusted advisors."[113] Evaluations "revealed that a very high percentage of non- Vietnamese visitors were appreciative of the opportunity that the signage provided to give children a global linguistic perspective."[114] Jenni Martin, CDM's Director of Education and Programs stated that because of these findings the museum would continue building a relationship with this community.[115]

Both the Latino and Vietnamese initiatives prove to be strong examples of ways museums can meaningfully engage with linguistically diverse communities. Through these ongoing projects, the museum now has trilingual exhibition labels and prioritizes the hiring of multilingual and multicultural staff members without costing them their traditional visitors.[116] Visitor evaluations also indicate that visitors whose first language was included in the exhibitions (English, Vietnamese, Spanish) were more likely to recognize the main ideas and themes of the exhibit.[117] **"**Whereas 91% of adult visitors whose home language was represented in exhibit labels correctly identified the exhibition's underlying theme, only 62% of visitors with unrepresented home languages did so."[118] And "results suggested that home language may be a stronger influence on adult learners' understanding of content than either gender or visit repetition."[119] These

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[113] Martin, 88.

[114] Martin, 88.

[115] Farrell, 17.

[116] Soto Huerta, 13-14.

[117] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 37.

[118] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 28.

[119] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 28.

changes also "led to significant organizational change; that is, the CDM became a different organization through its commitment to challenge existing bright social boundaries," leading them "toward institutional cultural competence."[120]

The Bilingual Exhibits Research Initiative (BERI)

In 2010, the National Science Foundation funded a three-year exploration into the use of bi and multilingual exhibits in informal science education through the Advancing Informal STEM Learning (AISL) program. This project, known as the Bilingual Exhibits Research Initiative (BERI), was "designed to better understand current practices in bilingual exhibitions and Spanish speaking visitors' uses and perceptions of bilingual exhibitions."[121] It contained three sections, a focused literature review, ISE staff interviews, and a visitor research and evaluation interviews.[122] For the purposes of this literature review, only the staff interviews and visitor evaluations will be reviewed.

The ISE staff Interviews were conducted by telephone and through web-based surveys "with 32 staff from 22 different ISE institutions that [included] bilingual exhibits at their institutions."[123] The questions "focused on current professional approaches to bilingual exhibits" by asking specifically about their decision to begin translating, their

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[120] Soto Huerta, 13.; Martin, 83.

[121] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 4.

[122] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 5.

[123] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 5.; Renner, 70.

commitment to the project, their audience observations, and more.[124] Responses were

documented, analyzed, and reported in 2013.[125]

Many respondents (15 out of 22) recognized the demographic gap between their

current audience and the "diverse multicultural composition of their communities,"

meaning they understood "the difference between current and potential audiences,

since they did not see their current visitors as representative of the communities they

seek to serve."[126] This demographic divide between current and potential audiences is

what most respondents noted as their main motivation for providing bilingual

interpretations.[127] "Most respondents expressed that creating bilingual exhibits

presents the opportunity to better serve their communities, to welcome diverse

audience members, and to increase access to their institution's offerings."[128] A few

respondents recognized that language didn't just serve as a means to communicate the

content, but served as an indicator that the museum was welcoming them.[129] Many

staff members "recognized that bilinguals vary in their comfort and language proficiency

with reading and speaking in English and Spanish" and that generational differences

contributed to language proficiency.[130] Therefore, respondents "expressed their interest

in bilingual exhibits' capacity to promote intergenerational engagement and learning, in

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[124] Renner, 70.; Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 32.

[125] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 32.

[126] Renner, 71.

[127] Renner, 71.

[128] Renner, 71.

[129] Renner, 71-75.

[130] Renner, 71-72.

addition to other social benefits."[131] Every responding institution stated that materials were developed in English first, then translated into Spanish while some hoped to transition to a co-development stage soon.[132] Because content was written then translated, "some staff members mentioned feedback loops whereby the translation process compelled refinement of the English text," improving the English in terms of graphic space and length.[133] One respondent "shunned the use of audio tours in multiple languages as the singular mode for delivering Spanish-language content because "the people who make up 40% of your community [i.e. Spanish speakers] should have more [representation and opportunities in the museum] than those two French people who happened to stop by."[134] This statement can be supported by Peter Samis, author of *Creating the Visitor-Centered Museum* and longtime museum professional, when he states that he has "observed an interesting dichotomy, particularly prevalent in art museums: on the one hand, museums are increasingly eager to embrace portable technology as a way to provide interpretive information without disrupting the visual field of the gallery; on the other, the majority of art museum visitors do not choose to use these technologies."[135] Five out of five children's museums reported that bilingual text was used "to expose children to various forms of human diversity."[136] Even though 11 out of 14 institutions "that [had] formalized their

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[131] Renner, 72.
[132] Renner, 72.
[133] Renner, 72-73.
[134] Renner, 73.
[135] Samis, 4.
[136] Renner, 75.; Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 40.

commitment to bilingual interpretation in a strategic plan [had] yet to engage in systematic evaluation of their bilingual exhibits," 11 out of 22 institutions developed bilingual exhibits and programs anyway based on the notion that these were critical components to becoming an inclusive space for the community.[137]

The final component of the Bilingual Exhibits Research Initiative was an on-site, qualitative, exploratory visitor research study that focused on "examining the extent to which Spanish-speaking groups (defined as intergenerational groups who speak Spanish most or all of the time at home) engage in and use Spanish–English bilingual interpretation in informal science education institutions."[138] Due to the lack of research into the evaluation of bilingual exhibitions for visitors, the purpose of this study was to "further inform the field's approach to bilingual interpretation."[139]

Data was collected through the observation of visitor behavior and interaction as well as group interviews after the 32 selected groups explored and interacted with a bilingual exhibition at one of four science institutions: San Diego Natural History Museum, Miami Science Museum, Children's Museum of Houston, and Oregon Museum of Science and Industry.[140] The groups were chosen based on the following criteria: "the primary language spoken at home was Spanish or both Spanish and English equally (although we expected individuals within a group might have differing language proficiencies), they were intergenerational groups with at least one child between the

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[137] Renner, 78.

[138] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibition," 35.

[139] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 37.

[140] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 37-38.; Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 5.

ages of 7 and 12, and had visited at least 2 museums in the past 2 years."[141] The group

interviews "included questions about the group's perception of their experiences,

including what they thought about the bilingual opportunities, how they interacted with

each other, and what they got out of the experience" both individually and as a

group.[142] "One participant in each group was fitted with a microphone so their

conversations could be recorded, and participants were told to visit the exhibition as

they normally would, telling the researchers when they were done visiting that area."[143]

The majority of groups observed performed an action known as code-switching,

where an individual or group switch from one language to another during the same

conversation or even the same sentence.[144] Groups stated that this happened often

when there was a word or phrase that was easier to say in one language over the

other.[145] Code switching came easily and naturally to most groups and occurred in both

conversation and reading behaviors.[146] Spanish speakers also noted that the content

was easier to understand when it was available in both languages because they had a

higher chance of understanding it when they had two languages to choose from.[147]

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[141] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 5.

[142] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 39.

[143] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 38.

[144] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 6.; Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 42.

[145] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 6.

[146] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 6.; Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 42.

[147] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 44.

The most commonly cited value for visitors of bilingual interpretations was having access to the content in their preferred language.[148] "This was especially true for Spanish dominant or Spanish only adults, who said it was easier to learn in their own language or if there were two languages to read."[149] More specifically, adult participants spoke about "how the bilingual children in households often have to help parents navigate an English-speaking world by translating for their parents in a variety of situations. Thus, having bilingual text meant that they didn't need to rely on the children to translate the labels, and everyone could determine their own experiences."[150] One mother noted that some children have limited Spanish speaking abilities, so groups begin to become frustrated if they can't explain things to each other in the language they need.[151] So in addition to providing access to content, bilingual interpretations made adults feel more competent and confident in navigating the museum environment and allowed them more time to "participate in the socially shared experience."[152] On the opposite side, children were able to enjoy the exhibitions more freely since they didn't need to take time translating or assisting other members of the group.[153]

Furthermore, "the main reason access to content was important to the adults was that it allowed them to fulfill their role as facilitating the experience for the

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[148] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 6.

[149] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 6.

[150] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 45.

[151] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 45.

[152] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 45.; Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 7.

[153] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 44.

children, since they could read instructions, share information, especially when the children asked what something was or how it worked."[154] Groups at all four institutions voiced the importance of fulfilling the role of facilitator as it led "to a more satisfying and worthwhile visit."[155] This was especially important because, along with observations in this study (69% adult reading behavior, 31% children), countless others have noted that children are less likely to read exhibition labels, making it more likely that adults read them and relay the information to their children.[156]

Another observation of this study was that "the presence of bilingual interpretation had a profound emotional effect on the groups, who do not necessarily expect museums and other ISE institutions to have content bilingually."[157] Groups noted that the presence of bilingual interpretations made them feel more welcomed, comfortable, and intentionally cared for by the museum, and even said it changed the way they felt about the institution.[158] Bilingual texts also provided language learning opportunities for the groups. "Quite a few Spanish dominant adults said they tried the English first, then the Spanish to see if they understood it properly; in this manner they

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[154] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 6.

[155] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 44, 46.

[156] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 40.; Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 6.; Serrell, 51.

[157] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 6.

[158] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 6.; Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 46.

were improving their English."[159] Other parents stated that the Spanish translations allowed their children to test and learn their language abilities.[160] This was highly important to the adults because, more than learning a language, they saw it as a way for their children to connect to their culture.[161]

Overall, the interviews and evaluations conducted resulted in a feeling of support and urgent need for bilingual interpretations in museums. Bilingual interpretations go beyond communicating content to non-English and predominantly non-English speaking groups by making them feel cared for and welcomed to the museum and empowering them to facilitate the visit for their group.[162] It is also clear that while there is overwhelming support from the museum's interviews, more research needs to be conducted in order to form a best practices standard.

What's Next?

In 1992, the American Association of Museums (now the American Alliance of Museums / AAM) published *Excellence and Equity: Education and the Public Dimensions of Museums* with the intention of having museums think about their role as educators to the public in order to reach broader audiences. In this report, AAM "recast the definition of excellence not merely to include equity, but to require it - for museums to embrace cultural diversity in all facets of their programs, staff and audience, in order to

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[159] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 6.

[160] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 6.; Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 44.

[161] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 48.

[162] Yalowitz, "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions," 36-37.

have any hope of sustaining vitality and relevance."[163] The report put forth three key ideas for this to happen, one relating directly to museums becoming inclusive and accessible spaces: "Museums must become more inclusive places that welcome diverse audiences, but first they should reflect our society's pluralism in every aspect of their operations and programs."[164]

Since the publication of this report in 1992, the idea of museums being for everyone has become a phrase that defines a museum's survival and relevance to the community, but not enough has been done to actually achieve this goal.[165] When beginning my research in the field of cultural diversity and community inclusion in museums, it became clear that little had been done to include linguistically diverse audiences, and far less had been tested in the art museum sector.[166] The need for a unified set of evidence-based guidelines to be used as best practices for the museum field is still called for and needed by professionals.[167] And while it's clear that this area is currently being researched more heavily in science and children's museums, other institutions need to be following these efforts as well. This is why I am proposing the creation of a set of guidelines, meant to be used as best practices by contemporary art museums in the U.S. as a reference to beginning and maintaining an institution-wide translation project.

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[163] "Excellence and Equity: Education and the Public Dimension of Museums," American Association of Museums, 1992, http://ww2.aam-us.org/docs/default-source/resource-library/excellence-and-equity.pdf?sfvrsn=0, 3.

[164] "Excellence and Equity: Education and the Public Dimension of Museums," 5.

[165] Coleman, 129.

[166] Yalowitz, "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions," 12-14.; Coleman, 33-34.

[167] Renner, 74-76.

Chapter 3: Project Proposal & Analysis

This chapter analyzes the research presented in the literature review and introduces the proposed project for this capstone paper. It will start by stating clear definitions for terms found in the research and presentation of the proposal. Then it will analyze the case studies presented in the literature review as well as present some new supporting details. The following sections will present the project proposal, along with three large goals and sub-sectioned objectives, five potential stakeholders, a short financial analysis of museum budgets, and possible team members in the museum.

Definitions

For the purpose of setting clear standards for the proposed set of guidelines, definitions for certain terms need to be addressed. Below is a list of terms used often in the research and proposal:

Guidelines: According to the American Alliance of Museums (AAM), guidelines focus on a specific ethical principle and then present practical recommendations and guidance to apply that principle by documenting the standards.[168]

Low-English Proficiency: Individuals with little to no knowledge of the English language, low literacy, written, and verbal skills, and those that speak a language other than English at home will be referred to as having low-English proficiency (LEP). This definition comes from the Institute of Museum and Library Services' guidelines to

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[168] "Ethics, Standards, and Professional Practices," American Alliance of Museums, accessed October 25, 2018, https://www.aam-us.org/programs/ethics-standards-and-professional-practices/.

assisting institutions in regards to Title VI which prohibits against national origin discrimination affecting limited English proficient persons.[169]

Bilingual / Multilingual: Bilingual and multilingual individuals are those that can speak, read, write, and understand two or more languages. Bilingual and multilingual exhibitions refer to museum exhibits that provide interpretive text and/or audio in two or more languages. Bilingual and multilingual communities and audiences are those that speak two or more languages within the community or as a collective audience for the museum.[170]

Exhibition Text: This term will be used to define all didactic texts, object labels, and wall texts included in an exhibition. This refers to all of the educational and interpretive written material provided to museum visitors in order to better understand or guide them through the exhibition's themes. Exhibition text goes beyond wayfinding and identification labels and is instead the text that is used to provide meaningful experiences to museum visitors.

Inclusive: According to the AAM, the term inclusive "refers to the intentional, ongoing effort to ensure that diverse individuals fully participate in all aspects of organizational work, including decision-making processes. It also refers to the ways that diverse participants are valued as respected members of an organization and/or community."[171]

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[169] "Guidance to Federal Financial Assistance Recipients Regarding Title VI Prohibition Against National Origin Discrimination Affecting Limited English Proficient Persons," Institution of Museum and Library Services, accessed November 1, 2018, https://www.imls.gov/sites/default/files/lep.pdf.

[170] Garibay, 3.

[171] "Definitions of Diversity, Equity, Accessibility, and Inclusion," American Alliance of Museums, accessed October 25, 2018, https://www.aam-us.org/programs/diversity-equity-accessibility-and-inclusion/facing-change-definitions/

This means that museums are aware of the current and potential diversity of their audience members and are intentionally welcoming them into every aspect of the institution.

Exclusive: In contrast to inclusive, exclusive refers to the idea that museums are only for a certain group of people and are therefore discriminating and segregating society.[172]

Diversity: According to the AAM, diversity is all the differences and similarities individuals and societies have.[173] Diversity needs to be looked at on every level of the museum, from staff and board members, to audience and exhibitions. Diversity can change over time and differ between communities and institutions.[174] It is the individual museums job to look at who they are not serving within their own communities for them to fully understand what this means and how to act.

Accessibility: This means giving everyone equal opportunities to access. Today, being an accessible museum means going beyond physical accommodations and giving access to content as well.[175]

Case Studies: Analysis & Conclusion

An analysis of Children's Discovery Museum of San Jose and the Bilingual Exhibits Research Initiative (BERI) reveal some similar points of interest. Both the children's museum and staff members interviewed for BERI recognized that their current audience did not reflect the ethnic, racial, and linguistic diversity of their communities and therefore either developed or supported the creation of bilingual and multilingual

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[172] Coleman, 2.

[173] "Definitions of Diversity, Equity, Accessibility, and Inclusion."

[174] Farrell, 15.

[175] "Definitions of Diversity, Equity, Accessibility, and Inclusion."

exhibitions. An interview with Tamara Schwarz, Director of Exhibition Development & Strategic Planning at the California Academy of Sciences, revealed other reasons a museum may consider developing bilingual and multilingual exhibitions. When beginning their exhibition process for their current show, *Giants of Land and Sea*, the exhibition team realized that the message of California's sustainability being everyone's responsibility would only be effectively communicated to the public if it were made available to every member of the California community. For this reason, they decided to make the content available to as broad an audience as possible by translating the interpretive text into three additional languages that were widely used in the Bay Area. The other factor mentioned was that San Francisco had passed a language access ordinance that required all city agencies to make their services available in any language spoken by 10,000 low-English proficiency residents or more. These languages included English, Spanish, Chinese, and Filipino. While the California Academy of Sciences is not a city institution, they decided to include the languages in order to better align themselves with the city institution standard.[176]

A second similarity between the case studies is that while the children's museum developed multiple community advisory groups, and BERI created an in-depth qualitative evaluation, both included community voices into the institutional planning and development phases. In their evaluation phases, both projects noted the increased understanding of exhibition themes due to the implementation of multiple languages. In addition, Ms. Schwarz shared that Cal Academy conducted interviews with community

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[176] Tamara Schwarz, Conversation with the Director of Exhibition Development & Strategic Planning at the California Academy of Sciences, October 11, 2018.

members before developing the translations and plan on conducting in depth focus groups to evaluate the bilingual and multilingual exhibition.[177] Finally, both the Children's Discovery Museum of San Jose and BERI recognized that bilingual and multilingual exhibitions go beyond providing access to interpretive materials, they also create a more welcoming environment to non-traditional guests and provide children the opportunity to experience and learn about understanding other cultures.

Project Proposal

The analysis of these case studies and the current practices in the field result in two points that need to be addressed. First, there is a need for museums to become more linguistically diverse in order to welcome new and historically marginalized audiences as well as provide greater access to those that have low-English proficiency. Second, there is a need for a unified set of guidelines that provide data on the implementation of translated exhibitions and set procedures on how to begin a translation project. The proposal of a set of guidelines for contemporary art museums to use as best practices would address both of these issues. The guidelines would be created through testing, evaluation, and the collection of qualitative data. It would also set a new standard of best practices for museums to follow, hopefully resulting in more bilingual and multilingual exhibitions.

Research and evaluation are already being done on an institutional level in many communities, especially in the science and children's museum area, but rarely to the same degree in art museums. My conclusion is that by setting a guideline standard and

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[177] Schwarz.

implementing them as best practices for all contemporary art museums, more museums will see translated exhibitions as a possibility and the need to diversify their audience and remain relevant in their communities will become clearer.

Goals & Objectives

Goal 1*:* Increase visitorship (numbers) of low-English proficiency individuals and communities to contemporary art museums.

Objectives:

1. Form community partnerships and possible community advisory groups for the project to increase the museum's visibility in these communities.

2. Create a marketing strategy that will target the groups whose languages are now represented.

3. Form education outreach partnerships with schools in neighborhoods with high populations of people with low-English proficiency.

The formation of a community advisory group and community partnerships can increase the museum's visibility in that particular community and market their plans to be purposefully welcoming institution, resulting in more community members knowing they are welcomed at that museum. The marketing strategy will be the museum's independent and more public way of increasing their visibility to community members by including multiple languages in the advertisements. The school outreach programs will focus on immigrant and second-generation students who either have low-English proficiency themselves or have a family member that has low-English proficiency. The program will show immigrant students that the museum is a safe, providing, and

educational space for them, hopefully resulting in more frequent visits and lifelong audience members. Second generation students may be more prone to bring their family members or friends who are LEP to show them that they are being welcomed to the institution.

Goal 2: Increase access to contemporary art museums for low-English proficiency U.S. residents.

Objectives:

1. Remove linguistic barriers by translating exhibitions.

2. Make sure all staff are on board, making this an institution-wide effort.

3. Appoint a project manager; hire a translator and editor; and provide more time for graphics, curatorial edits, and other challenges.

4. Figure out who your audience is and which languages they are using.

5. Create an institution specific plan based on the best practices.

The greatest barrier for low-English proficiency visitors to having meaningful and satisfying museum visits is language. Translating all exhibition material and providing low-English proficiency visitors with the same treatment and experiences as all other guests is the museum's first step in increasing access for this group. In order to do this, there are several factors that need to be addressed. The commitment of all staff members is needed in order to change the institutions views on access and thoroughly invest in translated exhibitions, making them one of the priorities of the museum. Once all staff are on board, there needs to be a project head to make sure everything is on track and to troubleshoot any problems along the way. The translation team would also

be in charge of finding a suitable translator and editor for the job in order to ensure all translations are communicating the messages correctly. The museum would also need to figure out which languages to translate into and how many they can afford to do. And finally, the processes should be researched, organized, and archived in a way that the museum will find helpful the next time they do this type of project.

Goal 3: Make sure all translated didactics are effectively communicating the message to low-English proficiency visitors.

Objectives:

1. Hire a linguistically and culturally connected/qualified translator and editor.

2. Provide the opportunity for visitors to leave feedback on translations.

3. Perform in-depth visitor evaluations (possibly focusing your evaluations to pre-chosen groups that meet certain qualifications).

In order to make sure the message is being clearly and effectively presented to individuals and groups that speak the languages provided, the museum needs to do their best in providing accurate translations from the beginning as well as be able to receive feedback and correct any errors along the way. The first way to make sure the project is carefully conceived is to hire a linguistically and culturally qualified translator and possibly an editor. The translator should not only understand the language being used but also understand which words are used most in the particular dialect in order to match the voice of the potential visitors. Background in the field of the museum such as art or science is a plus but not always required. When visitors of that language are in the museum and they find a mistake, there should be a way for them to report that mistake

to the museum so it can be corrected and noted for the next exhibition. If it is within the museum's budget and timeframe, the museum should perform an in-depth evaluation of their translations to make sure they are communicating the message clearly and to understand all of the other associated benefits. This will also provide the museum with insight into whether to continue a translation project in the future.

Potential Stakeholders

Stakeholder 1: *Low-English proficiency U.S. residents*

The proposed set of guidelines are important to this group because they would have greater access to the museum's collections and programs as well as feel more purposefully welcomed and cared for by the museum. As stated in the BERI study, low-English proficiency visitors could use this opportunity to test and better their knowledge of the English language as well as the themes included in the exhibitions.

Stakeholder 2: *Minority communities wanting to celebrate their culture in a museum*

As noted in the Urban Institute's national survey on cultural participation in the U.S., African Americans and Hispanics are more likely than their non-Hispanic white counterparts to cite 'desire to celebrate one's cultural heritage' as a major motivation of going to a museum. While only 15% of non-Hispanic whites cited this as a reason, 50% of African Americans and 43% of Hispanics did.[178] For this reason, this proposal and the possible creation of more translated exhibitions is important to this group of individuals. This proposal also increases their culture's visibility to other museum visitors and the

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[178] Ostrower, 10.; Farrell, 14.

museum itself, possibly resulting in an increased desire to include minority cultural themes into other exhibitions and programs.

Stakeholder 3: *U.S. contemporary art museum staff and board members*

This proposal is important to staff and board members at contemporary art museums because it sets new ethical and professional standards for their museum. If they decide to begin a translation project, it would also change their exhibition schedule, budget distribution, and current and potential audience members.

Stakeholder 4: *Low-English proficiency non-resident immigrants*

This group could benefit from the creation of the proposed set of guidelines for similar reasons as Stakeholder 1: Low-English proficiency U.S. residents. As new immigrants to a foreign country, knowing that a cultural institution is a safe, welcoming, educational, and social space for them to utilize is important. The translations would similarly provide educational tools to help them assimilate and better adjust to their new homes and make them feel more comfortable by providing texts in their home language.

Stakeholder 5: *Tourists*

This proposal is important to tourists because those that speak the language now represented in the museums have more access to the interpretive materials provided, resulting in more meaningful visits, even if they are one time only. While this isn't the main reason for creating the translations, they do have a beneficial effect on this group. Tourists can include one-time visitors as well as individuals that have come to visit family members and friends.

Financial Resources

In 2011, the Exploratorium and the Association of Science-Technology Centers (ASTC) jointly developed the *Multilingualism in Science Centers and Museums* survey with the goal of better understanding the bilingual and multilingual offerings in national and international science centers and museums.[179] Of the invitations sent, 143 individuals representing 111 U.S. museums responded and 38 individuals representing 33 international museums responded.[180] A small section of the survey addressed the challenges faced and financial resources needed to implement bilingual and multilingual exhibitions. Both U.S. (70%) and international (71%) institutions cited 'identifying sufficient monetary and staff resources' as the biggest challenge in developing bilingual and multilingual exhibitions.[181] While 29% of U.S. museums and science centers stated that they do not devote any part of their budget to bilingual and multilingual exhibition development, only 7% of international museums reported this answer.[182] Overall, most institutions (75% international, 67% U.S.) spent less than 10% of their department's budget on developing and implementing bilingual and multilingual exhibitions.[183] While most of the responding institutions that reported having most or all visitor information in more than one language had budget sizes greater than $5 million, a sizeable number had either $3-5 million and less than $1 million as well.[184] This indicates that while monetary support does give institutions more chances to add translated text to

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[179] García-Luis, 4.
[180] García-Luis, 4.
[181] García-Luis, 7.
[182] García-Luis, 27.
[183] García-Luis, 27.
[184] García-Luis, 6.

exhibitions, it is still possible with a small budget as long as the need is great enough to improve the quality of the museum for all visitors.

Team Members

Project Manager: They are involved in every aspect of the project, act as troubleshooter for any problems that may arise, and are responsible for hiring any contracted positions such as the translator and/or editor. The project manager is also responsible for keeping good communication between team members in order to keep the project within the budget and timeframe of the overall exhibition.

Curator: If the curator is in charge of writing the interpretive labels for a museum, they will assume the same role in this project by writing the labels in time to allow the translator and editor sufficient time to translate them. The curator should also revise the translations (if they are able to understand the language) to make sure the original message is still being effectively communicated. In this way, they would take on one of the editorial positions.

Educator: If an education staff member is in charge of writing the interpretive labels for the museum, they would assume the role described in the Curator section above. If there is an educator that speaks the translated language, they could become an additional editor even if they are not part of the interpretive label writing process. Whether they are part of the label process of not, the educator could develop programs to complement the implementation of the bilingual and multilingual exhibitions.

Community Advisory Committee: This can take many different shapes. The first option is to conduct interviews with community members to better understand community

needs when developing bilingual and multilingual exhibitions. The second option is to create an ongoing committee of community members that advise on different aspects throughout the project. The third option is to create a focus group that assists in evaluating the end product. All three options are optional if independent research is thought to be sufficient but the inclusion of community voices in the development process is highly advised for multiple reasons (stated in the literature review and the goals & objectives section).

Translator: Hired by HR and the project manager, they should be linguistically and culturally aware of the dialect and preferred terminology used in the museum's specific region. The translator can either be in house if a staff member is qualified or contracted out to an individual or company. Their job is to translate, through meaning, not word for word, the interpretive text provided by the museum. The translator will then provide the translations to the museum and participate in a dialogue with museum staff members to get an agreed upon translated label.

Editor: This position makes sure that all non-English text is translated properly and provides edits to the translator for review. The editor can be in house or contracted, one person or a team.

Graphic Designer: They make sure the different languages are clearly defined in the final presentation of the labels. The graphics department or staff member should be given extra time to create the layouts in case of any editorial changes. The graphic design team should include a member that deals with the technology and interactives in the exhibition. This team member will be in charge of making sure the user interface on all

touch screen interactives are clearly defined and accessible in the same way as the original language.

Front-end Staff: This includes all volunteers, docents, visitor experience members, and security guards. These staff members need to be made aware of the language changes in order to better serve the public. They should be aware of how to note any audience criticisms, critique, and comments that are given to them and know which staff member to give them to so that edits can be made. The front-end staff should also be sensitive to the fact that the inclusion of new written languages changes the museum's audience demographics, meaning there will be a higher chance of them having to communicate with an individual with low-English proficiency.

Chapter 4: Summary & Conclusion

In summary, providing in-depth guidelines for contemporary art museums to utilize when developing and implementing bilingual and multilingual exhibitions would aid in engaging, welcoming, and increasing access to museums for linguistically diverse audiences. Besides the health, social, and educational benefits that would now be equally afforded to all visitors, regardless of their linguistic background, there are several benefits for the museum as well. These include: fulfilling access and education-based mission statements, becoming eligible for new funding opportunities, increasing overall visitor numbers as well as visitorship by individuals from historically marginalized communities, supporting multilingual communities by exposing English-only visitors to other languages, and maintaining relevance in the museum's community.

This proposal seeks to advance the museum field and their views and actions regarding social justice and welcoming linguistically diverse communities by fully recognizing and planning for the diversity of the U.S. population. The next step for this proposal would be to perform in-depth research and evaluations into the effectiveness, challenges, and considerations of developing and implementing bilingual and multilingual exhibitions and then collect and analyze the research for other museums to be able to refer to. Similar to the need of institution-wide buy in to ensure the success of individual bilingual and multilingual exhibitions, collaboration, cooperation within the entire museum field is needed to ensure the proper recognition of the low-English proficiency community.

Museums have the power to engage individuals and their community. They have the power to educate and spread important messages, socially and politically inspire change, and spark creative interests in people. While museums are trusted to act as democratic, inclusive spaces for the community, access for all is still an issue today. Through my Museum Studies graduate courses and my research for this capstone proposal, I've learned that museums have the opportunity to be great civic spaces in their community, but in order to maintain their relevance and adapt to an ever-diversifying nation, there is still a great deal of work that needs to be done. I've also learned that while the museum field is taking great strides in other areas of access, the topic discussed in this capstone is relatively new and needs further research and support. Linguistically diverse communities have the potential of being a strong audience for museums, but the museum's intentional and well thought out act of welcoming them needs to be further discussed.

Appendices

Appendix A: Annotated Bibliography

"A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012." NEA Research Report #58. January 2015. https://www.arts.gov/sites/default/files/2012-sppa-feb2015.pdf.

This survey provides data on public participation in the arts, which includes visits to art museums and galleries, from 2002-2012 of individuals aged 18 and over. The Survey of Public Participation in the Arts (SPPA) is funded by the NEA and is the nation's largest survey of arts participation. They break down participation by gender, race/ethnicity, age, income, education level, and region. Visits to art museums and galleries are a part of their "benchmark" measurements, meaning they have been measuring attendance to these institutions since they began the survey in 1982, making it possible to compare attendance rates since then. There is also a section specifically on the attendance of visual art events in 2002, 2008, and 2012. This report will benefit my research because it is the most updated national survey that looks directly at art museum attendance and synthesized the data by explaining which ethnic groups and education levels decreased or increased in attendance during this decade long survey.

Coleman, Laura-Edythe. *Understanding and Implementing Inclusion in Museums*. Boulder: Rowman & Littlefield, 2018.

As the title states, this book is about why/why not and how to implement inclusion in museums. Relevant chapters to my research include: Why Do Museums Need Inclusion? The Advantages and Disadvantages of Inclusion for Museums; and Creating Cultural Inclusion: Partnerships with People. The author states that AAM's updated Diversity and

Inclusion Policy in 2014 left many museums unsure about what they were actually supposed to do to become inclusive institutions, so this book is the first of its kind to define, understand, and provide guidelines for museums to follow to become inclusive spaces. The author begins by making the big claim that museums still aren't inclusive, even with the buzzword making its way around the field. She then defines inclusivity and the theoretical and historical implications its had and can have on museums and their quest towards social justice. The book then goes into the advantages and disadvantages of becoming inclusive; the disadvantages being the lack of concrete definitions and research/evidence, which serves my purpose well. The Wing Luke Museum in Seattle is used as a case study on community-based inclusion, which supports my case study of the Children's Discovery Museum of San Jose, where they included community members to guide their bilingual exhibition design meetings. This source will provide the research and evidence I need to claim that museums can use language to become inclusive spaces.

Crooke, Elizabeth. "Museums and Community: ideas, issues and challenges." In
Museum Meanings. New York: Routledge, 2007.

This source focuses on the relationship between the museum and the community it serves. It challenges the idea that museums have a naturally positive relationship with the community because of their non-profit status and mission statements, and looks at case studies of different communities to present alternative perspectives on this relationship. They argue that museums need to find their specific role by looking at the community they serve instead of being for a generic audience and by doing this they are

able to sustain their relevancy and justify their presence. Crooke states that while collecting, interpreting, and exhibiting a museum's collection for the community, their impact on the representation of identities should always be a part of the agenda. This is relevant to my research because representing a community goes beyond collecting, interpreting, and exhibiting objects and language plays a huge role in identity creation and preservation.

Danto, Arthur C. "After the End of Art: Contemporary Art and the Pale of History."
Princeton University Press: 2014.
http://assets.press.princeton.edu/chapters/s10343.pdf.

This source is about contemporary art and the shift away from Modern art. It compares contemporary art to the end of art because it doesn't follow a movement or any stylistic similarities in the genre itself. Artists are free to create and use whatever they'd like to make contemporary art. Because there are no stylistic similarities between contemporary art objects, the author argues that these pieces are no longer meant to just be looked at but understood on an individual level. This is important to my research because it highlights the importance of giving context to visitors through educational text so they can form a relationship with contemporary artworks and interact with them beyond a superficial visual encounter.

Doering, Zahava D. *Who Attends our Cultural Institutions?* Smithsonian Institution,
May 1995.
https://repository.si.edu/bitstream/handle/10088/17197/opanda_95-5
WhoAttends.pdf.

This source is included to provide as much comparative data on art museum attendance as possible and may serve as a starting point that moves into the SPPA's 2002-2012

survey. This report divides attendance data up by the type of museum and then race/ethnicity and education levels (I will only be focusing on the art museum attendance data). It goes into depth on how frequently individuals over the age of 18 years voluntarily went to museums in one year. Unlike the SPPA's survey, this report includes a category for Asian Americans. In their synthesis of the data, they claim that race does not impact the attendance rate of museum visitors and that it's rather the education level and income that determines an individual's likeliness of visiting an art museum. Because of this statement, this will be an interesting counterargument to other arts participation reports.

Falk, John H. *Identity and the Museum Visitor Experience*. New York: Taylor & Francis, 2009.

This book takes a more general look at audiences than the next source on this list. Today, there are so many leisure activities competing for our time, with individuals having less time to do them. The author states that individuals decide on which leisure activities to participate in for identity-related reasons. This means they need to do something, want to feel fulfilled, relate to the activity, remember the activity, etc.; all of the reasons are related to them. Falk asserts that instead of tracking the demographic make ups of museum audiences, museums should look at whether they are able to fulfill identity-related needs in order to serve their audience. After reviewing different identity- related reasons people have given to attending museums, Falk puts forth a 'museum visitor experience model.' This model begins with an individual's identity-related reason for visiting a museum, shows how those reasons shape their experience,

they can then rate their satisfaction, and then it becomes a part of their memory, which can then become a future identity-related reason to revisit the museum. The point of all of this is that Falk states the museum is not passive in the process, the museum can do something to better connect with identity-based reasons to visit. This is an interesting source for my research because it's a counter argument to the demographic research I have listed. It can serve as another way for museums to reflect on why they aren't able to reach certain audiences; the reason for my paper being the lack of cultural identity and negative memories of a museum when an individual can't relate to the exhibit because of language barriers.

Falk, John H. "Viewing Art Museum Visitors Through the Lens of Identity." *Visual Arts Research* **34, no. 2 (2008): 25-34. https://www.jstor.org/stable/20715472.**

This source claims that there are five main self-identity related categories that describe the motivations of museum visitors. These categories are explorers (curiosity driven), facilitators (socially driven), professional/hobbyist (professional ties), experience seekers (think museums are important), and spiritual pilgrims (want a spiritual experience). Falk also claims that a visitor's motivations to visit a museum and reflection on the experience are connected, and if people have a positive experience and find what they are looking for, they will revisit. On the opposite end, if someone seeking fulfillment doesn't find what they are looking for, they are likely to never return. This relates to my paper by positing that language can be a basic deterrent that keeps visitors from feeling fulfilled. I'd like to compare both Falk texts with the BERI study:

"Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions."

Farrell, Betty and Maria Medvedeva. "Demographic Transformation and the Future of Museums." *Center for the Future of Museums*. Washington DC, American Alliance of Museums, 2010. https://www.aam-us.org/wp content/uploads/2017/12/Demographic-Change-and-the-Future-of Museums.pdf.

This source looks at two demographic categories of museum goers: race/ethnicity and age. But unlike the other sources, they don't see these categories as static but rather shifting with the global, multi-ethnic, socially diverse culture that the world is moving towards. Because of this, they use age and generational differences of different races/ethnicities to analyze 'potential' futures or different possible scenarios that need to be explored in order to attempt understanding the future museum goer. They begin their research by stating that the diversity in museum audiences is not representative of the trending US population. So, they are looking to explain through their analysis of race/ethnicity and age/generations why certain groups are not using museums, how museums can change to be a part of their lives, and what else needs to be known in order to make this change happen. This will benefit my research by providing a different analytical perspective on the average museum goer other than the strictly enforced: race, age, income, education, etc. There's mention of an unpublished study in this source that states that even though younger Latino visitors can speak English fluently, they still want to see bilingual texts in museums to make them feel welcomed. My stance on this source is that while the data points to the fact that the nation is headed

towards a multiracial and acculturated audience, language shouldn't be something that disappears in that occurrence because it's still a main part of cultural identities.

Gabriel Bria, Juan, Manuel Pulina and Eugenia Maria Miranda Riano. "Measuring Visitor Experiences at a Modern Art Museum and Linkages to the Destination Community." *Journal of Heritage Tourism* **7, no. 4 (2012): 285-299. https://doi.org/10.1080/1743873X.2012.709858.**

This case study is taken from the Italian Museum for Modern and Contemporary Art (MART). It surveyed 350 visitors to the museums from September to November 2009 and asked them a series of 56 questions. The survey was taken in order to measure motivation for coming to the museum, overall satisfaction with the experience, possibility of repeat visit, and loyalty to the museum. The study focused on push and pull motivations. Push motivations and internal, such as relaxation, education, personal enhancement, etc. and pull motivations are external, such as a destination's cultural attractions, recreation, attractiveness, etc. The study hypothesized that both push and pull motivations can lead to loyalty/revisiting the museum through the visitor's overall satisfaction to the museum. Usually, visitors come in with certain levels of expectations and satisfaction and loyalty can be best achieved when expectations are exceeded, not just met. The study found that there is an evidence based, positive relationship between satisfaction and loyalty and that satisfaction through push motivations have the strongest outcomes. This source is important to my research because it analyses why people, both tourists and locals according to their sample group, visit museums and how satisfaction can be met. Most of my other research has been focused on local

communities, so this source will provide another perspective for museums with a high and diverse tourist audience.

García-Luis, Veronica, Hugh McDonald, and Laura Huerta Migus. "Multilingual Interpretation in Science Centers and Museums." ASTC technical report, 2011. http://www.astc.org/resource/equity/Multilingualism%20Report_Final.pdf.

This is a study conducted by the Association of Science-Technology Centers Incorporated and the Exploratorium Museum that surveyed national and international museums and science centers on the inclusion of bi/multilingual texts, languages used to translate, reasons for the translations, and challenges faced when creating the translations. They asked multiple individuals at different institutions for a higher response rate and ended up with 143 individual responses from US institutions that represented 111 museums. Five of the participating institutions included art and one was exclusively art. What is most relevant to my research is the data on how many of the institutions have translated texts, what languages they use, what types of material are translated, and why they decided to translate. The most interesting comparison to the international data is that while only 10% of US museums translated most of their material to another language, 100% of international museums did, and 50% of them listed 'government mandate' as the main reason. Another interesting point that will be included in my research is that more of the institutions with the smallest and largest budgets are translating, the medium sized institutions are the most underrepresented, possibly meaning that all museums have the capability to complete a translation project, regardless of budget.

Garibay, Cecilia and Steven Yalowitz. "Redefining Multilingualism in Museums: A Case for Broadening Our Thinking." ***Museums and Social Justice: A Journal of Reflective Discourse*** **10, no. 1 (2015): 2-7. https://doi.org/10.1179/1559689314Z.00000000028.**

This source serves as an introduction to "Creating Equitable Ecologies" and touches on the reasons why museums don't feel the need to translate gallery texts which will be my focus for this source and an interesting comparison to the pro-translation argument. This text also provides definitions to the terms 'bilingual' and 'multilingual' in relation to individual and societal levels of use. Along with the anti-translation stances, the article also identifies key considerations museum should take when deciding to translate gallery texts.

Hooper-Greenhill, Eilean. "Changing Values in the Art Museum: rethinking communication and learning." ***International Journal of Heritage Studies*** **6, no. 1 (2000): 9-31. https://doi.org/10.1080/135272500363715.**

Hooper-Greenhill emphasizes the shifting idea of museums and visitor communication in this source. She states that the museum field is moving away from the modernist views of visitors as passive receivers of authoritative facts put forth by the museum and moving towards action research. Action research is described as being the active self-evaluation of curators and educations in the museum field and looking closely at what they can do to move their practice forward. This source is important because it lays the foundation to museum communication, visitor/curator relationships, the history of passive receivers, and the current scholarship on active audiences. It will serve as the foreground to the need for change in museum communication and that visitors are

seeking more active participation in meaning making, which non-English speakers should be a part of but can only be true when the language barrier is taken away.

Jiang, Chengzhi. "Quality assessment for the translation of museum texts: application of a systemic functional model." ***Perspectives: Studies in Translation Theory and Practice*** **18, no. 2 (2010): 109-126. https://doi.org/10.1080/09076761003678734.**

This paper analysis the current and limited research into the assessment of translated texts in museums and presents a new way of analyzing them. It argues that we need to get rid of the current direct "text in museum" model and shift towards a meaning-making text translation process by connecting museum studies with language studies. The new proposed model is called a translation quality assessment model (TQA) and has three phases for analyzing translated texts: (1) generic differences and similarities to the structure of the texts, (2) more specific similarities and differences to the expression and meaning of the texts, and (3) is the translated text as successful as the original, why or why not? This source is important to my research because it argues for the further need to bring museum practices together into a best practices guideline to better assess museum translations instead of producing translations on an individual and un-assessed level. Because this is such a technical source, I may not use it later on depending on my themes.

Koliou, Adamantia. "Foreign Languages and Their Role in Access to Museums." ***Museum Management and Curatorship*** **16, no. 1 (1997): 71–76. https://doi.org/10.1080/09647779700601601.**

This source, while older, compliments the Juan Gabriel Bria text, "Measuring Visitor Experiences at a Modern Art Museum and Linkages to the Destination Community."

They performed verbal interviews with 60 visiting tourists to two major London museums, the Science Museum and the British Museum, during the peak tourist season in 1996. These interviews were seeking to understand the needs of non-English speaking visitors, whether those needs were met by the museums, their level of satisfaction, and whether the creation of a museum policy would better meet those needs. The survey was performed in four languages and those who could not be interviewed because of language barriers were accounted for in the analysis. Unlike my suggestion for a complete set of guidelines for all contemporary art museums to follow as best practices, this source suggests the creation of individual museum policies to divide responsibilities and pay special attention and resources to this project. This will serve as a good analysis of the historical thinking of museum didactic translations, what museum professionals are suggesting today, and what to do when your audience is too diverse.

Martin, Jenni., and Marilee Jennings. "Tomorrow's Museum: Multilingual Audiences and the Learning Institution." *Museums and Social Justice: A Journal of Reflective Discourse* **10, no. 1 (2015): 83-94. https://doi.org/10.1179/1559689314Z.00000000034.**

This source focuses on two case studies at the same museum, the Children's Discovery Museum of San Jose. The first case study is called the Latino Audience Development Initiative (LADI) and is also mentioned in the Farrell source "Demographic Transformations and the Future of Museums." The LADI involved two strategic outreach efforts; the first being a marketing campaign to reach the Latino audience through their local media outlets, and the second being an education department plan to build relationships with the Latino community through programming. For the marketing plan,

they developed a community advisory group that later turned into the translation advisory and editing group when it was apparent that no staff members were comfortable representing the museum in the media in the Spanish language. Because the advisory group was made of members of the Latino community, this also helped them with their outreach and visibility for the programming side. It took them five years for the museum's visitors to reflect the city's demographics. Other outcomes, difficulties, and successes are reported in this study. The second study is called the Vietnamese Audience Initiative which began with the same approach as the LADI but began to show striking variances and difficulties which forced the staff members to look at the project in a completely different light. Both of these will be used as case studies in my paper and the depth this report goes in will strengthen the argument for a closer look into linguistic diversity in the museum field.

Ostrower, Francie. *The Diversity of Cultural Participation: Findings from a National Survey*. Washington DC: The Urban Institute, 2005. http://webarchive.urban.org/publications/311251.html.

As the title states, this source looks at audience diversity in cultural participation through a national survey performed by phone on 1,231 individuals between June and July of 2004. The conclusion argues that cultural institutions wanting to investigate their audience need to study and clearly define who their audience is, why they come, what they want, whether they were fulfilled, and how their experiences were formed through their motivations. In the introduction, they clearly state that they differ from the SPPA survey because they ask questions about motivation and circumstances associated to different art events, which the SPPA does not include. This report also specifically

includes Hispanic and African American motivations and how they differ from their white counterparts. According to the survey's conclusion, Hispanic and African American visitors sight cultural representation and cultural celebration as major motivations to attending arts events. Another important question this report asks that relates to my research is why 65% of visitors to art museums and galleries noted that their main motivation was to learn something new, but only 51% of them agreed that this happened.

Renner, Nan, Cecilia Garibay, Carlos Plaza, and Steven S. Yalowitz. "Bilingual Exhibits: Current Practices, Collective Knowledge, Outstanding Questions." *Museums and Social Justice: A Journal of Reflective Discourse* **10, no. 1 (2015): 66-82. https://doi.org/10.1179/1559689314Z.00000000033.**

This source is a thematic analysis of a survey created by the Bilingual Exhibits Research Initiative (BERI) and was given to 32 staff members from 22 informal science education institutions. This survey was given in two parts (the second part is listed under "Bilingual Spanish-English Intergenerational Groups' Experiences in Bilingual Exhibitions") and only included science centers that used Spanish and English translations. The first part looks at current practices for bilingual exhibits at professional science centers and museums and the second part surveyed the perceptions of these exhibitions by interviewing Spanish speaking visitors. This paper includes sections on the ASTC and Exploratorium report mentioned as another source in my bibliography as well as the 2012 Pew Research Center study on Latino/Hispanic identity which breaks down the visitor perceptions section of bilingual design. The themes included in the analysis are audience (who comes, why, and what are some complications such as linguistic diversity), exhibits

(what is the translation process, form, and length of content), intersection of audience/exhibitions/institutional practices (why do you do this and how do visitors interact with the translations), and cost and benefits/mission and economics. The statement that is most relevant to my research is that none of the surveyed museums knew of (and all of them wanted) a published, evidence based document outlining best practices for information science education bilingual exhibitions. This is interesting because, through my research, science museums seem to be at the forefront of bi/multilingual exhibition design.

Samis, Peter and Mimi Michaelson. "Creating the Visitor-centered Museum." New York: Routledge, 2017.

The idea of a visitor-centered museum means analyzing and dialoguing with visitors to understand what they need in order to engage with them more effectively. In this study, 20 museums were surveyed and 32 interviews were conducted with staff members to better understand what they were doing to engage with visitors. Something interesting in this source was the author, Peter Samis' statement that art museums are eager to adopt new technologies in order to declutter the galleries, but visitors didn't seem to use them enough. Another relevant part for my research is that they describe contemporary art museums specifically as intimidating and confusing environments for visitors, and that it's so important for museums, when becoming visitor-centered spaces, to provide context for the enigmatic works that comprise contemporary art. And in doing so, they allow the visitor to react in any way they'd like. The main idea that connects this to my research is that text and labels are important and very much used

by visitors to understand everything about a museum experience, and language should not be the one barrier to these potential experiences.

Serrell, Beverly. *Exhibit Labels: An Interpretive Approach.* Maryland: Rowman & Littlefield, 2015.

This book is included in a number of bibliographies for sources listed here. While the entire book relates to writing, editing, and designing exhibit labels, the chapters that are more closely related to my research include: What Are Interpretive Labels?; Who Is the Audience (And What Do They Want)?; Digital Interpretive Devices; Evaluating During Development; and Evaluating After Opening. The chapter called 'Who Is the Audience (And What Do They Want)?' breaks visitors down by age and would serve as an interesting comparison point with the BERI visitor study since some of the points differ from what BERI found. The most relevant chapter for my topic is called 'Multilingual Labels' and references BERI, the Children's Discovery Museum of San Jose, the Exploratorium, and the Oakland Museum of California, with a longer case study on the Miami Museum of Science. An interesting point this source makes is that institutional guidelines take three to four times as long to develop and implement than expected, which serves my point in a uniform guideline for all contemporary art museums to reference for their entire project or for the creation of their own guidelines.

Soto Huerta, Mary Esther and Laura Huerta Migus. "Creating Equitable Ecologies: Broadening Access through Multilingualism." *Museums & Social Issues* 10, no. 1 (2015): 8–17. https://doi.org/10.1179/1559689314Z.00000000029.

This article explores the exclusionary boundaries museums have created when reflecting their practices on the dominant culture of the city they are located in. It examines the

effects these practices have on the visitors that come from culturally and linguistically diverse backgrounds by dividing the museum field into possible 'bright' and 'blurred' social boundaries. Bright social boundaries mean that society has agreed upon certain laws and regulations and the division between cultural groups is clear and cross-cultural interactions are limited. Museums that provide English-only texts and programs are functioning under this case. Blurred social boundaries mean that the laws and regulations are not adhered to in the strictest sense and practices actually blur the lines of social norms. Multilingualism is posited here as a way for museums to blur the social boundaries. They use multiple case studies including the Children's Discovery Museum of San Jose and the NISE Network, which funded exhibitions related to nanoscience and created bilingual design guidelines that they required the participating institutions to adhere to. This is an important source in my research because it analysis the social impacts of multilingual texts and provides more case studies on the inclusion of translations in museum galleries.

Yalowitz, Steve, Cecilia Garibay, Nan Renner and Carlos Plaza. "Bilingual Exhibit Research Initiative: Institutional and Intergenerational Experiences with Bilingual Exhibitions." *National Science Foundation***. September 2013. http://www.informalscience.org/sites/default/files/2013-10 01_BERI_Research_report_Final_Sep_2013.pdf**

This is the full study created by the Bilingual Exhibit Research Initiative (BERI) on the impact of bilingual exhibits in science museums. There are two other sources listed in this bibliography that analyze the BERI studies, both are still relevant and give more meaning to the findings rather than grouping results up into trends and percentages, which is what this source does. Having the data is important to the research to back up

their analysis and find other trends relevant to my research. An important part of this source is that it includes a literature review on the topic of bilingual exhibits. Most of the sources I've found studying these focus groups are unpublished, so it's at least useful to have the second-hand report here.

Yalowitz, Steven S., Cecilia Garibay, Nan Renner and Carlos Plaza. "Bilingual Spanish English Intergenerational Groups' Experiences in Bilingual Exhibitions." *Museums & Social Issues* **10, no.1 (2015): 35-51. https://doi.org/10.1179/1559689314Z.00000000031.**

This source, like a few others, comes from the Bilingual Exhibits Research Initiative's (BERI) study on the effects Spanish-English texts in science centers and museums has on Spanish-speaking groups (Part II of "Bilingual Exhibits: Current Practices, Collective Knowledge, Outstanding Questions"). For this study, thirty-two groups were exposed to a Spanish-English exhibition at one of four museums in San Diego, Houston, Miami, and Portland, and then interviewed about their experiences afterwards. The groups were recruited ahead of time and qualified for the study if they spoke mostly or only Spanish at home and were intergenerational, with at least one child included. One member of the group was fitted with a microphone so the observer could record whether they read the labels in English or Spanish and whether they spoke to each other in English or Spanish while going through the exhibition. The conclusion was that because of the bilingual texts, parents felt more cared for and purposefully welcomed by the museum. They also liked that they could comprehend the information themselves, which allowed them to facilitate the experience for their children, instead of having to rely on their children, which oftentimes left them feeling frustrated. This is important to my research

because it provides evidence on the positive benefits of bilingual exhibitions. Creating bilingual exhibits doesn't just give individuals who speak different languages access to the same material, it allows intergenerational and bilingual families the opportunity to interact on the same level. Children's and science museums, who seem to translate the most, also write their labels with children in mind, or at least more so than art museums. So, when applying this to contemporary art museums, it's imaginable that even the children would feel frustrated when trying to translate terms they don't understand or may not know how to translate to their parents.

Appendix B: Population & Language Use Graphs

1980: U.S. Population by Race
(In Millions)
Total U.S. Population: 226.5 million
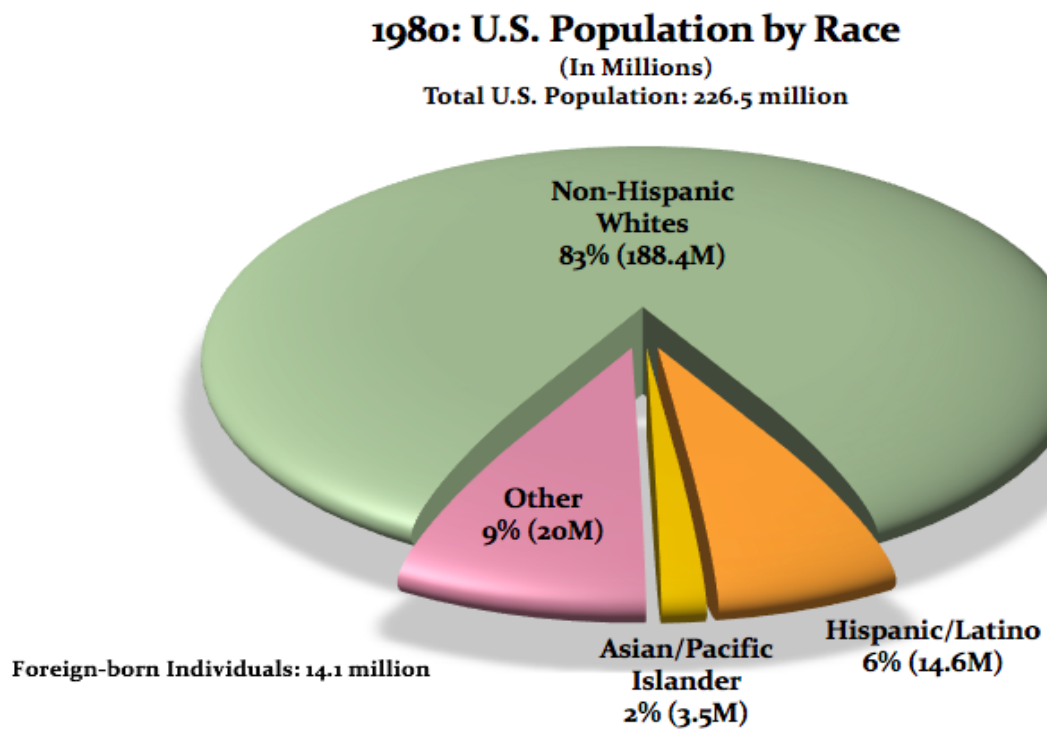
Figure 1: Ethnic & Racial Population in the United States: 1980 with data taken from the Source: 1980 Census of Population- United States Summary

2010: U.S. Population by Race
(In Millions)
Total U.S. Population: 308.7 million

Non-Hispanic Whites
64% (196.8M)

Hispanic/Latino
16% (50.5M)

Other
15% (46.7M)

Asian/Pacific
Islander
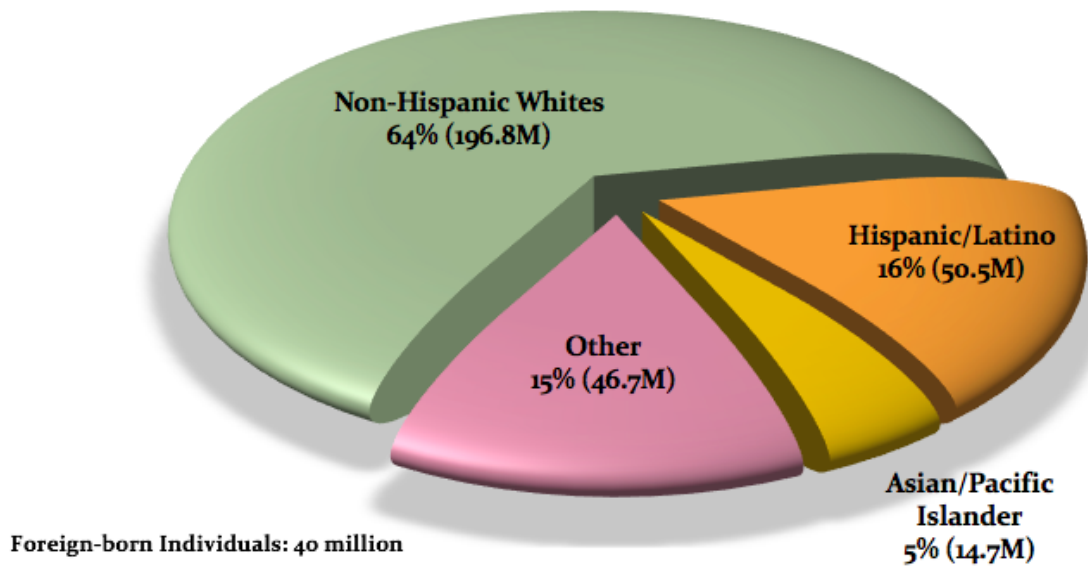5% (14.7M)

Foreign-born Individuals: 40 million

Figure 2: Ethnic & Racial Population in the United States: 2010
Sources: Overview of Race and Hispanic Origin: 2010 Census Briefs; The Asian
Population: 2010 Census Briefs

2060: U.S. Population by Race
(In Millions)
Total U.S. Population: 416.8 million

Non-Hispanic Whites
44% (181.9M)

Hispanic/Latino
29% (119M)

Other
18% (77M)

Asian/Pacific
Islander
9% (38.9M)

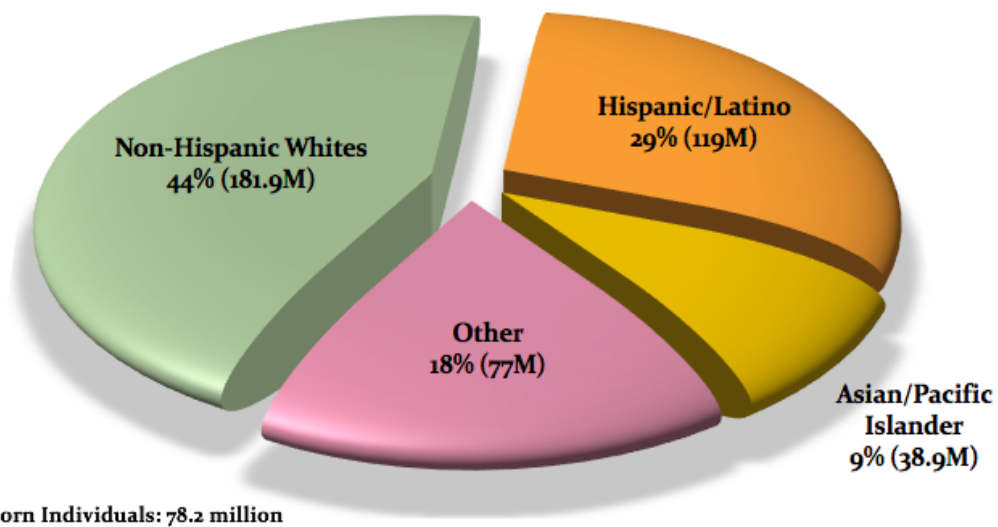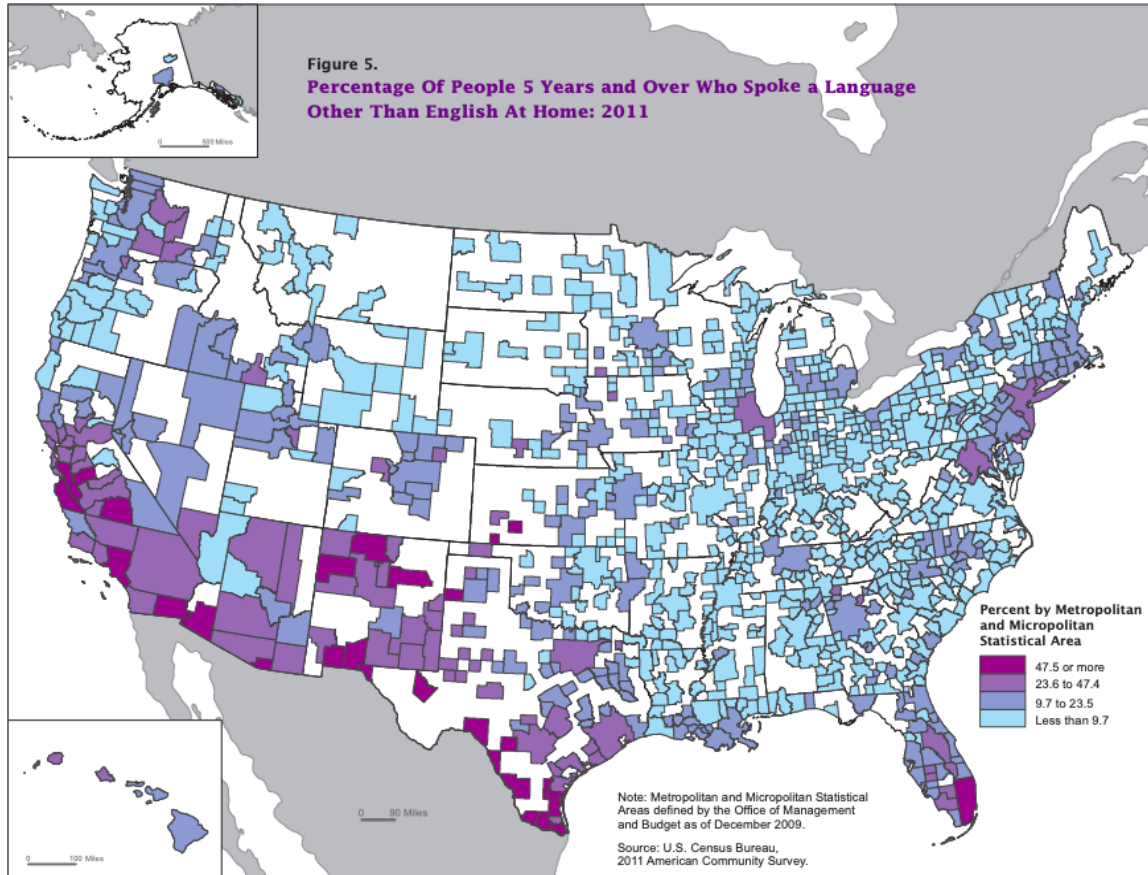Foreign-born Individuals: 78.2 million

Figure 3: Ethnic & Racial Population in the United States: 2060 (Projection)
Source: Projections of the Size and Composition of the U.S. Population: 2014 to 2060

Figure 4: Screen capture of "Percentage Change of Languages Spoken at Home: 2000-2011" taken from the U.S. Census Bureau's 2011 *American Community Survey Reports* by Camille Ryan.

**Percentage Change in Language Spoken at Home:
2000–2011**
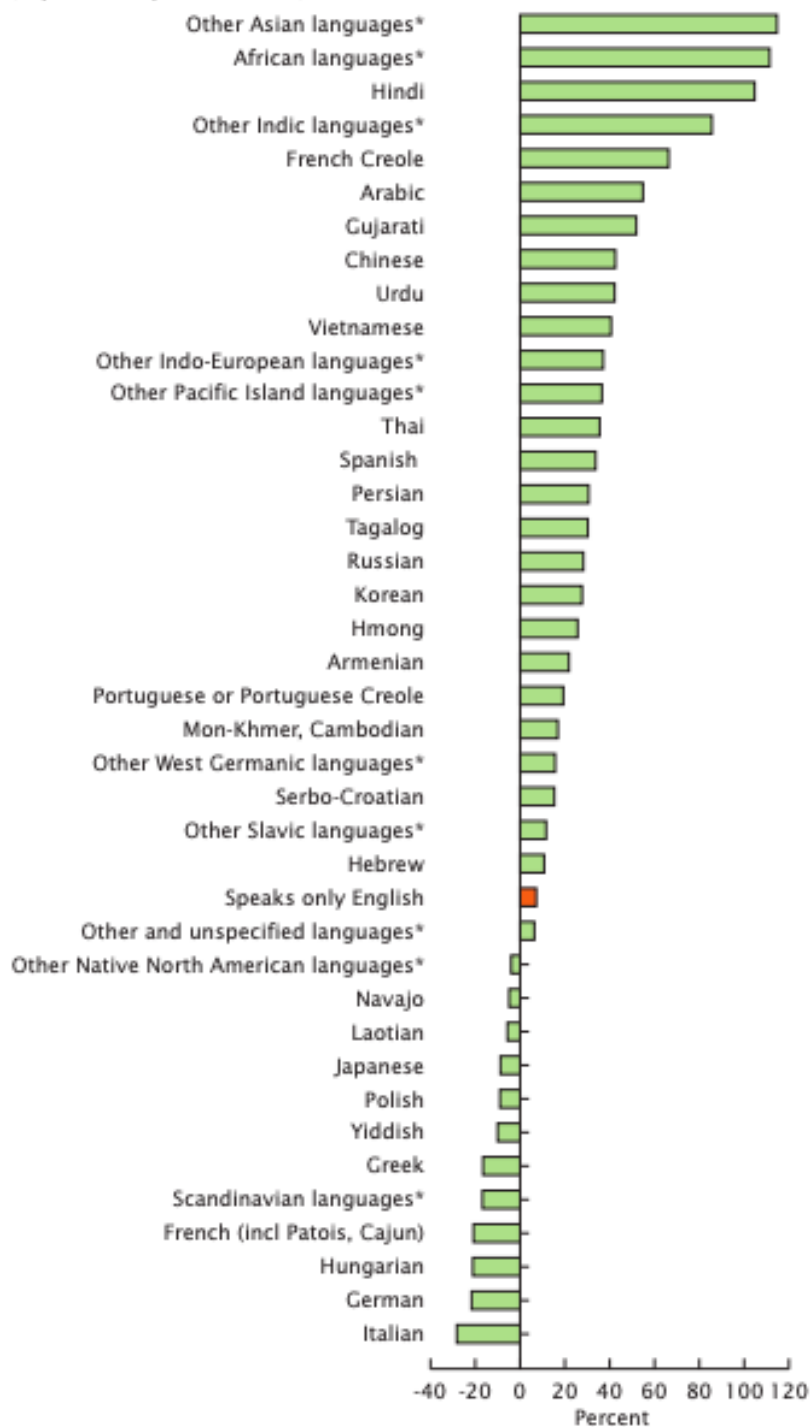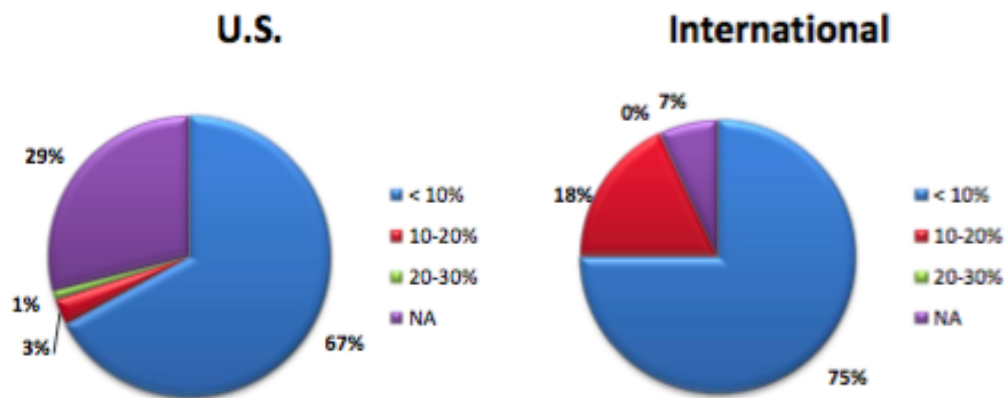(Population 5 years and over)

Figure 5: Screen capture of "Percentage Change of Languages Spoken at Home: 2000-2011" taken from the U.S. Census Bureau's 2011 *American Community Survey Reports* by Camille Ryan.

Appendix C: Financial Resources Graph

Figure 15c: Percent of Annual Budget Devoted to Multilingual Information by Budget Size- U.S. Respondents

	<$1 million	$1-3 million	$3-5 million	> $5 million	N=
Less than 10%	10	4	9	21	44
10% - 20%	1	0	0	1	2
20% - 30%	0	0	0	1	1
None	6	3	2	8	19

Figure 15d: Percent of Annual Budget Devoted to Multilingual Information by Budget Size- International Respondents

	<$1 million	$1-3 million	$3-5 million	> $5 million	N=
Less than 10%	3	3	5	10	21
30% - 40%	1	0	0	0	1
40% - 50%	0	0	0	1	1
None	1	0	0	1	2

Screen capture of "Percentage of Annual Budget Devoted to Multilingual information by Budget Size: U.S. & International Respondents" taken from *Multilingual Interpretation in Science Centers and Museums* by Veronica García-Luis, Hugh McDonald, and Laura Huerta Migus.

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