

Museums and Social Responsibility

A Theory of Social Practice



Kevin Coffee

“Kevin Coffee’s new book – *Museums and Social Responsibility* – is much needed by researchers, administrators and practitioners alike. Coffee tackles the hard problems of ideology and social responsibility in cogent, logical ways not often seen in museum reform critiques. A fundamental tenet, with which I wholeheartedly agree, is that museums are not neutral organizations. Nor should we expect them to be. Coffee fearlessly tackles the ‘isms’ – racism, sexism and so on, as well as power and privilege in ways that make us sit up and re-think past stances in new ways.”

Doris Ash, Ph.D., *Professor of Science Education, Emerita,*
University of California Santa Cruz

“Kevin Coffee is a veteran scholar/practitioner having spent his career thoughtfully using method and theory to inform museum practice, and vice versa, with a critical assessment of its signs, symbols, values, and meaning. Museums are at a crossroads of accountability and relevance, and this book provides essential guidance in the transformation of museums as a learning experience.”

Robert R. Janes, *Founder: Coalition of Museums for Climate Justice:*
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Museums and Social Responsibility

Museums and Social Responsibility examines inherent contradictions within and affecting museum practice in order to outline a museological theory of how museums are important cultural practices in themselves and how museums shape the socio-cultural dynamics of modern societies, especially our attitudes and understandings about human agency and creative potential.

Museums are libraries of objects, presenting thematic justification that dominant concepts of normativity and speciality, as well as attitudes of cultural deprecation. By sorting culture into hierarchies of symbolic value, museums cloak themselves in supposed objectivity, delivered with the passion of connoisseurship and the surety of scholarly research. Ulterior motives pertaining to socio-economic class, racial and ethnic othering, and sexual subjugation, are shrouded by that false appearance of objectivity. This book highlights how the socially responsive practitioner can challenge and subvert taken-for-granted motivations by undertaking liberatory museum work that engages subaltern narratives, engages historically disadvantage populations, and co-creates with them dialogical practices of collecting, preserving, exhibiting and interpreting. It points to examples in Africa, Asia, Europe, and the Americas, not as self-contained entities but as practices within a global web of relationships, and as microcosms that define normality and abnormality, that engage users in critical dialogue, and that influence, are conditioned by, and disrupt taken-for-granted understandings and practices of class, ethnicity, sex, gender, thinking and being.

Suitable for students, researchers, and museum professionals, *Museums and Social Responsibility* presents a comprehensive argument and proposes critical, reflective processes to the practitioner, so that their museum work may more effectively engage with and change their societies and the world.

Kevin Coffee is a museum practitioner and museologist who has worked in the museums sector for more than 35 years, including as head of exhibitions for the American Museum of Natural History in New York and the Chicago Academy of Sciences, and within the National Park Service. During that time, he has advised, managed, and directed scores of projects for a range of museums and cultural organizations in North America, Europe, and Asia, and in that work has engaged culture creators and users in developing new forms of exhibitions, programs, landscapes, and museums. He currently resides in Lowell Massachusetts, United States.



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Introduction – Can there be a liberatory museum?

This book is written for museum practitioners, those who aspire to work in museums, and those interested in how museums act within society. The social responsibility envisioned by the title is very broad, but it presumes that museums are key societal actors and deeply influential of our understandings, including of how our societies are organized. The route to museum work is often circuitous, and contingency is also an important thread throughout the following pages. In the American and European museums which I have visited and with which I am most familiar, museum work is not a highly paid career choice. A large number of museum workers, globally, are precariously employed, for a fixed term or only part-time or as volunteers. These practitioners who actually ‘do the work’ are often treated as expendable by those who do the deciding. All the same, many of us are drawn to museum work because we value the preservation of heritage, experiences of art and material culture, and the public discourse such heritage experiences provoke. It is that social responsibility that I interrogate in this book.

The social responsibility I am advocating has four key objectives, the rationales for which are argued in the following chapters. First is the objective of making museums inclusive of and centered in the socio-cultural activity of the breadth of society, of non-elites, of the historically disadvantaged, and of themes and narratives that advance their social creativity. Second is the objective of enacting dialogic engagement as the guiding methodology of all museum work, especially public programming of all kinds. Third is ensuring active participation in museum policy and operation of those who have been socio-culturally elided from museum representation and politically excluded by museum governance. Fourth, and foundational to the others, is that our practice must be sweepingly anti-colonialist and reject all of the residual colonialist attitudes and understandings of race, class, sex, ancestry, gender, expropriation, extraction, and subjugation.

The societal position of modern museums is and has been as sites of elite behaviors. Annual high-status galas and private fetes are merely the most obvious expressions of that elitism. We might debate at length the historical genesis of museums in the Mediterranean world – which seems to be the originating region most often considered by European museologists, as well as

prima facie evidence of the discursive hegemony of colonialism – but for the sake of discussion, let's put a metaphorical pin in a timeline at the third century BCE at Alexandria, Egypt. There, the Macedonian general Ptolemy reportedly directed the creation of a library and museum filled with information and objects obtained as tribute or loot from the far reaches of Alexander the Great's empire (Lee 1997). During the intervening centuries, other hegemonic centers have established museums and libraries to assert their own dominance in the wider world. In the present day, we see that same rationale behind the large 'universal' museums in Europe and North America.

This highlights a major thread in this book, namely the foundational importance of contradiction and contention in museums as agents of specific socio-cultural interests: class, ancestry, sex, gender, and the other divisors by which hegemony is claimed by some and denied to others. The principal form of hegemony I discuss here is one of ideology. Museums are created for producing ideologies, and not simply for repositing the symbolic importance of specific artifacts. As any museum mission statement makes clear, museums are advocates of certain ways of thinking and being. Museums have always had social purposes, just not often purposes beneficial to most of humanity or the natural world. This book will therefore explore at length the place of contention as a general condition of museum work, and contradiction as a motive force in society. In the course of that exploration, I have identified a range of case examples. Those examples are drawn from practice around the world and in an effort to decenter North American and European practice. This book cannot be an encyclopedia, but I have written it to engage a wide, if Anglo-phone, readership precisely because liberatory museology requires inclusive, outsider, and trans-national engagement.

The literary theorist Mikhail Bakhtin wrote that no one is 'the first speaker, the one who disturbs the eternal silence of the universe' (Bakhtin 1986, 69). Following Bakhtin, this book takes its place within an ongoing dialogue. My entry point is necessarily framed by my own experience of Anglo-American museum practice. Due to the historical facts of colonialism and imperialism, those museums are globally influential, even as colonialism and imperialism are being vigorously contested around the world. Those contestations – including by curators and other museum workers in America and Europe – also inform my world view and choice of examples presented in this volume. My intention – perhaps 'hope' is more accurate – is that this examination will be useful to everyone interested in a critical museum theory and practice.

Euro-American museums, and indeed all museums, exist to demonstrate the social practices of their societies; activity informed by social divisions of class, ancestry, sex, gender, physical ability, and other unequal social relationships. The modern museum is a product of societies in which there is a strict hierarchy of labor (Smith 1776, 5–26). From those eighteenth- and nineteenth-century beginnings, museums today frame their collections and interpretations following such a hierarchical worldview. In class-divided societies, museums generally, and often specifically, validate the privileged minority that dominant

that social hierarchy. Despite any claims to the contrary, modern museums were never intended to act as neutral arbiters of culture or narratives. Rather, these museums have always been advocacy organizations that presume to define and describe normative practices and understandings to the rest of us (Bennett 1995; Coffee 2006; Janes 2009). In recent decades, those advocacy positions have been codified in mission statements and planning documents, but they have always and most widely been promulgated through public exhibitions and programs.

Museum practitioners, as members of societies grounded in socio-economic and political inequalities, face a conceptual problem: the challenge to choose sides, figuratively and literally, in one's work and attitude toward organizational policies and programs; to construe and be construed by a wider body of social practice, and to be measured against those constructions. Acknowledging the contradiction between a singularly specific museum and the diverse society in which it operates tests the intent and agency of the practitioner – who sought out museum work and is not otherwise acting under duress – and is often the initial act of self-aware, critical museum practice. This book is therefore an assessment of some current, but certainly not all, exemplary, public-facing practice and museology, with the object of contributing to and challenging the process of self- and societal awareness that aids museum work; contributing to museum theory that is not insular but is centered in socially engaged practice.

In recent decades, and across a range of disciplines in the humanities, scholars and practitioners have increasingly employed 'critical', 'reflexive', and 'self-aware' study. This turn to critical studies owes its genesis to social forces and changes that are perennially swirling around scholarship. Social movements have directly and indirectly engendered debate and internal changes in museum practice certainly from the 1920s and 1930s onward. Debate and action to decolonize museums has re-emerged in the 2010s and 2020s, and lives within a continuum that includes both contemporary protest against violent repression and to the anti-colonial struggles and social movements for civil rights and cultural representation that reasserted themselves at the close of the 1939–1945 world war.

Emerging from the fog of received traditions, the museums we know today are modern phenomena. European museology typically defines its start date with the creation of the Ashmolean Museum or the Musée du Louvre, rather than as dilettantish exoticism. Our modernity is a global process of appropriation and hegemony and the results of those processes include the objects on display in the universal museums of London, Paris, Amsterdam, Berlin, Los Angeles, and New York. The aggregation of material culture and visual arts takes place alongside colonial imposition and extraction, and as the expropriation of persons and territory in Africa, Asia, and the Americas. Regardless of its legal provenance, or from whom it was stolen, any exhibition of Spanish colonial silverwork, for example, was made possible by the *mitayos* compelled to work in the Petosi mines, but rarely includes those stories.

After many decades of deflecting social protests and diverting public discourse, the governance of some modern museums has begun to acknowledge and conduct ‘participatory’ and ‘democratic’ practices that engage larger circles of constituents. But in those adjustments, the governance of major museums does not seriously question the power of its own insider status or consider fully abandoning the exclusionary processes upon which their institutions are based. Public participation in museum policy deliberations has always been conditional, shallow rather than deep. Museum boards have traditionally and presently consisted mostly of those who control economic and political power, rather than ‘ordinary’ citizens. One may find an artist, administrator, or shopkeeper seated alongside corporate or government executives on museum boards of trustees, but never a factory or custodial worker. In any case, the latter know instinctively that most museums are not for them.

In the second decade of the twenty-first century, during a time when monuments to slave traders and colonialists are being removed from view and their names deleted from pediments, when public sentiment demands that large, and not so large, museums sever their ties with petroleum and drug companies, some also ask: can museums truly be ‘decolonized’, or should they be abolished along with other monuments of colonialism? Can museums divest their privileges and promote social equality while acting within a society for which inequality is foundational? Is this a matter of adjustment or abandonment? Can museums become liberatory? These are questions I examine in the following chapters.

Social practices are iterative and dialectical processes. Those processes are made up of singular and collective acts, interactions, and trajectories. Those interactions and trajectories are oppositional forces through which we change our social and physical reality. To abandon all museums as hopelessly elitist is to also abandon processes through which meaningful change can be made. Curatorial and interpretive decisions are often made with an understanding or at least an internalized sense of the insistence of societal power. This is demonstrated repeatedly even in public displays of ‘controversial’ topics, the moments of which are shadows of a free-floating *habitus* through which ideological hegemony is enacted (Bourdieu 1977, 77–78). At other times, decisions are prompted by public discourse, in response to social forces pushing and pulling the museum entity; by forces outside the party of cultural trustees. Those public engagements are where we must focus our attention.

We expect, of course, that our libraries and museums are stocked with examples of what is uniquely important among our social practices. That expectation is apparent in natural history specimens, in documentary archives, and perhaps no more so than in art museums where pride of place is assigned to the lone artist. A valid theory of social practice must contend with such facts. It cannot be hypothetical or speculative; its rationale must be proven in action. The proof of intention resides in effect.

Following that logic, Chapter One examines dialectical materialism as an enabling philosophy of social change. I contrast that dialectic to the dualist

subject-object dichotomies employed as foundational museum strategies, curatorial policies, interpretations, and explicit social engagement practices, including how we construct modes of perception and rationalization. A dialectical understanding recognizes the inherent contradictions present in human and natural processes as opposite qualities acting upon and transforming each other. As organizations and as collectives of individual agents, museums are active, internally and externally, in social and natural transformation. We can see the results of those transformative process in the ways we think and in how we act viz the material reality of the world. Indeed, the objective of human agency is to act in the world and to change it – as humans have done for thousands of generations. As we consider this analytical frame, we learn to appreciate the conditions in which we act as well as our own actions. In describing the ‘farce’ of the second French empire, Marx famously wrote that humans ‘make their own history, but they do not make it just as they please; they do not make it under circumstances chosen by themselves, but under circumstances directly encountered, given, and transmitted from the past’ (Marx 1969, 398). Societies and their museums have histories, of which we are all co-creators, with millions of others, across time.

Chapter Two uses that analytical framework to decipher the public ideological role played by museums in reproducing class, sex, ethnic, and other social inequalities; the general function of museums as ideological producers. In that examination, I take specific aim at ideologies of universal rights – which underlie claims of universality by some museums – with the argument that what is required is not a return to first bourgeois principles but rather the creation of new liberatory principles. This chapter draws on examples from Euro-America metropolises and from the formerly colonized ‘global south’ – Winnipeg, Sao Paulo, and Bhopal – comparing legacy practices and mentalities with recent co-creative and liberatory efforts that contest or reinforce the ideological functions of those museums. Ideology is a universal human activity that serves an overarching social purpose and manifests in a wide range of implicit and explicit particularities, several of which I specifically describe as pernicious influences within public discourse. In recent years, several of those particularities – for example, racist mentalities – have been brought into sharp focus via their operation in public memory and in symbols of memory. I also identify a few of the extra-museum agents that influence museums and comprise a dominant set of stakeholders.

Chapter Three explores how ideologies are produced and enacted via the dialogical uses of exhibitions and programs, that our thought processes are inherently social. Thereby, museums are technologies for thinking (Appadurai and Breckenridge 2017). This compels me to critique the subjective empiricist theories of mind and knowing that are particularly dominant in American education theory, especially James, Pierce, Dewey, Gardner, Hein, and their hypotheses of additive sense-making and thought construction. In contrast to that pragmatist pedagogy, I discuss dialogical theories of mind based in the experimental practices of Vygotsky, Luria, Shotter, Wertsch, Ash, and others

who test cognition and cognitive ability as transformative socio-cultural practices. My discussion is illustrated by a range of examples and in turn complicates our understanding of the public interpretation performed by museums. I emphasize dialogism not as simply a pedagogical method, but as the theory of mind that explains our thought processes, our intentionality, and thereby our abilities to act in every arena and to enact conceptual leaps as products of those actions.

Chapter Four builds upon the earlier chapters to explicate in theory and with practical examples how socially enforced inequalities play out and are strengthened or weakened by public museums. Inclusion and exclusion are not solely internal contradictions. Social forces condition museum practice within a general pattern of exclusionary and inclusive practices, and this chapter cites specific instances in the United States, Europe, South America and Asia. The incremental interpretations that comprise much museum work – either the aggregate of collections that are reserved for specialists or the exhibition hall that has been on view for decades – enable museums to construct ideologies ‘in the background’ and to be taken for granted. Museums acquire and confer a legitimacy that enables them to exert out-sized influence at key moments. However, during those same moments, the social nature of collections and of interpretation are revealed as received tradition and alternately prompt demands for transformation by those who bear the burdens of those traditional relationships. As ideological media, museums can enable conceptual leaps that guide practical transformations.

Chapter Five follows these lines of inquiry further to specifically argue against a dichotomous analytic frame or an insider-outsider view of museum practice, and in support of a dialectically self-critical and socially responsible museum practice. I describe practices – such as by Museo del Estallido Social, West Virginia Mine Wars Museum, Museum of British Colonialism, District Six Museum, Mill City Museum, and Lowell National Historical Park – that demonstrate the efficacy of museum practices that enable social change; outlining the objectives of such changes and proposing the routes through which change is being made. I also engage the deprecation of symbols, as the toppling of colonialist monuments. Statue-tipping may appear distinct from museology but in close examination we see that many of the same ideological and political processes found inside the building are represented in the statues that front many of them. Just as decolonize movements demand re-curating exhibitions and collections to give voice to ‘people without history’ (Wolf 2010), so too the removals of portraits of Colston, Lee, Rhodes, Roosevelt, et al, represent public history curated from below.

Chapter Six culminates the discussion in an ongoing, energized public discourse about whether and how museums as particularities and singularities can not only be ‘decolonized’ but actively subvert social injustices. That discourse advocates for the structural transformation of individual organizations and of the sector as a whole. And so, while this study does not attempt to review every facet of museum practice, it contributes strategic guidance for undertaking that

work. The practices and interrogations that follow have arisen collectively, over decades of museum practice, and engaging thousands and millions of users. The conclusions have been tested, not as thought-experiments but in further practice.

Cultures comprise what people *do*, and the role of culture – and of cultural organizations – is not simply to describe the world but to change it. This must also be the test for museum practice.

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