CULTURALLY RESPONSIVE MUSEUM EDUCATION PRACTICES FROM MALAWI, AFRICA

by

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Abstract

The purpose of this research was to examine the culturally responsive education practices (CREP) of the museum educators of a Museum in Malawi, Africa through an instrumental intrinsic case study. Specifically I examined the Mobile Museum's outreach programs - HIV/AIDS Prevention, Malaria Prevention and the Cultural Expression & Promotion in Primary Schools. A second purpose was to discover, how particular groups and/or individuals receive and respond to these programs in relation to preserving expressive arts cultural heritage. Thirdly, the data collected provided evidence and a methodology for museum educators to draw from when developing and implementing culturally responsive museum education programs (CRMEP). This study included two participants, who are the people primarily responsible for developing the education programs at the Museum. This overall study is framed through the lens of culturally responsive education. During a three-week period (November 18 to December 5, 2010), I collected qualitative data from two sources, expert interviews, and observations of the participants and the programs. Additionally, I collected quantitative data in the form of a questionnaire. I draw upon Bogdan and Biklen (2007) methodological triangulation, which includes multiple perspectives, sources of data and methodologies. My research reveals that the participants contribute to preserving expressive arts cultural heritage through 'active participation' of CREP through socially responsible mandates. Therefore, I propose a reframing of museum education theory and practice to encompass CREP, which will have consequent implications on future research in `relational museology`- a strategy that integrates both top-down and bottom-up approaches to community development through a conduit of communication and collaboration processes with all stake-holders.

Preface

The following pages embody an endeavor to understand and state the ideas implied in culturally responsive education practices in museum education programs. The discussion includes an indication of the constructive aims and methods of culturally responsive museum education practices of the two participants of this study. The thesis itself explores the philosophy and development of museum education, the growth of museums as democratic spaces, and expresses the idea of merging culturally responsive education practices with that of the socially responsible principles of new museology, and museum education. Hearty acknowledgments are due to Dr. Donal O' Donaghue, for his insightful criticisms and suggestions throughout this thesis, Dr. Samson Nashon for his proof reading, suggestions, and his contribution of the five summary findings listed in chapter 4, and the direction of Dr. David Anderson for his suggestions regarding developing guidelines for culturally responsive museum education practices. I am especially grateful to Collins and Gilbert the participants of this research study for allowing me the privilege of accessing their knowledge of museum education, which was integral in writing chapter 4 and 5 of this research study. This study has been approved by the University Of British Columbia Office Of Research Studies Behavioural Research Ethics Board, whereby the Certificate of Approval H10-02440 was granted on November 8, 2010.

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List of Abbreviations

AFRICOM - International Council of African Museums

AAM - American Association of Museums

AAA - American Anthropological Association

CAM - Commonwealth Association of Museums

CIA – Central Intelligence Agency

CRE – Culturally Responsive Education

CREP – Culturally Responsive Education Practices

CRMEP – Culturally Responsive Museum Education Practices

DTC - District Teachers Center

GCAM - Group for Children in African Museums

HIV/AIDS – Human Immunodeficiency Virus/Acquired Immune Deficiency Syndrome

ICOM – International Council of Museums

ICOMS - International Council of Museums and Sites

MDG - United Nations Millennium Development Goals

MGDS – Growth and Development Strategy

MINON – ICOM – International Movement for a New Museology

NCREL - North Central Regional Educational Laboratory

NGOs – Non-governmental Organizations

RecorDIM - Documentation, and Information Management Initiative Partnership

UNESCO – United Nations Education Scientific and Cultural Organization

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Dedication

I dedicate this to my husband, Craig Janes, the unsung hero of my masters thesis, whose loving support, encouragement and sacrifice contributed immensely to its completion.

1   Chapter: Introduction

1.1   Background/Positional

Cultural anthropologist Wade Davis (2009) claims, globalization is the most direct threat to cultural heritage preservation in indigenous communities around the world today. Raising awareness of the loss of cultural wealth has become a key project in the museology of the 21st century. Hence, developing museum education programs that contribute to cultural heritage preservation becomes essential. Museum educators today need to place themselves in a reflexive stance, and consider the ways in which they can connect with and protect the diversity of culture in their communities.

The Malawian Museum of this study is a prime example of a museum that is connecting with the culture of its community. This Museum has adopted a socially responsible mission, addressing the contemporary needs of the community with culture-based programming concerning the threat of HIV/AIDS, the cause of malaria prevention, and the preservation of culture in the expressive arts. The museum educators employ progressive methods that include culturally responsive education practices (CREP). This Museum is a leader in a global movement of progressive, socially conscious museums.

My relationship with the Museum began 2007, when I was working at the UBC Museum of Anthropology (MOA) in British Columbia as the Education and Public Programs Coordinator. At that time, two museum educators from the above-mentioned museum came to MOA to deliver a program of education called *A Dialogue for High School Students: Insights Into Africa* to five-hundred secondary school students. The multi-sided purposes of the program were to give the museum educators from Malawi Africa the opportunity to represent their own culture in a program presented via traditional cultural methods, to

provide these Canadian students with an opportunity to reconsider their own perceptions of Africa and experience an alternative way of learning in the hands of the African museum educators.

The discussion of Africa usually begins against a familiar backdrop of negative notions about Africa, stereotypes that the Western media continually reinforce.

> At the core of this consideration is the unrelenting grim view of the world Africans occupy. This is the terrain of Afro-pessimism, that impossibility of fathoming another kind of understanding of what Africa stands for in the larger imagination. It could be said without exaggeration that Afro-pessimism is as old as the invention of Africa itself as the darkest of all places in human history. Afro-pessimism proceeds by invalidating any historical usefulness of the African experience. This is often based on the belief that "nothing ever good happens in Africa"; that her peoples possess nothing of value for the advancement of humanity. (Enwezor, 2006, p. 11)

The dialogue and cultural exchange between the museum educators, staff, volunteers, teachers and students provided a platform for us all to learn from each other. Specifically, for the museum educators it was an opportunity to learn different methods of conducting museum education programs. Personally, meeting and conversing with the museum educators during this exchange sparked my interest in other ways of knowing. In particular, there was one comment that the museum educator Collins[1] made that resonated with me, and has prompted the pursuit of this research inquiry.

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[1] Throughout, I have identified the museum educators by their code names, Collins and Gillbert, to protect their anonymity.

We used to believe that the West had all the answers. We know now that this is not

true. We hold all of the knowledge that we need to help our people.

(Collins, Museum Educator, 2007)

I considered this statement in light of the relationship that has historically existed

between the West and Africa, and the harm that colonialism and unadulterated modernity has

done to Africa to ask, how can Westerners and Africans develop a relationship built upon

reciprocity of knowledge? Might not the experience foster a different way of knowing for

museum educators such as myself? With these questions in mind, I traveled to Malawi Africa

in May of 2009 to participate in a professional exchange with these same museum educators

at their Museum.

On this journey I realized I would need to acknowledge and identify my own position

and voice, that of a white, Western, middle-class woman from Canada. Though the

challenges and questions the experience would bring were difficult to anticipate, eventually I

knew I would need to ask myself the relevant questions: (1) what am I hoping to learn from

this visit?; (2) how can I support the Museums programs?; (3) what will my role be?; (4) how

can I best facilitate cross-cultural exchange?; (5) what are the best ways to build reciprocal

professional relationships?; and (6) how can I develop a sustainable relationship?

While I was in their country, I participated in their Mobile Museum community-based

outreach programs, HIV/AIDS Prevention, Malaria Prevention, and the Expression and

Promotion in Primary Schools program. One goal of these programs was for the Museum to

support the objectives of UNESCO's Millennium Development Goals (MDG) for 2015, and

Malawi's national Growth and Development Strategy (MGDS) goals. The museum

educator's main objective of their outreach programs was to reach the 80% of the population

living in rural communities throughout the country, and a key aspect of their programs was to address contemporary issues in a manner that would preserve cultural heritage. The way to do that was to incorporate culturally responsive education practices (CREP) into the programs. Specifically, it meant programming in the traditional languages of the indigenous people and using as much as possible their songs, dances and dramas to expand the program content from being 'object'-based to being 'life'-based, so the people could relate to it and find a way to participate. I learned that the museum educators regarded their Museum as a 'museum of the people' and as one that genuinely engages with multiple communities life experiences, and includes all community members.

Though not formally a part of my fieldwork, which took place in 2010, my experiences of working with the Malawian museum educators in 2007 and 2009 prepared me in many ways for my case study, and what evolved was an international exchange that, I believe, has fostered my professional development and has potential transnational benefit for museum educators. I was inspired to continue to learn from the museum educators situated in an African context. They eventually inspired me to think that a case study that further explored the environment of my experience might contribute to the conversation of museology by identifying culturally responsive museum education practices and putting forward a set of guidelines and commitments for museum educators who would like to employ CREP in their programs.

To make such a contribution, I traveled to Malawi to spend time in the field with the museum educators, so that I would be able to gain a deeper understanding of and insight into the CREP they employ in their community-based outreach programs. Guiding my investigation were three main research questions: (1) what is the role of the Museums of

Malawi in preserving expressive arts cultural heritage through culturally relevant pedagogy?; (2) how do particular groups and / or individuals receive these programs?; and (3) as a result of attending the Cultural Expression & Promotion in Primary Schools program how has the teacher's willingness to teach the Expressive Arts subjects been affected? These questions guided this research study.

This research study focuses on a three week instrumental intrinsic case study of the three Mobile Museum programs, HIV/AIDS Prevention, Malaria Prevention and the Cultural Expression & Promotion in Primary Schools program in Malawi. I bring to this research study and the analysis of the data, experiences related to my professional practice as a museum educator and researcher. I am also conscious of my position as a Western, white, middle class woman, from Canada. Being an, 'outsider' – 'insider' (Mutua, K., Swadner, B., 2004) influences my interviews and observations of the participants and programs of this study. Although accepted within the group of museum educators, I am still an outsider who does not necessarily perceive situations in the same ways as my African colleagues. I have to accept that I may never gain a complete understanding the culture I am engaging with, looking through my Western lens. However, I do not see this as a necessary limitation if I can conduct this research with an open mind, conscious of the need to defend against my own possible bias in reaching conclusions, while I explore the potential of cross-cultural exchange. With this fieldwork, I will examine how the museum educators connect with their culture from an 'insider' perspective. I am only looking through the cultural window at a specific time and place, and my approach to understanding the Mobile Museum Outreach programs is derived from the precepts of Western literature on the subject.

Background of Malawi Africa

In order to understand the complexities of this endeavor, we need some background knowledge of Malawi's socio-economic conditions in relation to local, national, and international development goals and objectives.

Malawi is often called, the warm heart of Africa, due to the exceptional friendliness of the people. However, because it is a small country of 118,484 kilometers, the population density is very high, and consequently there is a great pressure on the land. They struggle constantly with poverty, lack of education, and disease pandemics such HIV/AIDS and malaria. Ultimately, these conditions create tragic circumstances for the general population of 15, 879, 520 million people. The country in question is among the poorest on the United Nations Human Development Index. According to the US Central Intelligence Agency (CIA) report in 2001 the annual growth rate (GPA) is 1.7% with an estimated average inflation rate of 28.6%. It was estimated that "agriculture accounted for 40% of the GPA, industry 19% and services 41%" (CIA, 1991). Foreign aid contributed 38% of the gross capital income. It is estimated that in 2004 54% of the people live under the poverty line. The eradication of poverty is one of the main goals its government is pursuing in association with the United Nations, the Commonwealth, and the Non-profit Global Organizations (NGOs). The country's national community development policies are being developed and guided according to the United Nations Millennium Development Goals (MDG) for 2015, which include

- The end of poverty and hunger
- Universal education
- Gender equality
- Child health

- Maternal health
- Combating HIV/AIDS
- Environmental stability
- Global partnership

Malawi's president Bingu wa Mutharika (2007) has also expanded on the goals of the MDG, and developed a set of national priorities it calls the Malawi Growth and Development Strategy (MGDS). The MGDS goals include

- Agricultural development
- Food security
- Irrigation and water development
- Transportation and communication infrastructure development
- Energy and power
- Integrated rural development and management
- Management of HIV and AIDS
- Fight against malaria
- Access to potable water
- Universal primary education
- Maternal and child mortality

In Malawi, the MDG goals and the country's own set of MGDS goals and objectives together form an umbrella of policies to guide the public service agenda of the Museum, which in itself is a government department in the Ministry of Tourism, Wildlife and Culture. The Museum's educators are therefore committed to supporting the national government's development strategy, and regard it as their social, ethical and professional responsibility to do so. Their high level of commitment is apparent in the priorities they have established in

their education programs, priorities that interconnect with the web of policies and objectives related to international and national development goals.

The peoples cultural landscape of Malawi are of "Bantu origin with the ethnic groups including Chichewa, Nyanja, Yao, Tumbuka, Lomwe, Sena, Tonga, Ngoni, Ngonde, Asian and European. The Yao people are predominately found around the southern area of Lake Malawi. Tumbuka are found mainly in the north of the country" (Kiumi, 2010). There are small populations of European, Asian and Indian people living mainly in the cities. The Chichewa people forming the largest part of the population group and are largely in the central and southern parts of the country. However, as we know national borders and cultural borders differ, and there are five million Chichewa speaking peoples living in Mozambique, Zambia, and Malawi**.**

The Chichewa are best known for the Gule Wamkulu (The Big Dance). In order to understand the significance of the Gulu Wamkulu being included as an important part of the museums education programs, I will briefly touch upon their history. The Gule Wamkulu is a male secret society of the 5 million Chichewa speaking peoples living in Mozambique, Zambia, and Malawi. They have practiced this cultural tradition, predating the migration of the Chichewa people of southeastern Africa. They are considered to be the custodians of their oral and cultural traditions.

> It is one symbol of their cultural heritage that has kept the Chichewa unified and at peace with one another in the face of both colonial and post-colonial upheavals such as intertribal wars, slavery, oppression and hazards posed by modern, rapid social change. (Mtonga, Mapopa, 2006, p. 71.)

Historically, the Gule Wamkulu practitioners have created masks, puppets and dances, which incorporated parody. This was a means to critique missionaries, colonial regimes, and community concerns. Today, they are creating masks and dances, to illustrate HIV/AIDS, and malaria prevention messages. The Gule Wamkulu is a dynamic form of cultural expression, and in 2005 UNESCO deemed their dances as a *Masterpiece of Oral and Intangible Heritage of Humanity.*

The incorporation of the Gule Wamkulu dances in the Museum's Mobile Museum outreach programs acknowledges the importance of the Chichewa people's traditional knowledge, and cultural practices.

The expressive arts cultural heritage practices incorporated in the programs will be explored throughout this research study.

1.2   Rationale

A   rationale for this study comes from the fact that there is little research on this particular topic. While there are studies that address culturally responsive teacher practices (Cooper, 2010; Greer, Mukhopadhyay, Powell, Nelson-Barber, 2009; Lund, Tannehill, 2005; Villegas, Lucas, 2002), and studies about museums in relation to community (Abt, 2006; Bennett, 2006; Crooke, 2006; Fyfe, 2006; Hein, 2006; Hooper-Greenhill, 2007; Janes, 2007; Kreps, 2003; MacDonald, 2006; Lord, 2007; Shelton, 2006) there are few studies on museum education and culturally responsive education practices (CREP). Therefore, conducting a research study of museum educators that are practicing CREP in their education programs will provide a valuable source of information for museum professionals in Malawi, Africa and elsewhere. This information will also be useful for providing an alternative perspective on cultural heritage preservation through the study of the practice of African museum

educators with 'Insider' cultural insight.

1.3   Statement of the Problem and Purpose

Today in Malawi the custodians of culture seem to suggest that there is a decline in the practice of cultural traditions. Four factors contribute to this perception: (1) like many countries in the region, there is no government policy in place to protect indigenous cultures; (2) practicing cultural traditions is commonly considered non-developmental, which is probably a lingering of the colonial mentality; (3) cultural traditions are being devalued among indigenous groups as they turn to adopt more modern practices; and (4) there is a current trend in schools to concentrate on teaching children foreign languages and practices that will lead to employment and a link to the outside world. Teachers focusing on teaching the more practical academic subjects of mathematics, English, science and agriculture, rather than the expressive arts subjects reinforce these factors. The teachers tend to consider cultural traditions to be not examinable in the Malawian education system and to exclude them from curricula. Consequently, there is a continual erosion of traditional cultural practices such as weaving, dancing and singing etc. This combination has led to the decline of cultural traditions, and cultural preservation is now at risk.

This Museum is committed to supporting cultural heritage preservation, and is reinforcing cultural practices by implementing culturally responsive education practices in their Mobile Museum programs. In particular, they have developed a cultural awareness program, Cultural Expression & Promotion in Primary Schools that specifically targets teachers to make them aware that they have a greater role to play in preserving the country's culture.

Recognition of the importance and potential usefulness of indigenous knowledge has

been growing in the field of international community development, as development workers have come to realize that Western models and practices are not always effective for use in non-Western cultural contexts. Many now see that international knowledge systems do not hold all the answers, and development workers have begun more and more to rely on and integrate indigenous knowledge into community development projects related, for example, to agriculture, health care, and environmental conservation. (Kreps, 2002, p. 8) This approach has relevance for museology, insofar as the concept of preservation of indigenous knowledge is a form of cultural heritage conservation. While literature and debate has emerged about the indigenous knowledge approach, (Chalmers, 1993; Kreps, 2002) and the role of museums in relationship to community (Abt, 2006; Bennett, 2006; Crooke, 2006; Dewey, 1916; Fyfe, 2006; Hein, 2006; Hooper-Greenhill, 2007; Janes, 2007; Kreps, 2003; Macdonald, 2006; Shelton, 2006), there is little empirical research on museums that practice culturally responsive education practices (CREP). Exploring museums that practice this approach to preserving indigenous culture may provide a source of valuable information for museum professionals.

For that purpose, this research will focus on a case study of an African museum whose educators have developed several unique educational Mobile Museum outreach programs, on HIV/AIDS Prevention, Malaria Prevention, and the Cultural Expression & Promotion in Primary Schools program, which embrace and practice the concepts of culturally responsive education. The goal of this research study is to weave together the Western and African museum education perspectives, to identify CREP and to develop a set of guidelines and commitments for CREP for museum educators to draw upon.

1.4   Significance of the Study

A study of this kind will be significant insofar as it identifies an area of study previously ignored in the field of museum education. The combining of museum education theory and education theory specific to culturally responsive education practices will provide valuable insight into ways to preserve cultural heritage through museum education programs. It is my aim to understand the context of the museum educator's methods and practice through fieldwork anchored in the matrix of the new museology. The findings will contribute to a greater understanding of the methods and potential of culturally responsive education practices within the museum education programs. This information will assist in situating culturally responsive museum education practice in the discussion of museology. It is hoped this study in the field of museum education will broaden the body of knowledge pertaining to cultural heritage preservation strategies through culturally responsive museum education practices. Additionally, this study will support local community-based programming, and international community development. This thesis will also offer an interpretation of the development of museum education since the onset of modernity, and of the expansion of socially responsible museum education philosophy.

1.5   Limitations

The main limitation of this study will arise from the limited number of Mobile Museum programs that I could observe, since I could only observe the Cultural Expression and Promotion in Primary Schools program once, because the Teacher's College cancelled the program at the last minute due to a water shortage crisis. This restricted the number of questionnaires' I could get for a cross-triangulation analysis. Although the forty questionnaires received fulfilled the requirements of this study, a broader cross-section

might have contributed to further greater understanding and contributed more to the programs future development. Additionally, more interviews with stakeholders would have expanded the data related to how well by district staff members, principals, teachers, students and community members received the programs. Ethical considerations excluded some individuals and groups from the interviews.

1.6 Organization of Thesis

I have organized this thesis into the following chapters: Chapter 1: Introduction; Chapter 2: Literature Review; Chapter 3: Methodology; and Chapter 4: Findings, Analysis, and Discussion. Chapter 1 introduces this research study, the background context, the reasons why I think this study should be undertaken, the research questions, and the purpose and goal of this study. Chapter 2 explores the relevant background literature in a cross-disciplinary approach, to provide the foundation for this research study. Specifically, I organized this chapter in three sections, Historical Narratives of Public Museums, New Museology, and Culturally Responsive Education. The goal of the literature review is to identify a gap in the literature as it pertains to culturally responsive museum education practices. Chapter 3 describes the methodology of this research study, which includes the design of the study, selection of participants, instrumentation, data collection, and the data analysis. Chapter 4 presents the findings and data analysis of this instrumental intrinsic case study. Chapter 5 provides a summary of the purpose and structure of the study, followed by a description and discussion of the findings related to CREP. Lastly, I will discuss the implications of my research for museum education practice, and provide recommendations for further research.

2 Chapter: Review of the Literature

2.1 Introduction

This chapter presents a review of the literature pertinent to my study of museums and culturally responsive education methods, and a rationale for conducting research on the culturally responsive education practices of the educators at a museum located in Malawi, Africa. The goal of the literature review is to identify gaps in the literature as it pertains to culturally responsive museum education practices.

This literature review will be organized into three sections: (a) The Historical Narratives of Public Museums, which provides a brief narrative of the historical development of museum education; (b) New Museology, which discusses the notions of cultural awareness and community development involved in the formation of global organizations such as the United Nations Educational Scientific and Cultural Organization (UNESCO) and International Council of Museums and Sites (ICOMS); and (c) Culturally Responsive Education, which discusses how for several decades educational researchers have studied the constructs of culturally responsive education methods and their impacts, and how, based on these findings, educational researchers such as Algozzine, O'Shea, and Obiakor (2009), Gay (2010), North Central Regional Educational Laboratory (1995), and Villegas and Lucas (2002), have developed culturally responsive pedagogies with the aim of providing equitable access to education for students from all cultural backgrounds.

While there have been studies from a Western perspective which address culturally responsive teacher practices such as Gay (2000, 2010), Greer, Mukhopadhyay, Powell, and Nelson-Barber (2009), Lund and Tannehill (2005), and Villegas and Lucas (2002), and studies about museums in relation to community Abt (2006), Bennett (2006), Crooke (2006),

Fyfe (2006), Hein (2006), Hooper-Greenhill (2007), Janes (2007), Kreps (2003), MacDonald (2006), Lord (2007), and Shelton (2006), there is little empirical research on museum educators who have implemented culturally responsive museum education practices. The significance of this literature review is therefore paramount, as it will identify a critical gap in the literature on culturally responsive museum education, and provide a foundation for this study, which seeks to build upon this body of research by combining Western and African perspectives on cultural awareness and culturally responsive museum education practices.

2.2   Historical Narratives of Public Museums

There is extensive scholarship on the history of Western museums, which began in ancient Alexandria during the days of classical antiquity: (Bazin, 1967; Bennett, 1988; 2006; Clavier, 2002; Duncan, 1995; Findlen, 1989; Fyfe, 2006; Hudson, 1998; Kaplan, 1994; Karp, Lavine, 1991; MacDonald, 1998, 2006; Preziosi, 1996; Putnam, 2001; Sandell, 2002; Shelton, 2000, 2006; Stocking, 1985). As fascinating a period of history as that is, for the purposes of this study we will focus on the beginnings of the 'public' museum, which was responsible for stimulating the earliest steps in the development of museum education. I will explore three particular developments which contributed to the professional practice of museum education as we understand it today. First, I will explore the advent of the public museum as a construction of the nation state, and indicate how the missions and mandates of public museums were influenced by notions of democracy and participation. Second, I will consider the transformative period of museums in America during the mid-nineteenth century and early twentieth century. Third, I will consider the role that museum education has traditionally played in contributing to the missions and mandates of museums. Fourth, I will briefly touch upon the influence the progressive movement has had on museum education.

Finally, I will consider the notion of the transformative power of the museum, and argue for a critical museuology.

The notion of the 'public museum' is an engaging subject, and has been explored by writers in academic disciplines such as social and cultural anthropology, sociology, cultural studies, post-colonial studies, gender studies, public policy and museum studies. However, for the purpose of this section of the literature review I will confine my attention to museum studies that consider the museum in broader social and cultural contexts.

Many museum scholars have explored the notions of the public museum in a social, cultural context (Abt, 2006; Bennett, 1988, 1990, 1995, 1998, 2006; Duncan, 1995; Duncan, Wallach, 2004; Hein, 1998, 2006; Hein, S., 2000; Kaplan, 2006; Latour, 2005; McShine, 2004; Shelton, 2000, 2006). Abt's article, *The Origins of Public Museums*, is particularly useful for this discussion because in it he delves deeper into the subject than a mere historical narrative allows, and addresses the question: *what is a public museum?* He explores the individual paths of the 'public' and the 'museum' as they begin to interconnect and intersect during the periods of classical antiquity, the Renaissance, and the Enlightenment. He then briefly touches upon nineteenth-century European museum institutions, and concludes with a study of the privatization of public museums in America.

According to Abt, the transition toward a 'public' museum cannot be traced as a linear development, nor did it happen all at once. It might be best to describe it as having evolved in patchwork fashion over time, with lines of development often based on the successes of previous museum practices. Abt credits the Ashmolean Museum as being the first 'public museum'. Opened in 1683, and based on two private collections of portrait paintings, antiquities and curiosities, it was the first such collection to charge a fee for admission and to

open its doors to anyone who could pay. As a public museum, it grew to have a close association with an institute of learning, Oxford University, and was the first instance of a museum to do so. The next stage in this evolution Abt identified the concerns of renaming the Louvre Palace's Grand Gallery in 1793 (Abt, 2006, p. 115). The new name, the *Musèum Francais,* was an assertion in favour of post-revolutionary national unity, and in combination with the countries transformation, the Louvre's painting collection was reorganized to reflect "France's republican future" (Abt, 2006, p. 128).

> The transformation of the formally restricted Louvre into a truly public space, one in which the treasures of the people's adversaries were now rendered accessible, reified the revolution's accomplishments in a manner that few other acts could.
>
> (Abt, 2006, p. 128)

According to Abt, a "new historical art aesthetic" (Abt, 2006, p. 128) was being formulated, and it resulted in reinterpretations of the original meanings of the paintings. The cultural significance of the Louvre collection was further complicated by the influx of bounty from Napoleon's invasions. As a result, the Louvre became "Europe's artistic crown and added to its symbolism that of France's cultural and military supremacy" (Abt, 2006, p. 128).

Many scholars (see Geibelhausen, 2006; Bennett, 2006; Hudson, 1998; Shelton, 2006) concur with Abt's claim that henceforth public museums became apparatuses of government regimes to assert political agendas. Geilbelhausen, for instance, noted that the creation of the Musèum Francais "signaled the museum's enormous political potential as a government instrument" (Giebelhausen, 2006, p. 224) to display the scope and success of the republic's war efforts. Bennett postulates that this was the first step in a process by which the civic museum came to operate through "specific regimes of vision" (Bennett, 2006, p. 263),

incorporating specific arrangements of objects to project a particular civics lesson for the museum visitor to experience. For Shelton, museums were becoming "a microcosm of the wider society" (Shelton, 2006, p. 16) in which, social and political movements were being acted out through the exertion over interpretation and power over cultural resources (Shelton, 2006). Similarly, Hein argued "in the early part of the nineteenth century, newly opened museums – although with limited access for the public - primarily demonstrated the wealth and power of governments" (Hein, 1998, p. 3). Civic value systems were being reinforced through the production of social knowledge, and in doing so museum displays supported political agendas of the state as early as the latter part of the eighteenth century. It is important to note, however, that even though the museum had gone public, with the intention of projecting civic ideals, its role in educating the public remained ambiguous, as "there was no attempt to instruct the museum's new public on how to read and interpret the art displayed" (Bennett, 2006, p. 265). Furthermore, the assertion of eighteenth century Enlightenment ideologies calling for equal access to collections were not fully realized, as access to collections for the working class was often restricted (see Chatterjee, 2008). As a result, the museum tended to become "an elite temple of the arts" (Hooper-Greenhill, 1989, p. 63).

According to Abt (2006), the next important phase in the development of an educational role for the public museum played out in America. At first, Abt notes, American museums were 'cabinets of curiosity' transplanted to America by private collectors during the Gilded Age, the first period of American super-affluence during the latter half of the nineteenth-century. Private citizens with the wealth and the leisure to do so were establishing museums in the absence of widespread governments interest. Eventually, however, the ideals of

American democracy had a fundamental influence on the missions and mandates of museums, causing them to be founded on the post-revolutionary ideals of democratic citizenship through participation (Abt, 2006). Museums in America finally recognized the potential of museums to be spaces for social transformation, with programs established on principles of "public service, education, and social responsibility" (Abt, 2006, p. 132). Abt concluded that

> Despite the great antiquity of its origins, the public museum remains a steadily evolving institutional form, one that continues to be shaped by the demand of preserving objects to promote social needs.   (Abt, 2006, p. 132)

The notions of public service, education and social responsibility were the key areas of concern for American museums during the mid-nineteenth and early twentieth century's, and these concerns significantly influenced the development of museum education. Hein explores these transformative periods of museum education in a useful article entitled *Museum Education* (2006), which considers four main developments in museum education: (1) he identifies periods of reform in European and American museums from the middle of the nineteenth century up to WWI; (2) he explores the educational role of museums and the influence of education upon the development of museums' missions and mandates; (3) he considers the impact of educational theory, specifically Constructivism, on the modern idea of the museum; 4) he discusses the convergence of museum education with social responsibility.

Hein (2006) attributes the impetus for modern developments in museum education to 19th century progressivism.

The progressive social-political movements of the late nineteenth century and, specifically, the progressive education efforts in most Western societies, combined with child development research, led to the development of specialized educational activity and specialized personnel in the twentieth century. (Hein, 2006, p. 344)

He identifies two periods in this movement to reform. The first took place between the middle of the nineteenth century and the beginning of WWI. The second occurred in the inter-war period, between 1919 and 1939 (Hein, 2006, p. 341). Even though educational work was being conducted during the first period, the primary focus was on national and imperial interests, as well as scientific and education interests. Museum education programs suffered the constraints imposed by the discipline's short history and the paucity of theoretical framework to guide it. (Hein, 2006, p. 341).

In the first period of this development, directors, curators and administrators developed museum philosophies and mandates that fractured the field, and introduced specialization into museum types. Hein identifies three emerging types. They were "the educational museum, the aesthetic museum, and the social museum" (Hein, 2006, p. 342). Three key figures in this period, George Brown Good (1851-96), curator and administrator at the Smithsonian Institution, John Cotton Dana (1856-1929), director of the Newark Museum, and Benjamin Ives Gilman (1852-1933), a museum administrator all believed in the role the museum could play as an educational institution. However, they had conflicting philosophical views as to what the focus of museum education should be. Good argued for an efficient museum which would be "an institution of ideas for public education" (Hein, 2006, p. 341). Conversely, Gilman argued in favour of an "aesthetic role of the museum" (Hein, 2006, p. 343), whereby the museum would be a place in which to contemplate beauty. In

conjunction with this idea, he felt the museum ought to be concerned with educating the public about the paintings. Gilman also made a significant contribution to museum education by introducing and establishing the role of the museum docent, whose role was to assist in the process of educating museum visitors. This innovation combined his concerns for educating the public with that of realizing socially responsible mandates. Dana, too, was concerned with the "social role of the museum" (Hein, 2006, p. 343) and the ability of the museum to educate the public. However, his approach was an advance on those of either Brown or Gilman, and he focused on realizing the educative role of the museum, both externally and internally. This he accomplished by providing students with professional training and leadership opportunities. Trained students could then provide educational opportunities to the museum publics, and in doing so developed their own professional practices. These became role models for the development of the concept of an educational museum.

It is noteworthy that the thread that wove these three types differing types of museums together was a belief in the ideals of democracy. Even though museum education programs were driven by contrasting philosophies about the didactic museum's missions and mandates, all museum education theory during the period from the 1890's to the 1930's developed in parallel with the progressive education movement (Hein, 2006; McKernan, 2008; Schiro, 2008). Shiro attributes educational reformer's John Dewey (1859-1952), Margaret Naumburg (1890-1983), George Counts (1889-1974), and William H. Kilpatrick (1871-1965) with being its founders (Shiro 2008), and he speculates that even though there were many philosophical differences between these progressive educational leaders, they shared the common conviction that democracy was a means for all citizens to actively participate in the

social, political and economic decisions that impact their lives. John Dewey in particular, an American psychologist, philosopher, educator, social critic and political activist, and the acknowledged leader of the Progressive Education movement, developed educational theory based upon the principles of democracy, and was committed to improving society by his "faith in democracy and in the efficacy of education to produce a more democratic society" (Westbrook, 1991, p. xv). These leaders based the convictions they held in common on two basic principles, described by Dewey as follows

> Respect for diversity, meaning that each individual should be recognized for his or her own abilities, interests, ideas, needs, and cultural identity, and secondly, the development of critical, socially engaged intelligence, which enables individuals to understand and participate effectively in the affairs of their community in a collaborative effort to achieve a common good.

> (John Dewey Project, 2002, para. 1)

These two principles are present throughout Dewey's progressive education theories, as he "worked towards integrating life experiences and educational activities in schools" and "museum education" (Hein, 2004, p. 423).

One of Dewey's most influential books is *Democracy and Education* (1916), in which he introduced the concept of learning through 'experience'. He wrote, "The continuity of any experience, through renewing of the social group, is a literal fact. Education, in its broadest sense, is the means of this social continuity of life" (Dewey, 1916, p. 1). As a premise for advocating for formal education, he explored the concepts of non-formal and formal education, and posited that education was essential for any culture to continue. A society based only upon traditional cultural methods would, he argued, become static, and if a more

'progressive' society was to be achieved, another form of education would be required in order for today's complex society to advance. Although Dewey advocates for progressive education, he is conscious of its challenges and potential challengers, writing that "one of the weightiest problems the philosophy of education has to cope with is the method of keeping a proper balance between the informal and the formal, the incidental and the intentional, modes of education" (Dewey, 1916, p. 9).

Dewey was conscious of the museum's potential as an institution for incidental progressive education. According to Hein (2003), he "assigned a central role to museums as integrative components of raw experiences in his educational theories, and between 1896 and 1904 he made extensive use of student visits to museums at his Laboratory School of the University of Chicago" (Hein, 2003, p. 1). In a series of lectures entitled *The School and Society* in 1899, Dewey presented a model for The Laboratory School, a school based on the principles of progressive education, and in his architectural drawings of the Laboratory School, Dewey envisioned the library and museum as central, "intellectual centers" that students could access (Hein, 2003, p. 417). According to Hein, Dewey thought "the experience in museums is valuable, but, by itself, it isn't a complete life experience" (Hein, 2003, p. 417) because "the only way to unite the parts of the system is to unite each with life" (Dewey, 1900, p. 72).

Dewey's thinking soon began to influence museum professionals to reconsider the importance of education as a fundamental part of their mission and mandate. His concept of 'experience' encouraged museum professionals to offer visitors more 'hands-on' experiences. Additionally, schools began to regard museums as an important component of school activities (Hein, 2003, 2008). One of Dewey's strongest supporters, John Cotton

Dana, stressed the need for "the museum to serve the community and to connect what occurred in the museum with the life of society" (Hein, 2004 p. 422). Dana incorporated Dewey's concept of 'experience' as a tool for educating visitors to connect the museum experience with their everyday lives. As the twentieth century progressed, museums began actively to consider Dewey's socially relevant mandates and to question how museums might play a more socially responsible role in social change (Hein, 2006). Ideally, Hein posited, "museum education converges with social responsibility; the social service that museums, as public institutions provide is education" (Hein, 2006, p. 349).

Thus, a new relationship between museum education, social change and social responsibility started to realize itself in the early twentieth century, as museums began to consider their potential to transform public museum spaces into democratic places. Museums graduated to become complex, transformational spaces, with multi-layered offerings for the museum visitor to experience.

In an article entitled *Un-framing the Modern: Critical space/public possibility* (2007), Griselda Pollack describes this complexity in the modern museum

> The museum is paradoxically the product of modernity: of democracy, the creation of the public sphere, universal education, historical consciousness, nostalgia, mourning, imperialism, cultural looting, amnesia, and pedagogy. It is, therefore, a powerful feature of the way we experience, art, culture, and ourselves. (Pollack, 2007, p. xxiv)

While it articulates the complexity of museums, this statement also suggests the multiplicity of the lenses through which the museum as an institutional construct can be seen. Pollack cautions us to recognise that the museum is an institution that "produces meaning" (Pollack, 2007, p. 1) by actively framing objects and the visitor experience. She

regards museums as 'intellectual spaces', in which we can "cast the museum as a critical site for public debate distinct from the museum as privileged manager or professionalized administrator of cultural heritage" (Pollack, 2007, p. xx). She also calls upon us to engage critically with the histories museums present, and "deconstruct their terms" (Pollack, 2007, p. 2) in order to penetrate to the 'deeper meanings' that are below surface intentions. I argue that in order to promote critical engagement on the part of visitors, the museum needs to employ a 'critical pedagogy' in the sense in which Henry Giroux (1992) uses that term. That is, pedagogy that is concerned with the way meaning is constructed, the ways in which meanings are categorized, and the beliefs and values that people bring with them to their experiences. Eilean Hooper-Greenhill's important monograph, *Education, communication and interpretation: towards a critical pedagogy in museums,* described the complexity of the educational role of museum perfectly, as I see it, when she wrote

> To perceive the educational role of the museum as a form of critical pedagogy entails understanding the museum within the context of cultural politics; it means acknowledging the constructivist approach to knowledge and to learning; and it means recognising the fact that museums have the potential to negotiate cultural borderlands, and to create new contact zones where identities and collections, people and objects can discover new possibilities for personal and social life, and through this, for democracy. (Hooper-Greenhill, 1994, p. 24)

Her description represents the maximum museum educators of today can hope to achieve: a relational critical pedagogy through a process of communication, collaboration, interpretation, and understanding, by which there will be unlimited potential for new ways of knowing develop between cultures.

In summary, in this section I have described the advent of the public museum as a construction of the nation state. The discussion included the transformation of the museum from private, privileged collections to places of public exhibit, developed in tandem with civil revolutions. Mention of the Louvre was to illustrate how the nation state projects nationalistic agendas and reframes the original intentions of artwork and artwork collections. Democracy and its emphasis on participation has defined and redefined principles of professional practice for public museums. Consequently, the museum has moved away from the once "grand narratives" (Shelton 2006, p. 78) of the nation state towards a greater emphasis on humanitarian values, with the key areas of concern for museum professionals in Europe and America becoming allied with public service, education and social responsibility. This led me to consider the role of museum education in the mid-nineteenth century and the overwhelming influence of the Progressive Education movement on museum education in the early twentieth century. Finally, I concluded with the cautionary voice of Griselda Pollack, who has broadened the modern discussion to include the complexity of the modern museum and the importance of critical pedagogy. In the next section, *New Museology,* I will examine three areas of concern to modern museums: (1) the transformation of museums and museum education in response to the post WWII formation of two global organizations, the United Nations Educational Scientific and Cultural Organization (UNESCO), and (2) International Council of Museums and Sites (ICOMS) the social-political and identity politics of the 1960's - 1970's; and (3) the emergence of academic scholarship which critiques museums.

2.3   New Museology

In the mid-twentieth century, museums continued to be transformational spaces, as museum professionals once again met the challenges of shifts in prevailing social values. In this section of the literature review, I will explore how the philosophical and ethical considerations of muselogical practice were radically transformed by three major influences: (1) the advent of post WWII global organizations, the United Nations Educational Scientific and Cultural Organization (UNESCO) and International Council of Museums and Sites (ICOMS); (2) the increasing importance of socio-political and identity politics of the 1960's and 1970's; and (3) new academic fashions such as Post-colonial Studies, Gender Studies and Museum Studies, which profoundly influenced museum practices in the 1980's, influencing museum professionals to adopt a reflexive stance, in which they reconsidered their ethical practice and issues of representation, and questioned how they could best serve their evolving communities. As a result of the third factor, a new museum philosophy, *The New Museology,* emerged, and was proclaimed especially in three influential scholarly works which transformed museum practice: Pierre Maynard's *The new museology proclaimed* (1985); Peter Vergo's, *The New Museology* (1989); and Peter Davis's *Ecomuseums: A Sense of Place* (1999). I will discuss these works, and consider the influences The New Museology has had on the notion of community, and the development of the "public service orientated museum" (Weil, 2002, p. 183). Finally, I will introduce the notion of a culturally responsive museum education.

The notions of the new museology emerged because of the "modernist outlook" (Logan, Langfield, Nic Craith, 2010, p. 4). In Logan, Langfield, and Nic Craith's essay, *Intersecting concepts and practices* (2010), they consider the "linkages between conserving

cultural heritage, maintaining cultural diversity, heritage and human rights" (Logan, Langfield, Nic Craith, 2010, p. 23) in relation to the development of global organizations, the United Nations (UN), United Nations Educational Scientific and Cultural Organization (UNESCO) and International Council of Museums and Sites (ICOMS). They state that the notions of "cultural diversity, heritage and human rights" (Logan, Langfield, Nic Craith, 2010, p. 23) have been central to the ways that heritage is seen and how heritage is implemented. This scholarship provides a broader context for understanding how museum codes of ethics develop in conjunction with complex global social, political and economic pressures.

In the latter part of World War 11, the Allied forces met in the United States to discuss how they could collectively prevent the atrocities of the Second World War from ever happening again. (see Logan, Langfield, Nic Craith, 2010, p. 5). Because of their discussions, the United Nations was formed in 1945, and the United Nations Educational and Scientific and Cultural Organization came into being a year later. Then, in 1948, the UN adopted and proclaimed the Universal Declaration of Human Rights (UDHR), in a motion that called upon all member countries to publicize the text of the declaration and to cause it to be disseminated, displayed, read and expounded principally in schools and other educational institutions, without distinction based on the political status of countries or territories (see Logan, Langfield, Nic Craith, 2010).

. These organizations were asserting the ideas of a modernist outlook, "universalism, utopianism and the belief in humanity's steady progress towards better things, usually defined in terms of the material conditions of life" (Logan, Langfield, Nic Craith, 2010, p. 4). Today, people recognize the United Nations as an economic and cultural organization who's

"chief purpose, is to encourage cooperation between nation states in solving international economic, social, cultural and humanitarian problems" (Logan, Langfield, Nic Craith, 2010, p. 4). The constitution of UNESCO is based upon the fundamental principles of tolerance and peace (Logan, Langfield, Nic Craith, 2010), and the Universal Declaration of Human Rights (UDHR) states that

> Education shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial and religious groups, and shall further the activities of the United Nations for the maintenance of peace.   (Universal Declaration of Human Rights (1948) Art, 26.2)

In 1966, UNESCO adopted a *Declaration of the Principles of International Cultural Cooperation,* which recognized the "links between human rights, human dignity and culture" (Logan, Langfield, Nic Craith, 2010, p. 5), and specifically focused on cultural heritage. According to Logan, Langfield, Nic Craith, these trends toward the globalization of a universal set of human values had a profound influence on the perceived role of museums.

Another such global organization that developed in this post-WWII climate was the International Council of Museums and Sites (ICOMS), which specifically focused on heritage. In the first seven General Conferences, held between 1948 and 1965 (see ICOM, 1947-1968: ICOM, grows up, para. 1) the organization developed a structure, wide spread geographical representation and a set of professional activities based on the concerns of the "educational role of museums, exhibitions, the international circulation of cultural goods and the conservation and restoration of cultural goods" (see ICOM, 1947-1968: ICOM, grows up, para. 2). The goals of these global organizations were to establish "universal standards

that were needed to assert human rights in the twentieth century" (Logan, Langfield & Nic Craith, 2010, 24), and they sought to provide cultural heritage workers with a framework of professional practices to follow. Many museum workers implemented these standards and the concept of universal ideologies without question (Shelton, 2006). However, the concept of universal ideologies did not go uncontested, as individual and organizations argued that "human rights essentially are a Western construct" (Charlesworth, 2010, p. 24). Logan, Langfield, Nic Craith, for example, noted the existence of contrary opinion held by the American Anthropology Association.

> The tension between the universalism of human rights and the particularity of cultural heritage emerged early. In 1947, the American Anthropological Association (AAA) prepared a lengthy critique of the drafting of the UDHR, undertaken by a sub-committee of the UN Commission on Human Rights" (Gledon 2001:222). The AAA's major concern was the ethnocentrisms of the idea of formulating a statement of universal values. It asked how such a declaration would be applicable to all human beings and not just a statement of Western values.
>
> (Logan, Langfield, Nic Craith, 2010, p. 23)

The post-colonial critique that developed during the 1960's-1970's out of identity politics and other socio-political pressures also articulated challenges to the concept of universal values which and at the same time challenged the authority of museums to represent culture. "Diverse communities debated *what culture is, how it should be represented, and who holds the power to represent culture.*" (Karp, Levine, 1991, p. 1). Consequently, museums became the focus of academic debate, particularly in the disciplines of Post-Colonial Studies, (see Fanon, 1952, 1961; Said, 1978), Gender Studies (see Nochlin 1971; Hess, Nochlin, 1972),

and Museum Studies (see Maynard 1985; Vergo 1989; Davis, 1999; Karp, Lavin, 1991). At that time, as Shelton (2006) asserts, museums' constructions of 'class', 'gender' and 'social history' in galleries were questioned, and their personnel regarded as 'gate keepers' (Shelton, 2006)[2].

In response to post-colonial critiques, identity politics, and social-political pressures, museum professionals, adopting a reflexive stance, began to apply a "more critical consideration to their own constructions of history than was ever done before" (Shelton, 2006, p. 187). They asked questions such as

> Who owns the past? What gives me authority to speak for others? Whom do I include and whom do I exclude? Whose memories are privileged, whose fall by the wayside? How can I generalize without ignoring? And how can I mediate between individual memory and the general interpretations of history?   (Shelton, 2006, p. 187)

Museums came together in the late 1960's and early 1970's at the International Council of Museums and Sites (ICOMS) general conferences in order to discuss public demands and the need for self-examination. In discussions in ICOM committees, in particular the International Committee for Museology (ICOFOM), there was focus on the re-evaluation of the role museums could play within communities (Kreps, 2003). A concrete shift in museological thought first appeared at an ICOM General Assembly conference held in Munich in 1968, in which a resolution was passed that museums be recognized as major institutions in the service of development because of the contribution they make to cultural, social and economic life (ICOM, 1968). Then in 1971, the ICOM General Assembly conference in

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[2] 'Gate keepers', a commonly used term today, was first cited by Becker in 1982

Grenoble, "The Museum in the Service of Man, Today and Tomorrow" (ICOM, 1971, para. 1), advocated a "particular emphasis on education and action" (ICOM, 1971, para. 1). The discussions that followed affirmed that

> By virtue of having accepted the primary functions of collection, safeguarding, and thereafter presenting the results of this action to all sections of society, the museum's aim is education and the transmission of information and knowledge by all the means at its disposal, in so far as the museum is first and foremost in the service of all mankind. (ICOM, 1971, para. 2)

The international scope of this movement was firmly established in 1972, at ICOM's Roundtable of Santiago (Chile), where discussions focused on the "Role of Museums in Today's Latin America" (MINON-ICOM, 1972, para. 1). "Analysis of leaders accounts on the problems of scientific and technological development and of lifelong education" brought awareness of "the importance of these problems for the future of Latin America" (MINON-ICOM, 1972, para. 1) Though dialogue focused on the socio-economic needs of Latin America, a significant issue was still the need for a "concept of the integrated museum" (Davis, 1999, p. 398), "which recognized the need to aid development community museology" (Davis, 1999, p. 398). This conference established benchmarks for museums' best practices at a local level and became an international model for museums wanting to pursue a social mission.

Museologists from fifteen countries gathered in 1984 at the ICOM conference in Quebec, Canada. There, the *'First International Workshop on Ecomuseums and the New Museology'* was held, led by Pierre Mayrand. "At this meeting a policy statement was adopted which became known as the 'Declaration of Quebec', and was appended to Pierre Mayrand's

seminal paper "The new museology proclaimed (Maynard 1985)" (Davis, 1999, p. 56). In the same year ICOM held another international meeting in Lisbon, Portugal, which "led to the formation of MINON (International Movement for a New Museology) as an associate body of ICOM" (Davis, 1999, p. 56). ICOM's international dialogues and policy statements provided the point of departure for museums wanting to shift from traditional practices and functions towards embracing socially responsible mandates.

> The 'new' museum of the new museology is a democratic, educational institution in the service of social development. The new museum differs from the traditional museum not only in the recognition of the museum's educational potential, but also in its potential for promoting social change.   (Kreps, 2003, p. 9)

The New Museology provided museum professionals the opportunity to consider new directions for museological thought, directions which emphasized community collaboration, and respected the rights of peoples to be included and consulted about the preservation and presentation of their heritage.

In tandem with these new international policies, literature on the 'New Museology' began to emerge from academia. Works of theory such as French museologist Andrè Devallèes *Encyclopedia Universalis, Nouvelle Musèologgiè* (1980), Pierre Mayrand's The *New Museology Proclaimed* (1985), Peter Vergo's *The New Museology* (1989), and Peter Davis's *Ecomuseums: A sense of place* (1999) became the founding literature in this field of inquiry.

Pierre Mayrand's paper *The new museology proclaimed* (1985) primarily outlines the development of the New Museology and the Ecomuseums movement through ICOM's general conferences in Santiago in 1972 and 1982, and the *'Declaration of Quebec'* of 1984.

He read this significant paper at the UNESCO World conference in 1985, and in it, he argued that

> The New Museology is not just an initiative to promote constant innovation. It mobilizes the supporters of a radical transformation of the aims of museology, and advocates profound changes in the thinking and attitudes of the museologist.

(Mayrand, 1985, p. 200)

As a response to peoples' dissatisfaction with museums, he said, museums "have been witnessing a transition from museology to social and political awareness". (Mayrand, 1985, p. 201) "This new movement puts itself firmly at the service of the creative imagination, constructive realism and humanitarian principles upheld by the international community" (Mayrand, 1985, p. 201). The New Museology movement, as expressed in 'the Declaration of Quebec' has three objectives, he says, to "achieve recognition for this movement" (Mayrand 1985, p. 201), "establish the organizational basis for joint reflection and experiments conducted on several continents" (Mayrand, 1985, p. 201) and to consider the "value of a reference framework designed to promote of the new forms of museology" (Mayrand, 1985, p. 201). In his presentation, he proclaimed "The New Museology is firmly established on a global level" (Mayrand, 1985, p. 201).

As Maynard pushed forward the notion and concepts of the new museology in the international community, relevant academic scholarship began to emerge. Another call for a global initiative of the new museology philosophy comes in Peter Vergo's edited text, *The New Museology.* Vergo concurred with Maynard diagnosis of a "widespread dissatisfaction with the 'old' museology, both within and outside the museum profession" (Vergo, 1989, p. 3) and called for a "radical re-examination of the role of museums within society" (Vergo

1989, p. 9). "What is wrong with the 'old' museology" he asserts, "is that it is too much about museum methods, and too little about the purposes of museums" (Vergo, 1989, p. 9). Vergo again called for a critical engagement within all areas of museology to question "the traditional practices of museum approaches to the issues of value, meaning, control, interpretation, authority and authenticity" (Vergo, 1989, p. 9).

Although Vergo's edited book is an important text in relation to this museum movement, its perspective is limited by the selection of contributors. The essays in this collection are all from prominent institutions in the United Kingdom such as the Victoria and Albert Museum, Department of History at the Essex Museum, the Modern Department of the Museum of London, History and theory of Decorative Art at the Royal College of Art, Modern Curatorial Studies at the University of Kent at Canterbury, and the Scottish National Gallery of Modern Art, Edinburgh Museum of London, University of Essex. Vergo made no claims to be comprehensive, writing

> It was never my intention as editor to invite a 'representative' selection of museum professionals to write about a 'comprehensive' list of museum-related topics. Instead I asked a small number of colleagues - friends, rather, by now – to write on subjects about which I knew they felt passionately. (Vergo, 1989, p. 4)

However, the 'colleagues and friends' he selected all occupied privileged positions of authority, positions that have historically been considered the 'gate keepers' (Becker, 1982) of art and culture. The concept of the new museology is "largely about giving people control over their cultural heritage and its preservation as part of how they maintain, reinforce, or construct their identity" (Kreps, 2003, p. 10), and though they may have been advocating for diverse voices, the scholars Vergo selected still represented a limited perspective. For

example, the indigenous voice is noticeably absent from Vergo's selection of essays, and this is a notable deficiency. Consequently, these selections could not possibly contain a wide enough theoretical framework from which museum professionals could draw.

From the mid-1980's onwards, the values of the new museology began to be practiced, and literature such as Peter Davis's *Ecomuseums: A Sense of Place*[3] (1999) was one result. The new museology, as he describes it

- Challenges the idea of what is valuable and how this is judged
- Questions the ethical aspects of museum activities and their collections
- Challenges the political stances or versions of history(ies) adopted by museums and exhibitions
- Shifts away from the Curator as the sole of authority and expertise
- Questions who has the right to represent others/oneself
- Recognizes the importance of the non-material to the historical record (oral history, intangible heritage)
- Expands the idea of acceptable museum content (film, photography, role play, live interpretation)
- Re-evaluates the relationship between objects and the historical record
- Challenges the spatially-bound concept of the museum – does it have to be a physical or single space?
- Recognizes the ongoing, contingent and subjective nature of the historical record
- Increases attention given to stakeholders and participants
- Develops a greater awareness in certain external groups of the authority and utility of the museum as a 'public' space
- Changes the balance of power between museums, individual collectors and the public

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[3] The 'ecomuseum' movement originated in France in the early 1070's, initiated by George Henri Rivière and Hugues de Varine. An ecomuseum is a community driven heritage project that aids sustainable development. (see Davis, New museology, communities. www.2.sac.or.th/databases/fieldschool/wp-content/uploads/2009/ppt/New-Museology-communities-ecomuseums_Davis_26_Aug.pdf

- Fosters a greater sense of the museum as answerable to public funders
- Fosters diversity of publics and audiences
- Fosters diversification of the roles museums are expected to play (Davis, 1999, p. 34)

Davis's assertions have helped Western museums to define "key social policy issues, such as tackling exclusion, building cohesive communities, and contributing to community regeneration" (Crooke, 2006, p. 170). His contribution has encouraged museum professionals to undertake projects that will contribute to "key changes in 'Western' museums and museum practices" (Davis, 1999, p. 34). His emphasis on community has generated "the public-service-orientated museum" (Weil, 2002, p. 49), which incorporates the concept of cultural development and shifts the focus of museums from heritage preservation to cultural preservation through development. In addition, international organizations such as, the International Community of Museums (ICOM) and the American Association of Museums (AAM) "have put increasing emphasis on the public service role of museums" and their "powerful role in bringing about social change" (Weil, 2002, p. 34).

In his study of *Making Museums Matter* (2002), Weil suggests an answer to the question, "Why is your community better off because you have a museum?" "The cornerstone on which the whole enterprise rests is to make a positive difference in the quality of people's lives" (Weil, 2002, p. 74). "Community collaboration", according to Crooke, "has been a means to reach new audiences, build trust and re-establish the role of museums in contemporary society" (Crooke, 2006, p. 183). The question is, then, what is the best way for museum educators to approach working with non-traditional communities, and in what ways can their culture be preserved?

"A century of enormous expansion of education, both in the formal and informal sectors, as well as an explosion of social science research and intellectual ferment",

according to Hein, "have provided the opportunity to consider contrasting theoretical and practical approaches to education" (Hein, 2006, p. 345). In the past five years, literature and debate has emerged that has attempted to address the role of the museum in relationship to community education (Abt, 2006; Bennett, 2006; Crooke, 2006; Fyfe, 2006; Hein, 2006; Hooper-Greenhill, 2007; Janes, 2005; Macdonald, 2006; Lord, 2007; Shelton, 2006). The focus of this literature is the "relationship that is developing between communities and the museum, either by museums attempting to engage better with their communities or by community groups becoming more actively interested in heritage activity" (Crooke, 2006, p.172). In the process, such issues as "the challenges of representation, understanding people and how they interact, and the idea of social responsibility" (Crooke, 2006, p. 172) have emerged as key issues that are relevant to both museums and community groups. In the course of development work undertaken by the international community, the importance of developing new, non-western models and practices for understanding non-western, indigenous bodies of knowledge has become clear, and the task of preserving these bodies of knowledge in an era of swift technological and cultural changes has fallen, partly, to the international museum community. Principles of the new museology such as embracing community consultation and collaboration have became the guiding principles of international museum community in coping with the problems of the museums' relevance in the developing indigenous community. Kreps in particular has called for innovative concepts of "indigenous knowledge approach and new development studies" (Kreps, 2003, p. 9), and the notions and concepts of the new museology combined with the indigenous knowledge approach have created opportunities for museum educators to participate in cultural community initiatives. However, while these studies have described the emerging dynamic

between museums and their communities, there is little empirical research yet done that explores the museum's role in community development through culturally responsive education practices. It is my aim in this thesis to expand museum education methodology by examining relevant culturally responsive education literature. In the following section I will explore the fundamental principles of CRE.

2.4   Culturally Responsive Education

> Culture is fundamental to the teaching-learning process. It dictates how one communicates, receives, interprets, and expresses information. Culture also shapes the very thinking processes of individuals and groups. A pedagogy that recognizes, responds to, and celebrates fundamental similarities among all cultures offers full, equitable access to education for students from all cultures.
>
> (Algozzine, B., O'Shea, D., Obiakor, F., 2009, p. 83)

The theory, research and practice of emergent culturally responsive education (CRE) (Chartock, 2010; Delgao-Gaitan, 2006; Gay, 2000, 2010; Shade, Kelly, Obreg, 1997; Steffen, 2011; Villegas, 1991, 2002; Villegas, Lucas, 2002) have been well documented in programs developed to teach literacy skills (Cooper, 2010; Ladson-Billings, 1994, 1995; McIntyre, Hulan, Layne, 2011; Villegas, Lucas, 2002), math (Geer, Mukhopadhay, Powell, 2009; Nicol, Archibald, Baker, 2010), science (Stephens, 2001), special education (Obiakor, 2007), physical education (Kalyn, 2007), indigenous education and culture (Hanohano, 2001; Klug 2003), health education (Campinha-Bacote, 2002; McCarthy, 1994; Perez, 2008; Wlodkowski, 1995) and art education (Ballengee-Morris, Stuhr, 2001; Stuhr, 1994). However, the notion of CRE is remarkably absent from the literature concerning museum education. How are museum educators to take advantage of CRE research and methodology,

and engage students' culture, language, values, symbols and history in developing museum education curricula?   In approaching this question, I will explore three developments in particular which led to the ideology of CRE. First, there were the socio-political pressures of the 1960's and the efforts governments made in response to implement new cultural policies in education. Second, there was the rise of the notion of 'cultural diversity' in relation to multiculturalism. Third, I will identify the five key characteristics of CRE in relation to the new notion of 'caring', and explore the potential of CRE methodology in museum education pedagogy.

The notion of CRE had its roots in the turbulent 1960's. "Racial and ethnic inequalities that were apparent in learning opportunities and outcomes" (Gay, 2000, p. 28) pointed to deficiencies in the schools. Therefore, government bodies in Canada and elsewhere sought to develop multicultural policies. In Canada, the need was examined in two significant documents that promulgated policies that would have a significant impact on the country. They were the *Royal Commission on Bilingualism and Biculturalism* (1963) and *Multiculturalism within a Bilingual Framework* (1971), (see Egbo 2009).

In this era, the Canadian government shifted "from an assimilation and integrationist social ideology to a pluralist ideal, which recognized that beyond Canada's often-assumed dual character, ethno-cultural diversity had become an inescapable social reality" (Egbo, 2009, p. 41). For the next twenty years, the concept of Canadian society as a "melting pot" (Schiro, 2008, p. 191) emerged as a project of the Canadian government. The implications of Canadian multicultural policy had specific "implications for education, which included issues related to funding, the design of school curricula, pedagogy, and even the training of educational personal" (Egbo, 2009, p. 44). In Canada, the notion of 'cultural diversity'

resulted from these exertions.

There have been various attempts by individuals, organizations, governments and academic disciplines to define 'cultural diversity'. In its simplest terms, 'diversity' means 'difference' (Bennett, Grossberg, Morris, 2005). However, the concept of 'culture' is vastly more complex. James Clifford best expressed the conundrum of culture when he stated that culture "is a deeply compromised idea, but one we cannot do without" (Clifford, 1998, p. 10). For this study, I will rely on a definition drawn from Delgado-Gaitan, and Trueba (1991)

Culture refers to the dynamic system of social values, cognitive codes, behavioral standards, worldviews, and beliefs used to give order and meaning to our own lives as well as the lives of others.   (Delgado-Gaitan, Trueba, 1991, p. 17)

According to Gay (2010), the fact of cultural diversity must lead inevitably to multicultural education policies if the democratic ideal of equality of opportunity is to be preserved. He attributes the ideological beginnings of multicultural scholarship to Aragin (1973), Abrahams and Troike (1972), Banks (2001), Cuban (1972), Chun-Hoon (1973) and Forbes (1973), Gay (1975), whose central belief Banks defined as follows

Multicultural education is an idea, an educational reform movement, and a process whose major goal is to change the structure of educational institutions so that male and female students, exceptional students, and students who are members of diverse racial, ethnic language and cultural groups will have an equal chance to achieve academically in school. Each major variable in the school, such as culture, its power relationships, the curriculum and materials, and the attitudes and beliefs of the staff, must change in ways that will allow the school to promote educational equality for students from diverse groups. (Banks, 2001, p. 1)

The notion of "culturally responsive pedagogy" (Gay, 2010, p. 31) developed in the 1970's in the wake of these ideological shifts in government multicultural education policy and academic scholarship (Gay, 2000; Phuntsog, 1999; Villegas, 1988; Villegas, Lucas, 2002; Whlodkowski, Ginsberg, 1994). Gay's definition of culturally responsive teaching expresses the overall concerns of this ideology

> Culturally responsive teaching is defined as using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them. It teaches *to and through* strengths of these students. Culturally responsive teaching is the behavioral expression of knowledge, beliefs, and values that recognize the importance of racial and cultural diversity in learning. (Gay, 2010, p. 31)

Gay also asserts (2010) that ethnic and cultural diversity in curriculum content is a "fundamental aim of culturally responsive pedagogy", which "is to empower ethnically diverse students through academic success, cultural affiliation, and personal efficacy" (Gay, 2010, p. 5). In this sense "knowledge in the form of curriculum is power" (Gay, 2010, p. 127).

These definitions clearly illustrate the rising concern in education over the achievement gaps faced by schools and by teachers of students from culturally diverse backgrounds, and the apparent cultural disconnections faced by these students. The concept of a culturally diverse curriculum, CRE, developed as the answer to a need for a universal pedagogical change. Additionally, because of the diagnosis of high rates of special educational needs amongst minority students, CRE has also become associated with special education, (Gay, 2000: Villegas, Lucas, 2002).

McKernan, in his study *Curriculum and the Imagination* (2008), elaborates on the notion of 'culture and curriculum', and provides a different outlook of the purpose of curriculum. "Every society sets up schools in order to induct students into the culture, the ways of the society" (McKernan, 2008, p. 7). He suggests that curriculum is a selective form of the dominant culture, and is "largely composed of accepted knowledge" (McKernan, 2008, p. 9). He notes approvingly Giroux's (1992) point of view that "curriculum in schools is a product of politics and interest groups" (McKernan, 2008, p. 7). Then, McKernan cautions "there are difficulties in applying the culture concept to education and curriculum because we live in a multicultural society with pluralist values" (McKernan, 2008, p. 8). As a compromise, his prescription would be that "curriculum is something of taste and judgment, testing the power of creativity, research and evaluation, calling on our best powers of imagination" (McKernan, 2008, p. 10). His conclusion clearly understands the complexity and importance of curriculum, as he argues that "Teachers should adopt a research stance as an act of cultural responsibility, for those who do are given opportunities to change, to reconstruct, not only curriculum and the culture of the school but, dare I say, the culture of society" (McKernan, 2008, p. 112). He also cautions us to remember that, "A curriculum is, above all else, imagined as an ideal" (Mckernan, 2008, p. 13).

Gay (2010) concurs with McKernan's notion that curriculum is based upon "societal curricula" (McKernan, 2008, p. 171). He suggests that "Curriculum sources and content that provide accurate presentations of ethnic and culturally diversity offer several other benefits for improving student achievement" (McKernan, 2008, p. 172). Gay considers that culturally responsive teaching corrects the oversights in curriculum and "includes the needs of, knowledge, and participation of students in all aspects of the educational enterprise,

including the selection, design, and analysis of curriculum content and the determination of its effect on achievement" (Gay, 2008, p. 173). In this way, one of the key characteristics of CRE, that "the curriculum content is inclusive, meaning it reflects the cultural, ethnic and gender diversity of society and the world" (NCREL, 1995, rev. ed.) can be realized.

Another fundamental element of CRE is the notion of 'caring'. This is not caring in the parental sense of the word, but, caring, as Gay (2010) posits, that is "manifested in the form of teacher attitudes, expectations, and behaviors about students' human value, intellectual capability, and performance responsibilities" (Gay, 2010, p. 48). Gay (2010) asserts that it is extremely important for teachers to "provide caring learning opportunities where culturally different individuals and heritages are valued" (Gay, 2010, p. 31). He posits that this notion of 'caring' is the pillar of culturally responsive pedagogy. Through the process of "self-awareness and self-renewal, reflection and introspection, deconstruction and reconstruction, should emerge teachers with expectations and interactions, knowledge and skills, values and ethics that exhibit caring individuals" (Gay, 2010, p. 79). "Students in turn respond by feeling obligated to be worthy of being so honored, and rise to the occasion by producing high levels of performance of many different kinds – academic, social, moral, and cultural" (Gay, 2010, p.48). Thus, the notion of caring is a "value, and ethic, and a moral imperative" that "moves through self-determination into social responsibility" (Gay, 2010, p. 47). His outline profile for culturally responsive caring for teachers includes

- Providing spaces and relationships where ethnically diverse students feel recognized, respected, valued, seen and heard.

- Fostering warmth, intimacy, unity, continuity, safety, and security.

- Cultivating a sense of kindredness and reciprocal responsibility among culturally diverse students.

- Responding to the needs of diverse students for friendship, self-esteem, autonomy, self-knowledge, social competence, personal identity, intellectual growth, and academic achievement.

- Being academic, social and personal confidants, advocates, resources and facilitators for culturally diverse students.

- Acquiring knowledge of and accepting responsibility for culturally diverse students.

- Helping students of colour develop a critical consciousness of who they are, their values and beliefs, and what they are capable of becoming.

- Enabling ethnically and culturally diverse student to be open and flexible in expressing their thoughts, feelings, and emotions, as well as being receptive to new ideas and information.

- Building confidence, courage, courtesy, compassion, and competence among students from different ethnicities and cultural communities.

(Gay, 2010, p. 51)

"Teachers recognize the multiple realities that exist within the population of each school and, in many cases, within each classroom. They are also aware of the demands that society places on them for preparing students for the world in immediate and long-range terms" (Suina, 1994, p. 105). In response to these demands, teachers have needed to be prepared to interact and communicate with a broad range of students from various cultural backgrounds. In order to support teachers' education ministries, schools and academic scholars (Villages, Lucas, 2002) have developed best practice guidelines for teachers, so that they could implement culturally responsive teaching practices. An example of this is the North Central Regional Educational Laboratory (NCREL, 1995, rev. ed.). It outlines five key culturally responsive teaching practices

- The curriculum content is inclusive, meaning it reflects the cultural, ethnic and gender diversity of society and the world.

- Instructional and assessment practices build on the students' prior knowledge, culture, and language.

- Classroom practices stimulate students to construct knowledge, make meaning, and examine cultural biases and assumptions.

- School wide beliefs and practices foster understanding and respect for cultural diversity, and celebrate the contributions of diverse groups.

- School programs and instructional practices draw from and integrate community and family language and culture, and help families and communities to support the students' academic success.

Additionally, in an article by Ana Maria Villages and Tamara Lucas (2002), *Preparing Culturally Responsive Teachers, Rethinking Curriculum,* the authors outline six characteristics of culturally responsive teachers (Journal of Teacher Education, January 2002, vol. 53. p. 20-32). They

- are socio-culturally conscious;

- have affirming views of students from diverse backgrounds;

- see themselves as responsible for and capable of bringing about change to make schools more equitable;

- understand how learners construct knowledge and are capable of promoting knowledge construction;

- know about the lives of their students;

- design instruction that builds on what their students already know while stretching them beyond the familiar.

Gay (2010) suggests the key to implementing culturally responsive pedagogy is communication. He states that it is imperative for teachers to consider their students'

language, and learn the preferred modes of communication of ethnic groups. He asserts that in order for teachers to be successful in culturally responsive pedagogy, they need to understand how students learn. In this context, Gay is concerned that teachers should learn about students various learning styles as they respond to different "variables such as, ethnic affiliation, social class, education, and degree of traditionalism" (Gay, 2010, p. 175). He argues that the best instruction combines, "curriculum, caring, and communication" (Gay, 2010, p. 175). Howe suggests that the goal of teacher instruction is more than "what the learner knows about facts and concepts" (Howe, 1999, p. 78). Gay elaborates on Howe's idea, and extends this notion to infer that teachers "also need to understand how the students come to know or to learn so that they can convey new knowledge through students' own learning systems" (Gay, 2010, p. 176).

"There are countless studies that show that individuals vary in their approaches to learning. Some people learn visually, others aurally, still others learn expediently. Some prefer structured environments while others thrive in less organized environments" (Egbo, 2009, p. 24). Gardner (1999) supports Egbo's thoughts about learning approaches, and expands this idea by looking at learning styles through his theory of multiple intelligences. He identifies nine types of human intelligences: linguistic, musical, spatial, logical/mathematical, kinesthetic, naturalist, intra-personal intelligence, existential, and intelligence itself. I have included Gardner's influential philosophy of intelligence to affirm that there are many individual paths to learning. For example, research has demonstrated (Ladson-Billings, 1994; Dei, 1997; Ramirez, Castaneda, 1974; Grossman, Grossman, S. H. 1994), that "learning styles differ from individual to individual" and "they also vary across

cultures, although these differences may be subtle and variable" (Parkay et al. 2005, cited in Egbo, 2009).

Learning-style research has come under intense criticism by writers such as Woolfolk (1995), who calls into question some of the research and cautions that "it may be arguably dangerous (e.g. racist and sexist) to identify learning styles and preferences on the basis of race and ethnicity (Egbo, 2009, p. 26). Notwithstanding this criticism, CRE theorists have maintained that adapting instructional strategies to accommodate diverse backgrounds and individual learning needs will provide students with opportunities to bridge the gaps between culture and curriculum, home and school, and promote socio-emotional health that leads to academic achievement (Gay, 2000; Ladson-Billings, 1994).

Since students are exposed to "a wide variety and quality of content about ethnic and cultural diversity" (Gay, 2010, p. 171), the socio-emotional health of students may vary, and it will have a significant impact not only their performance, but on their self-esteem. The content of "societal curricula" (Gay, 2010, p. 171) can influence a student's self-perception, depending on whether the content of sources projects a positive or negative attitude. "Ethnically diverse students who feel invalidated in society and school are not likely to perform well" (Gay, 2010, p. 171). For this reason, teachers and museum educators need to incorporate strategies that will empower students' voices. For example, Gay encourages students to "tell their own stories" (Gay, 2010, p. 173). This process provides opportunities for students "to engage with diverse peoples, as well as confronting themselves" (Gay, 2010, p. 172). CRE curriculum content strives to "provide accurate presentations of ethnic and cultural diversity" (Gay, 2010, p.172). Additionally, CRE pedagogical methodology bases lessons on students' prior knowledge and their own culture. Teachers who encourage

inclusivity extend the classroom setting to integrate "community and family language, and culture" (NCREL, 1995).

So far, I have discussed the historical social-political context and curriculum based learning principles for the development of CRE pedagogy. I extended this discussion to include the notion of 'caring' as a foundation for CRE pedagogy practices. In addition, I introduced the notion of the importance of teachers with multiple learning styles to students' social health. I countered Woolfolk's (1995) cautionary voice, who warned that learning styles and preferences based on race and ethnicity could be potentially dangerous by discussing the notion of students 'voice' as a way to mediate away from these dangers in curriculum and pedagogical methodology. Now, I will examine the commonalities and linkages between education and museum education, specifically addressing historical, socio-political and cultural critiques which overlap to such an extent as to reinforce each other's arguments.

It is interesting to consider education and museum education together because both have similar functions -"to prepare appropriate learning environments, to act as expert mentor, to help develop learning skills and to provide opportunities for testing and modifying individual meanings and interpretations" (Hooper-Greenhill, 1994, p. xi). Likewise, both have been subject to the same social-political and identity politics pressures that started in the 1960's. Therefore, they both adopted a learner-centered philosophy (Shiro, 2008; Hein, S., 2000), and "turned for theoretical support to findings from social sciences" (Hein, S., 2000, p. 119). During the 1970's and 1980's museums began to be thought of as "cultural centers" (Hein, S., 2000, p. 119) where teachers could bring their students and find experiences that would contribute to reaching the above mentioned goals. The relationship between schools

and museums seemed to be a natural one, based upon the principle and practices of Shiro's learner-centered model (Shiro, 2008). However, within the museum, development of the role of museum education was hindered by the "tension of values inherent in the very mission of museums, which pits the concerns of preservation against the demands of public access" (Hein, S., 2000, p. 121). According to Hein, S., (2000), museums agreed in principle to "the museum's duty of public service," but they chose to speak of "learning" rather than "education" to divert attention away from a narrow, conventional understanding of the word and to "encourage museum professionals to see learning as a museum wide endeavor" (Hein, S., 2000, p. 121). This notion of generalizing the learning function of the museum got support from the American Anthropological Association, insofar as the AAA was concerned with the increasing professionalism of museum education (Hein, S., 2000, p. 121). The AAA asserted that the role of public educator in the museum setting fell upon curators, who were required to have "a full understanding of the public side of their responsibilities" (Hein, S., 2000, p. 121). Whereas museum educators were considered 'generalist' and curators were considered 'specialists', this redefinition of the role of the curator reinforced the already established hierarchy in the museum. In addition, redefining museum education as "learning" rather than "education" (Hein, S., 2000) shifted museum education away from a pedagogical focus to providing a "learning experience" for the "audience" (Hooper-Greenhill, 1994, p. xi), thus making museum education more about "audience" and "market development" (Hein, S., 2000, p. 120). In the 1980's, this process of redefinition led to divisions between education and museum education, and while educators continued to expand CRE pedagogical methodology, museum educators continued to explore visitor experience (Hein, 2006). With such divisions, one must acknowledge the challenges museum educators faced in their wish

to become acknowledged specialists in their own professional field. According to Hilde Hein (2000), "It was not until 1987, at the ICOM world conference the AAM's publication of *Museum Ethics* motivated museum educators to mobilize nationally to devise their own statement, *Professional Standards for Museum Education*" (Hein, S., 2000, p. 122). These assertions (Hein, 2000; Hein, 2006; Hooper-Greenhill, 1994) propelled museum education as a professional practice forward until today it is on a par with that of other museum professionals.

2.5 Conclusion

This concludes my remarks on the *Historical Narratives of Public Museums*, which have provided a brief historical narrative of the development of museum education and introduced a number of specific. I have purposefully addressed a large body of literature covering a wide range of academic disciplines. The intention was to argue for a cross-disciplinary approach to museum education research, whereby previously successful methodologies can be drawn upon as a way to return to the original intentions of museum education, which were "public service, education and social responsibility" (Abt, 2008, p. 132).

Firstly, I discussed the advent of the 'public museum' as a reflection of the 'nation state', which provided the foundation to introduce the notions of democracy, humanitarian values, and social responsibility associated with modernity. Secondly, I considered the role of museum education in the mid-nineteenth and early twentieth century in America. Whereby, I discussed the influence of the progressive education movement, Dewey's notions of 'democracy', and 'experience' upon the role of museum education. Finally, I concluded this discussion with Griselda Pollack's notion of 'critical museology'.

In the following section, *New Museology* I provided an examination of the transformation of museums and museum education in a global context, and discussed the formation of global organizations such as the United Nations Educational Scientific and Cultural Organization (UNESCO), and the International Council of Museums and Sites (ICOMS) international policies, social-political and identity politics of the 1960's - 1970's, and the emergence of academic scholarly work that critiqued museums. Lastly, I raised the notion of cultural awareness in relation to community development.

In the final section, I introduced *Culturally Responsive Education (CRE)*, and briefly discussed a historical narrative of the development of CREP, stemming from cultural diversity, and multicultural education. Additionally, I presented the basic principles of CRE, which included the notions of caring, cultural consciousness, multiple learning styles, and culturally responsive pedagogy. Lastly, I explored the relationship between schools and museums, and the division that occurred between the notions of 'learning' versus 'education'.

In this literature review I have purposefully addressed a large body of literature, which covered a wide range of academic disciplines. The intention being that I argue for a cross-disciplinary approach to museum education research, whereby, previous methodologies can be drawn upon as a way to return to the original intentions of museum education which were "public service, education and social responsibility" (Abt, 2006, p. 132).

Hooper-Greenhill posits that museum education is a "cross-disciplinary practice and can expose social and disciplinary classification systems. It is of value to a broad range of audiences, and can be of relevance within spheres of formal learning, self-directed learning and family learning" (Hooper-Greenhill, 1994, p. xi). Hooper-Greenhill's statement identifies

the potential of museum education to draw from pre-existing methodologies, such as that of education, curriculum and pedagogy and in particular CRE.

These three sections of the literature review indicated that culturally responsive education and museum education are related not only in a historical context, but in philosophical, and critical consciousness. Whereby, the linkages between the notions of democracy, social responsibility, cultural awareness are rooted in not only belief systems, but are practiced in one form or another locally, nationally and globally. I have reason to believe that these linkages, between these key concepts studied here can be strengthened by further research.

There are several strategies to accomplish this. First, the link between museum education and CRE will provide literature, which has previously been a neglected area of study. Secondly, there is a need in museum education for well-studied demonstrations of how these linkages can be strengthened. By researching museum educators who are practicing culturally responsive education programming, I will provide an illustration of how theory can be put into practise. Finally, this research can provide the foundation for developing a framework of CRE guidelines and commitments for museum educators who wish to implement CREP in their programs.

This literature review has provided sufficient evidence to argue that culturally responsive education can be utilized to promote the wider project of cultural awareness in museums. By studying a case study of an African museum that is practicing CRE methods will offer the opportunity to engage with multiple cultural perspectives, and could potentially foster a different way of knowing for museum educators.

3   Chapter: Methodology

3.1   Introduction

In this chapter, I describe the methodology of my research study of culturally responsive education practices at a museum in Malawi, Africa. I chose the methodology to answer three research questions: (1) what is the role of the museum in preserving expressive arts cultural heritage through culturally relevant pedagogy?; (2) how are these programs being received by particular groups and individuals?; and (3) as a result of attending the Cultural Expression & Promotion in Primary Schools program how has the teacher's willingness to teach the Expressive Arts subjects been affected? I have organized the chapter into five sections: (a) the design of the study; (b) the selection of participants; (c) instrumentation; (d) data collection; and (e) data analysis.

3.2   Design of the Study

Robert E. Stake (1995) distinguishes between two approaches to research that utilize case studies. The first is the instrumental case study, which uses a particular case to understand a more general research question or issue. The second is the intrinsic case study, where the aim of the research is to learn more about a particular situation or program. Deciding on which approach to take with a given case study depends on which provides the greatest opportunity to learn. For this research context, I decided that a blend of these approaches would be appropriate, since together they would provide the greatest opportunity to learn about the museum's culturally responsive education practices in both a global context and a local community context. The instrumental focus will try to understand how the participants of this study have interpreted global and national development goals in extending their museum's mission to include socially responsible mandates in its education

programs. The intrinsic focus will try to relate issues of culturally responsive education practices (CREP) to the participants of this study as they interact with local communities.

For purposes of data collection process, the mixed-method approach employed three data sources, and organized data collected into their three main categories. They are interviews, participant, programs, observations, and answers to questionnaires. In addition, the data I collected from interviews and observations were recorded in a field logbook, and I documented my thoughts and feelings about my experiences in the field in a diary.

This three-week research study took place between November 18 and December 5th, 2010. I chose a Malawian museum as my research site for three primary reasons. First, the museum chosen employs the principles of the new museology and its mission contains socially responsible mandates. Second, this museum is somewhat unique in the content of its education programs, as it includes culturally responsive education practices in its community-based programming, and expresses the theme of culture as the thread that unifies its unprecedented education programs relating to issues of health such as HIV/AIDS Prevention and Malaria Prevention. An item of additional interest is the museum's Cultural Expession and Promotion in Primary School programs focus on preserving cultural heritage by encouraging teachers to impliment CREP in their classrooms. The third reason for choosing this particular site of study is the opportunity it offers to access, through participation and program observations, a different way of knowing, one outside of traditional Western museological methodology.

Following the advice of an expert, (Neuman, 1997), I chose the two participants who form the purposeful sample for this research study in a non-random manner to achieve a particular goal. I selected specific museum educators that I had worked with for this study

because they had expert knowledge in the field of museum education and have experience in developing and implimenting CREP in community-based programming.

In this study, I utilize a methodological triangulation (Bogan, Bilken, 2007) which includes multiple perspectives, sources of data, and methodologies. I rigourously investigate the data in a comparitive analysis which examines the name and description of each CREP technique, the dependent and independent variables involved, and their level of significance for the research questions. I then apply the findings to develop guidelines and commitments for culturally responsive museum education practices (CRMEP). My intention is that these guidelines will help identify a profile of characteristics for CRMEP that extend the conversation of museum education and encourage museum educators to include consideration of them in their own professional practices. It is also my intention to show that on-site fieldwork of the type done in this study will provide valuable insight into museum education methodologies as they are being practised today.

3.3   Selection of Participants

In the following section, I will consider various aspects of the selection of participants for case studies. Lunenburg and Irby (2008) state that "a purposive sample involves a sample based on the researcher's experience or knowledge of the group to be sampled" (Lunenburg, Irby, 2008, p. 175). My main requirements for selecting participants were, first, that their professional practices represent the principles of the new museology (Vergo, 1989; Mayrand, 1985; Davis, 1999), and, second, that they apply CRE teaching methods in their museum programs (Villegas, Lucas, 2002). I became familiar with these particular participants while working with them in 2007 in an education program, *A Dialogue for High School students: Insights Into Africa,* at the UBC Museum of Anthropology. In 2009, I travelled to their

museum in Africa, and participated in seven Mobile Museum outreach programs. While working with them, I was observing the participants as they applied progressive museum methodologies. A professional relationship evolved based on respect, trust, and mutual exchange, so when I considered participants for this research, these experiences together supported the selection of these participants for this study. Furthermore, my conversations with the museum educators in 2007 and 2009 clearly indicated to me that they were committed to socially responsible principles and practices of museum education, and that CREP was an important component of their community-based programming. All indications were that these two museum educators fulfilled the two requirements I had in mind for the study.

After the certificate of ethics was granted for my study by The University of British Columbia's Behavioural Research Ethic Board, I sent email invitation to the two-museum educators in question to participate in this study. When they expressed an interest, I flew to Africa to describe the research study fully in person. Their signed consent forms were duly submitted to the School Secretary. However, in order to protect the identity of the research participants, they will be coded as Collins and Gilbert throughout this study. Following is a more in depth description of the participants Collins and Gilbert.

At the time of the study, participant Collins had twenty-five years experience working in the museum field. Collins began his/her career teaching in rural schools, then pursued an education in museum studies and now holds a Postgraduate Diploma in Museum and Heritage Studies. In addition, the subject is active in international museum organizations such as ICOM Africa (AFRICOM), the Commonwealth Association of Museums (CAM), African Museums (GCAM), is a regional advisor for Africa with the International Network

of Museums for Peace Task Force, Chair for Africa, Recording, Documentation, and Information Management partnership initiative (RecorDIM).

Participant Gilbert has a two-year teacher-training diploma, and holds a Postgraduate Diploma in Museum and Heritage Studies. Gilbert has considerable knowledge in developing public programs for diverse audiences on traditional knowledge in arts and culture, health, and economic development. Additionally, Gilbert is the Director of the Museum's Village Cultural Troupe.

In summary, this section of the Methodology Chapter has outlined the reasons for selecting this purposive sample. I selected the participants based on four requirements. First, these are people responsible for developing and implementing the education programs in a museum. Second, their professional knowledge, expertise of museology, and museum education makes them good candidates. Third, I have personal professional experience working with these participants. And fourth, their professional practices are representative of the principles and practices of the new museology, and CRE.

3.4   Instrumentation

This section of the methodology chapter describes the instruments I employed for this study and the specific steps I took to address my research questions. In addition, it includes my reasoning in choosing the specific instruments, which were interviews, observations and questionnaires. I will discuss each of these methods in this section. It should be noted that the overall strategy was to acquire preliminary statements from the participants of this study about their purposes in conducting the Museum's programs, to observe the participants as they presenter the programs and its recipients in action, and finally to administer

questionnaires to the recipients of the Cultural Expression and Promotion in Primary Schools program to elicit their responses.

3.4.1   Formulating Interview Questions

I based the interview questions formulated for this study on three factors. First, there is the need to answer the main research questions of this study: (1) what is the role of the museum in preserving expressive arts cultural heritage through culturally relevant pedagogy?; (2) how do particular groups and / or individuals receive these programs?; and (3) as a result of attending the Cultural Expression & Promotion in Primary Schools program how has the willingness to teach the expressive arts subjects been affected? Second, there is the need to identify hidden issues, problems and concerns. I considered Stake's (1995) concepts of topical and issue orientated questions in designing my research questions. Robert Stake notes, in his *The Art of Case Study Research* (1995), that in order to understand the case "we want to understand the complexity of the working parts, and the embeddedness and interaction with its contexts" (Stake, 1995, p.15). I have tried to formulate 'issue' orientated questions that will "force attention to complexity and contextuality" (Stake, 1995, p. 16). In addition, I take account of Stake's idea of 'topical' questions which "call for information needed for description of the case" (Stake, 1995, p. 25) and "progressively redefine issues, and seize opportunities to learn the unexpected" (Stake, 1995, p. 29).

The literature review has provided me with background information to use in formulating my research questions. In particular, I drew upon the basic principles of the new museology (Davis, 1999; Maynard, 1985; Vergo, 1989), which is primarily concerned with community collaboration, consultation, and development. Additionally, I draw upon culturally responsive education practices (CREP) (Villegas, Lucas, 2002; NCREL, 1995) that

aim primarily to engage students' culture, language, values, symbols, and history in developing and teaching education programs, and international and national development goals of ICOM, UNESCO and Malawi's Growth and Development Strategy (MGDS). Combining these principles of the new museology and CREP provides the basis for inquiry questions, which are specific to CREP, and will contribute to developing my culturally responsive museum education practice (CRMEP) guidelines. I discuss these findings in chapter four.

3.4.2   Interview Methods

In the following section, I refer to the participants by their coded names, Collins and Gilbert, for the purposes of anonymity. I conducted all of the interviews in person, and in English. Thomas (2003) defined a strategy for loosely structured interviews with broad questions designed to elicit respondents' interpretations of general queries (Thomas, 2003, p. 63). I utilized Thomas's loose-structured, open-ended model for interviews with the participants because it would theoretically provide Collins and Gilbert with opportunities to respond with greater freedom and creativity. The loose-structured interview approach provided reasonably standard data across participants but also allowed me the flexibility to probe answers more deeply, and to gather more information than is found in a structured interview. All interviews directly correlated with the general objectives of the research questions noted in the previous section. I further supplemented the information gathered in the interviews by recording answers to questions in a field logbook and adding my perceptions of the interviews in a diary. In these notes, I consider differences and commonalities between the interviews with participants Collins and Gilbert, always using their code names to preserve anonymity, and I analyse the interviews for recurring themes

and make excerpts that address my key research questions. I discuss these findings also in chapter four.

3.4.3   Participant and Program Observation

The second instrument I had available and utilized was my observations of participants and programs. These I undertook in a two-step process. In the first step, I accompanied and observed the participants, Collins and Gilbert, as they travelled to a district in their country to prearrange the Mobile Museum outreach programs to be presented on November 22 – 23, 2010. During two days, I observed the process of organizing the school locations and dates for the programs and implementing them. This included meetings with the key players: the district head of education, health officials such as the District Malaria Co-ordinator, the head of the Teacher's Learning Center, the head of the Teachers College, and various school principals and head teachers. The following day, we travelled back to the museum, and I recorded my observations of these interactions between the players and participants in a field logbook and diary.

In the second step, I accompanied the participants back to the same district site on November 28th. I observed the participants implementing five Mobile Museum outreach programs from November 29 to December 3rd to students in rural schools and to their communities.

The museum educators structured the programs into morning and afternoon sessions. The morning programs were located at elementary schools and were delivered to students in classrooms. The afternoon programs that followed were community based and occurred in schoolyards.

The morning session entailed delivery of the program to student's grade 6 - 7 (ages 11-13) from 9am – 12pm. During these hours, I observed the museum educators and the students, teaching staff, principles, and personnel from health agencies interactions, the program content, and the various CREP Collins and Gilbert employed in their lessons. I noted my objective and subjective observations in a field log book, which I had organized by dividing each page into those sections. I recorded minute by minute how many times the museum educators employed CREP in the duration of the program (see appendix 4.1). Post-program I recorded my personal reflections of my observations of the participants and programs in a diary.

The following section will outline my data collection strategies. I will organize this section into two phases. Phase one outlines the multiple sources of documentation incorporated in this study, and phase two focuses on the questionnaires that I designed for distribution to the forty teachers who took part in the programs.

3.5   Data Collection

This study was conducted by using multiple sources of documentation, including loosely structured interviews, observations of the museum educators and programs in action, and a questionnaire soliciting feedback from teachers who participated in program. These methods are concordant with Thomas (2003) recommendations to use multiple sources of evidence that connect the research questions asked to the data collection and the conclusions drawn. Two separate phases of data collection are included as part of this study.

3.5.1   Phase 1

The first phase of data collection includes the administration of loose-structured, open-ended interviews. I administered the interviews on a casual basis at several locations,

either at the museum itself, or while travelling with the participants to their destinations, or when working with them in the field at various rural schools during the course of the Mobile Museum program pre-planning stages and during program implementation.

I chose this interview method because during the three-weeks of this case study I worked alongside the participants, travelled with them, shared the same accommodations and meals, and engaged with Collins and Gilbert as colleagues. Often our conversations occurred spontaneously while driving, walking, having meals, over coffee, or in the evenings when we were debriefing about the days programs. The familiarity we developed during conversation and debate led us to consider and reflect upon each other's positions, beliefs and knowledge about cultural heritage and museums. Throughout this process, I maintained a reflexive stance, questioning my position as a Western woman from a white middle class Canadian background travelling with black African middle class male museum colleagues, as I navigated my position of being an, 'outsider' – 'insider', i.e., a museum educator, researcher and colleague from the West. Interestingly, my colleagues thought I was a very unusual woman to be travelling around the world by myself, and were surprised that my husband would allow it. Cultural differences such as this surfaced frequently in our discussions, and in the field I was conscious of being perceived as an outsider in my dress, mannerisms, social interactions, and in my need to reflect on the customs of the people I met, particularly in the rural communities. Learning some phrases of the language helped me bridge the divide and establish friendly relationships when greeting government officials, health professionals, principals, teachers and students. Even though my command of the language was severely limited to say the least, people appreciated my effort. Becoming actively involved in

community activities such as singing and dancing also encouraged the lowering of cultural barriers.

Through this phase of the data collection process, I analyzed some of the complexities and contradictions in conducting interviews as an 'outsider' – 'insider'. I also identified emerging themes, ideas, and attitudes, which surfaced during the course of our conversations.

3.5.2   Phase 11

In the second phase of the data collection process, I distributed a questionnaire that I designed, based upon the thirteen principles of questionnaire construction shown in Tashakkori and Teddlie (2003), *Handbook of Mixed Methods: In social and behavioral research,* to a group of forty teachers who participated in the Cultural Expression & Promotion in Primary Schools program at the District Teachers Center (DTC). There were five questions, including one program evaluation rating of 1-10, three questions that the respondents could answer in a yes and no format, and one open-ended question to which teachers could respond in their own words. The five questions directly correlated to my main research questions, which were (1) what is the role of the Museums of Malawi in preserving expressive arts cultural heritage through culturally relevant pedagogy?; (2) how do particular groups and / or individuals receive these programs?; and (3) as a result of attending the Cultural Expression & Promotion in Primary Schools program how has the teacher's willingness to teach the Expressive Arts subjects been affected? These questions guided this research study. The questionnaire was as follows

1. How would you rate the Cultural Expression & Promotion in Primary Schools program?

1	2	3	4	5	6	7	8	9	10
poor	fair			good					excellent

2. Did you learn new information in today's program?

Yes   No

3. Did this program enhance your professional development in the Expressive Arts
   subjects?

Yes   No

4. Are you more willing to teach the Expressive Arts subjects as a result of the program?

Yes   No

5. What further professional development opportunities would support your
   presentation of Expressive Arts subjects in the future?

The aim of the questionnaire was to gain information regarding the teacher's perceptions of the program, and to understand if they felt more motivated to teach the expressive arts subjects in their classrooms after attending the program. Additionally, this query sought information that might contribute to future program planning. I administered the questionnaire when participants Collins and Gilbert had finished delivering the program, and the teachers had an unlimited amount of time to complete it.

In conclusion, the data I collected in phase one and two provided enough information for me to begin a cross-comparison analysis. It also contributed to me identifying emerging themes, and noting additional attitudes, differences and similarities. I will expand upon this discussion in chapter four.

Having summarized in the last section of this chapter the multiple methods employed in the collection of data for this study, I now turn to a discussion of the methodology of data analysis.

3.6   Data Analysis

In this study, having utilized an instrumental intrinsic case study and employed a mixed methods research design to collect data (Stake, 1995), I collected the data from multiple sources (Thomas, 2003), i.e.,   interviews, observations, and questionnaires which provide a cross section of information. Next, I analyze these categories in a data triangulation method (Bogdan, Biklen, 2007), which will identify and colour code recurring themes. I utilize a constant comparative method after each phase of the data collection, constantly analysing and comparing each new interview and observation as it occurs. The identified themes will then be triangulated with the main research questions of this study. The answers to the questionnaire will be plotted for frequency distribution. I count the answers to each question and compile the answers to reflect their significance. In order to provide a qualitative analysis of the forty teacher responses, I apply the scores to pie charts which represent individual questionnaire questions. The findings of this data analysis will be discussed in chapter 4.

In summary, this instrumentation section of the chapter on methodology reiterates the purpose of the research study and identifies the main research questions. This chapter is organised into four main headings: (a) research methods; (b) participants; (c) data collection; and (d) data analysis. Specifically, the research methods section is presented in several sub-headings, which included: (a) intrinsic instrumental case study and mixed methods research; (b) formulating interview questions and interview methods; (c) documentation; and (d)

participant and program observation. This format achieved outlining the instruments employed in this study. The data collection section outlines the procedures I utilize to collect data. The final section discusses the data analysis methods I employ as a way to identify recurring themes, issues and concerns of this study. I will discuss the findings of this data analysis in chapter 4.

3.7   Conclusion

In conclusion, this section of the Methodology Chapter includes several inquiry methods, with the aim of answering the main research questions of this study. I offer five major categories of methodological approaches, which include the reasoning behind each of these decisions. These comprise: (a) Stake's (1995) concept of intrinsic instrumental case study, which incorporates a mixed methods approach for data collection I employed to form the foundation of the research methodology for this study; (b) I employed Stake's (1995) concepts of topical and issue orientated questions in formulating interview question categories; (c) the principles of new museology (Vergo, 1989: Mayrand, 1985: Davis, 1999), and CRE teaching methods (Villegas, Lucas, 2002) provided the basis for research questions that explore the key philosophical beliefs of the participants; (d) Thomas' (2003) loose-structured, open-ended methodology was considered when conducting interviews as a means of providing opportunity for finding topics needing further inquiry; and (e) I used a field logbook to document participant and program observations, and my personal perceptions are recorded in a diary, so that this information could be incorporated in a multi-triangulation analysis in contextualizing these findings.

4 Chapter: Findings and Data Analysis

4.1 Introduction

In this chapter, I present my findings and data analysis for this instrumental intrinsic case study that included general observations of the museum cultural and geographic setting, the results of expert interviews, written observations of participants and programs, and my diarized notes on my perceptions of these experiences. My main intention in making a detailed description of the development and implementation of the Mobile Museum programs, HIV/AIDS Prevention, Malaria Prevention and the Cultural Expression in Primary Schools programs is to demonstrate the uniqueness of these programs both in content and implementation.

I have organized the findings section to reflect five themes that emerged during the course of this research study: (1) Museum programs are driven by global awareness, research and local based issues and needs; (2) Lack of official policy on cultured heritage preservation is a consequence of prevailing perceptions of retention of primitively; (3) There is greater potential for public education's successful impacts if cultural modes of communication are employed; (4) Priority issues are decided based on impact on their society and; (5) There is a realization of school and education as agents of social and cultural change.

4.2 Findings

Museum programs are driven by global awareness, research and local based issues and needs.

When considering culture and development in the context of local community, national and international initiatives, one must consider that community development has been a

central focus in national and international public policies since the 1950's and 1960's. Crooke states

> At this time, focusing on community development was seen as an opportunity for the state to involve itself with civil society. This approach went on to have an impact on policy development locally, nationally, and internationally. Looking first at global movements, government and non-governmental agencies, both national and international, continue to engage in modernization movements in regions of the world considered less developed and in need of international aid. Since the 1950's, the focus has moved from charity linked to modernization, such as the provision of financial aid, and toward development and reform; for example, supporting the creation of education and health facilities.

> (Crooke, 2006, p. 180)

The central belief in community development is that the most effective solutions to problems will only be realized through 'active participation' of the community members (Crooke, 2006). This approach to community development continues to influence local community, national and international public policy. According to UNESCO (1995), "Each society needs to access the nature and precariousness of its heritage resources in its own terms and determine contemporary uses it wishes to make of them, not in a spirit of nostalgia but in the spirit of development" (UNESCO, 1995, p. 176). The Museum in Malawi considers how the cultural heritage resources of the country can contribute to development. Collins expands upon this notion

> In Development, Culture must not be seen only as a tool (to promote messages related for example to health or governance) or as an add-on, but as a process.

International Development agencies and practitioners must gain awareness of

cultural contexts, and respect for other cultures, if Development is to be in its true

sense inclusive and participatory. The contribution of Culture to Development

goes far beyond that of boosting the creative economy and promoting sustainable

livelihoods, it contributes to rights-based Development, peace, and tolerance.

(Collins, personal communication, March 24, 2011)

Within the African context, the Museum in this study is exploring the ways in which,

museum education can combat poverty through the "lens of culture" (Collins, personal

communication, March 24, 2011). Collins explains as follows

In recent years, museums worldwide have been directing their attention to

addressing the needs of their communities through active educational

programming. In Africa, Museums changing vision has begun to concentrate on

addressing the current and crucial issues of health, poverty and education, with

programmes addressing issues as diverse and crucial as HIV/AIDS, Malaria

Prevention, Intangible Heritage and the Safeguarding of Traditions.

(Collins, personal communication, March 24, 2011)

This quotation, from Collins indicates changing the Museum's position from projecting

historical narratives to that of positioning their education programs on key issues that are

impacting Malawian communities. Furthermore, the programs are driven by global

awareness of national and international development goals, such as UNESCOs Millennium

Development Goals (MDG) and the Malawi Growth and Development Strategy (MGDS).

These goals and objectives together form an umbrella of policies to guide the public service

agenda of the Museum, which in itself is a government department in the Ministry of Tourism, Wildlife and Culture.

These shared goals reshape the Museum's objectives to support local based issues and needs. Additionally, the Museum has conducted research on the country's most urgent issues of HIV/AIDS, malaria, and the expressive arts with multiple stake holders. The Museum's educators are therefore committed to supporting the national government's development strategy, and regard it as their social, ethical and professional responsibility to do so. Their high level of commitment is apparent in the priorities they have established in their education programs, priorities that interconnect with the web of policies and objectives related to international and national development goals. Thus, the Museum programs are driven by global awareness, research and local based issues and needs.

Lack of official policy on cultured heritage preservation is a consequence of prevailing perceptions of retention of primitively.

In the previous section, I discussed how the Museum programs are driven by global awareness, research and local based issues and needs. However, one of the barriers to this assertion being realized is the lack of official policy on cultured heritage preservation. This is a consequence of prevailing perceptions of retention of primitively. In Malawi as in other countries in the world, governments regard cultural traditions of indigenous people as being primitive. This perception impedes governments from developing policies that will protect cultural heritage. Even though there is a call for cultural heritage preservation through international organizations such as, UNESCO and ICOM, national policies are slow in recognizing the urgency in this matter. Davis (2009) states, "Of the 7,000 languages spoken today, fully half are not being taught to children. Effectively, unless something changes, they

will disappear within our lifetimes. Half of the languages in the world are on the brink of distinction" (Davis, 2009, p. 3). This statement identifies that globalization is threatening culture. Collins has observed that

> In Malawi there is no government policy in place that preserves indigenous culture because it is commonly thought that to preserve the character of the indigenous people would be to preserve primitive culture, and that is considered to be non-developmental.   (Collins, personal communication, November 22, 2010)

Kreps (2003) supports Collins argument that

> This means that development cannot really be successful or sustainable without the recognition of cultures revitalizing force, since culture represents the totality of people's framework for living. A development strategy that incorporates the cultural dimension constitutes an integrated approach to development, which not only comprises concrete development actions in key areas such as education, communication, technology and science, healthcare, etc., but also seeks to utilize the creative energies of people.   (Kreps, 2003, pp. 116 – 117)

The Malawian museum educator's aim to address the lack of official policy on cultural heritage preservation by provoking the governments prevailing perception of the retention of primitively towards a new understanding of how culture can essentially contribute to the MGDS. These aims have led the museum educators to consider the potential for Museum to employ cultural modes of communication in their education programs.

There is a greater potential for public education's successful impacts if cultural modes of communication are employed.

The museum educators are committed to exploring the ways in which culture can contribute to development through recognizing indigenous knowledge systems and incorporating indigenous cultural practices, as a way of preserving cultural heritage. In Malawi, they also believe the country needs to look at the 'character' of the people as a potential means of encouraging community development. These museum educators have expanded their vision of the countries development goals articulated by the Millennium Development Goals (MDG), and Malawi Growth and Development Strategy (MGDS) to include what they term 'development of character to development' in the Museum's goals and objectives. Collins elaborated on the concept of development of character to development for me by describing a two-stranded concept based on preserving and developing indigenous cultural heritage through cultural modes of communication.

The first strand is recognizing the value of traditional indigenous knowledge, and the second developing the character of the people by building upon their pre-existing knowledge. In order to illustrate the concept of development of character to development, Collins provided the following example related to the development of a sustainable food source for the indigenous people of this country.

> Traditionally, maize has been the preferred crop since the 1800's. However, this crop often failed to produce during drought years. Consequently, hunger and starvation have occurred. The indigenous people here have a rich knowledge of agriculture practices. So we considered how could this knowledge be refined to reflect contemporary issues of famine? We thought that by introducing a relatively

unknown alternative food crop, casaba melons, famine could be solved. These melons were chosen because they are nutritious, and do well during droughts. The program was successful because we based the foundation of this program on recognizing the indigenous people's knowledge of agricultural practices. This resulted in agriculture development, and food security.

(Collins, personal communication, May 18, 2009).

The key strategies of this program were recognition of indigenous knowledge, building upon indigenous cultural knowledge, and the active participation of community members. The example is a living illustration of the wisdom of Dewey's statement that "Life is a self-renewing process through action upon the environment" (Dewey, 1916, p. 2). Following Hein's prescription that progressive museum educators need to "connect educational work back to real life" (Hein, 2006, p. 350), these museum educators used their access to external sources of knowledge to facilitate an internal renewal of agricultural processes that provided a sustainable food source for the people. Kreps (2003) supports that, "The recognition of indigenous knowledge have been particularly important in the field of the international community development as development workers have come to realize that Western models and practices are not always effective for use in non-western cultural contexts" (Kreps, 2003, p. 8). The findings of this study include that culture should be seen as foundational to development and an essential point of reference by which all other factors are measured. This kind of strategy of implementing non-western cultural contexts is evident throughout the Museum's education programs, and is especially evident in their culturally responsive education practices. This innovation is an instance of how museum educators have identified

the greater potential for public education to successfully impact students and community members if cultural modes of communication are employed.

Priority issues are decided based upon impact on their society.

One of the main challenges the museum educators identified was that eighty percent of the population lives in rural communities, with no access to or connection with the Museum. It raised in the minds of the museum educators questions about the Museum's relevance in its present form and led them to consider decentralizing the Museum's education programs. As it turned out, expanding the conventional museum practices to encompass overall community development emerged as a key goal in developing new education programs. In this instance, Gilbert reasoned that "If the people couldn't come to the Museum, the Museum would go to the people" (Gilbert, personal communication, November 23, 2010).

The creative solution was to propose that museum educators develop the Mobile Museum outreach programs to further meeting the goals established by the MDG, MGDS, and the Museums, Development of Character to Development strategy. Three themes were chosen to develop into programs which would to help answer some of the most pressing needs of the country. The museum educators developed the programs in collaboration with government ministries such as the Ministries of Health, Education, Tourism, Wildlife, and Culture, district level institutions such as school districts and local schools, and local community members such as village elders and community leaders. Gilbert explained to me the advantages of including stakeholders. "By developing collaborations and sustainable relationships with all stakeholders, cultural preservation and the social and economic development of communities will be supported at multi-levels of government agencies and community organizations" (Gilbert, personal communication, November 23, 2010). Crooke

(2006) supports the museum educators notion of accessing the social capital of the Malawian people by communicating with all stakeholders by stating, "The idea of social capital has come from economic, political, and social science, and its value is based on the perceived advantage of networks and association within a community and between the community and local and national government" (Crooke, 2006, p.180 - 181).

The priority issues for the Mobile Museum community-based programs were decided based on impact on their society. The three issues that emerged were malaria prevention, HIV/AIDS prevention, and cultural heritage preservation, all of which would draw upon the principles and practices that foster social capital.

There is a realization of school and education as agents of social and cultural change.

The Museum has a crucial role to play in the realization of school and education as agents of social and cultural change. Therefore, schools and education are employed as the platforms for the museum educators to preserve culture heritage, address social cultural issues and encourage development. The museum educators designed three Mobile Museum programs, HIV/AIDS Prevention, Malaria Prevention, and the Cultural Expression and Promotion in Primary Schools program with the following objectives in mind

- Shifting people's mindset in terms of their beliefs, misconceptions, and cultural practices that perpetuate diseases and pandemics such as HIV/AIDS and Malaria. This is particularly true for areas where literacy levels are low.

- Using traditional media (songs, dance, drama, poetry etc) in Development work such as preventing diseases, protecting local environments, addressing gender issues etc.

- Recognising the importance of indigenous knowledge in areas such as agriculture, nutrition, medicine etc.

- Raising awareness of the use of expressive arts to combat poverty and address the MDGs. Museums are uniquely placed to tackle these issues as they have both the knowledge and the collections necessary.

- Encouraging legislation protecting cultural heritages and the development of cultural policies (which is particularly important in conflict and post-conflict situations.

<div align="right">(Collins, personal communication, March 24, 2011)</div>

In addition, they emphasized that in presenting these programs to students and community members they needed to employ culturally responsive education practices (CREP) in addressing cultural practices that contribute both in a positive and negative way to the health, social, and economic well being of the people. In order to change peoples mind sets and create social and cultural change the museum educators make this realization through schools and education being the agents of change.

In the following section I provide detailed descriptions of the Mobile Museum prearrangements and of the three Mobile Museum programs, HIV/AIDS Prevention, Malaria Prevention, and the Cultural Expression and Promotion in Primary Schools program.

4.3   Mobile Museum Outreach Programs

4.3.1   Mobile Museum Pre-Arrangements

For two days in late November, I traveled with the museum educators while they made pre-arrangements for the upcoming Mobile Museum programs. During this time, I observed the museum educators communicate with several organizations and key individuals in order to organize collaborations for implementing the programs, and saw that mutual exchange and collaboration were the key components of this process. The first meeting was with the District Head of Education, to whom Collins explained that the Museum would like to deliver the Mobile Museum programs to local schools. The District Head of Education

identified four schools, and wrote a letter of introduction for the museum educators to present to the Principals at each school. Their second meeting was at the local hospital, where they discussed their planned Malaria Prevention program with the Malaria Coordinator, and invited him to collaborate in its implementation. The third meeting was with the Head Teacher at the District Teachers Learning Center to arrange for a professional development day for primary school teachers at which the museum educators would present the Cultural Expression and Promotion in Primary Schools program. For their fourth meeting, they went to the Teachers College and met with the Head Master to arrange to deliver the aforementioned program to their student teachers. The rest of the meetings were with the Principles and Head Teachers at the individual schools, making arrangements to deliver the Malaria Prevention and HIV/AIDS Prevention programs.

For the most part, these requests received enthusiastic responses, and arrangements went smoothly. I observed that there was some initial confusion about how a museum could be relevant to health issues such as HIV/AIDS, and malaria. Collins explained that, "The Museum is interested in the ways that culture can contribute to health" (Collins, personal communication, November 22, 2010). None of the stakeholders challenged the Museum's position, and they appreciated having it contribute its support to their own efforts at dealing with these health issues, which are of primary concern.

4.3.2   Program One: Museums Save Lives: HIV/AIDS Prevention Program

Although issues regarding HIV/AIDS have affected almost every part of the World, it is evident that Africa is the most hit by the pandemic. Almost every African government, civil society and donor is looking for ways to tackle the pandemic. HIV/AIDS issues touch upon : attitudes to sex, sexual orientations,

experiences in hospitals, home-based care services, mother to child transmission, AIDS orphans and widows, grief and loss, impoverished communities, voluntary counselling and testing, testimonies of perseverance, commitment, generosity, love, compassion, nutrition and above all approach to positive living. However, Culture- and cultural attitudes- is one of the most contributing factors to HIV transmission. Therefore, cultural responses can be a major way addressing the HIV/AIDS pandemic.   (Collins, personal communication, March 24, 2011)

Activities in the Museum's HIV/AIDS program were based on indigenous behaviours and beliefs, so that the messages being delivered to the people would be "accurate, feasible and relevant" and would be perceived as "clear and credible, motivational, attractive and interesting" (Collins, personal communication, March 24, 2011).

The Museum incorporates these methods in their activities, through traditional dances and drama on the subject of HIV/AIDS by the Village Cultural Troupe, a group of 20 dancers who are well-trained in the subject and passing adequate correct information to the public through poetry readings and drama, which are conducted in local languages depending on the Target group. The program also brings on board various NGOs who present to the public what they are doing to address the HIV/AIDS pandemic in the country. This creates a forum for different organizations to work in partnership. The programme also uses film screenings on HIV/AIDS to consolidate the information, and live talks. Experts in voluntary counselling and testing demonstrate testing at the Museum to people in the program, making the museum an active participant in issues regarding the pandemic. Lastly and most importantly is the involvement of people living with

HIV/AIDS to target groups giving their own testimonies about the realities of life with HIV. The Museum's HIV/AIDS programmes have been very successful, literally saving lives and helping to reach the MDGS.

(Collins, personal communication, March 24, 2011)

Collins and Gilbert consider creating opportunities to engage with development initiatives to benefit local communities one of the most important roles of the Museum. In addition, the Museums were creating spaces and forums where different voices would have a chance to be heard.

The HIV/AIDS Prevention program I observed was targeted towards grade 6-7 students (12-14 years of age). The culturally responsive education practices I observed are documented in the following table, which illustrates the kinds of cultural practices that were incorporated in the duration of the program.

Mobile Museum Program: HIV/AIDS Prevention	
	Program 1
Grade	• 6-7
Part 1: Cultural Practices Observed	• indigenous language • singing • dancing • role play
Part 2: Cultural Practices Observed	• indigenous language • singing • dancing • drumming

Table 4.1 HIV/AIDS Prevention Program

4.3.3   Malaria Prevention Program

In Malawi, malaria is the second leading cause of illness and death. The most vulnerable population is pregnant women and children under the age of five years old. In 2009, six million people were infected, and two percent of the country's population succumbed to this disease. Malaria greatly impacts the economic growth and development of the country. The cost of health care, the number of sick days taken by employees, the loss of education to students due to illness, and the increased risk of mental, and physical disease, and the loss of tourism and international investment are all examples of why our government has made malaria prevention a top priority of the country.

(Gilbert, personal communication, November 29, 2010)

Collins and Gilbert have made this issue a high priority in the museum education program, and have developed a Malaria Prevention program in collaboration with the Ministry of Health, Ministry of Education, and in partnership with local health care professionals, school district officials, and community leaders.

As we travelled to rural villages, at the beginning of the malaria season with the museum educators, they provided me with more details about to the aims of the program. They were

- To sensitize the population about the signs and symptoms, treatment, and prevention options for malaria.

- To change behavior in children and communities so that they can recognize malaria signs and symptoms, understand treatment options, and put into practice prevention methods.

- To distribute of Insecticide-Treated Nets (ITN).

- To establish anti-malaria clubs.

- To encourage close collaboration between stakeholders such as the National Malaria Control Program, Population Services International (PSI), hospitals, the District Health Offices (DHO), the District Education Offices (DEO), schools, and the Museums of Malawi on malaria issues

During the implementation of the Malaria Prevention program, I observed that the programs were structured and implemented in the same manner as the HIV/AIDS Prevention program. School children attended the morning sessions in a classroom setting, and principals, teachers, students, and community members gathered for the afternoon portion of the program. The following table illustrates the cultural practices that were incorporated in the duration of the program**.**

Mobile Museum Program: Malaria Prevention			
	Program 1	Program 2	Program 3
Grade	- 6 - 7	- 6 - 7	- 6 - 7
Part 1: Cultural Practices Observed	- indigenous language - singing - dancing - role play	- indigenous language - singing - dancing - role play	- indigenous language - singing - dancing - role play
Part 2: Cultural Practices Observed	- indigenous language - singing - dancing - drumming	- indigenous language - singing - dancing - poetry	- indigenous language - singing - dancing - drama - drumming

Table 4.2 Malaria Prevention Program

4.3.4 Cultural Expression and Promotion in Primary Schools in Malawi

The population of this African country is 15 million and over 60% are children, 45% are aged between 6 and 15, the primary school going age. Each year, about 100,000 sit for the Primary School Leaving Certificate Examinations. Only 40,000

of these go on to secondary school and out of these, only 1000 go to University. This clearly shows that large percentages of children in this county are deprived of secondary school formal education. This in turn perpetuates poverty and hinders development.   (Gilbert, personal communication, December 4, 2010)

The museum educators and I discussed issues relating to the loss of cultural traditions in their country. Gilbert asserted that "in our country, development is founded on investment in and development of our children, by teaching them to reach their full human potential" (Gilbert, personal communication, November 26, 2010). Gilbert worried, however, that "there is currently a trend in schools for children to learn foreign languages and practices, as it is thought that these skills will lead to employment" (Gilbert, personal communication, November 26, 2010). Collins thinks teachers who focus on mathematics, English, science and agriculture, rather than the expressive arts subjects, which are the repositories of cultural traditions that are reinforcing this trend. Both museum educators agreed that these factors lead to a continuing erosion of the traditional cultural practices such as weaving, dancing, drama and singing. They believe there has been an overall decline of cultural traditions, and that preservation of indigenous culture is at risk. In response to this concern, the museum educators have developed, in partnership with the Ministry of Education and a visiting museum educator from Nova Scotia, Canada an expressive arts awareness program for primary school teachers. As Collins stated, this program was developed "to make teachers aware that they have a greater role to play in preserving the countries culture through teaching the Expressive Arts subjects" (Collins, personal communication, November 26, 2010).

The museum educator's intention with the Cultural Expression and Promotion in Primary Schools program is that it will help to fulfill the following program objectives.

- To create awareness amongst teachers about the importance of the expressive arts subjects and culture to children and to the development of the country as a whole.

- To change teachers mindset who until now have perceived and treated culture as non relevant to development.

- Enhance appreciation of expressive arts subjects thus leading to cultural preservation.

I observed and noted this adult program was taught in standard lecture format, with a question and answer discussion that followed the presentation by the museum educators. I recorded that the museum educators applied one CREP by speaking in the teachers' indigenous language. In order to access the teachers' perceptions and evaluations of the program, I designed and administered a questionnaire, the findings of which query will be discussed in the data analysis section. The following chart illustrates the CREP findings observed.

Mobile Museum Program: Culture & Promotion in Primary Schools	
Primary School Teachers	**Program 1**
Cultural Practice Observed	• indigenous language

Table 4.3 Cultural Expression and Promotion in Primary Schools Program

In summary, I observed three Mobile Museum programs, HIV/AIDS Prevention, Malaria Prevention, and the Cultural Expression and Promotion in Primary Schools program. I noted that the presentation of the HIV/AIDS prevention and the Malaria Prevention programs incorporated four culturally responsive education practices (CREP), which were

the use of indigenous languages, singing, dancing, and drama/role play. The Cultural Expression and Promotion in Primary Schools program incorporated one CREP, in which the museum educator's spoke in the teacher's indigenous language. In reflecting upon my observations, I questioned whether the museum educators were implementing new pedagogical practices or culturally responsive education practices, and in order to differentiate between these two, I conducted a post-interview discussion and asked the museum educators to define their criteria for culturally responsive education methods. Gilbert responded to the question by stating the differences between pedagogical and culturally responsive methods are differentiated by the cultural components. He would like the students to be receptive to what he is trying to teach them so he includes fun activities such as mimicking a mosquito with body gestures. This makes the students laugh and makes them happy. As well, he emphasized this kind of pedagogical method encourages the students learning through body memory. Whereas, culturally responsive methods include considering, the culture of the people, what is their culture like, understanding their culture, so that you don't upset them, joining them in their cultural practices by introducing their own language and dances etc. (Gilbert, personal communication, December 2, 2010).

This conversation related important information in regards to understanding the museum educators approach to culturally responsive education methods. The methods employed were not only strategic in their implementation, they were mindful of cultural considerations when interacting with students and communities.

4.4   Conclusion

To summarize, my findings from the interviews and observations of the museum educators and programs of this study have addressed how the museum educators re-evaluated

the role of the Museum and their education programs in five modes: (1) Museum programs are driven by global awareness, research and local based issues and needs; (2) Lack of official policy on cultured heritage preservation is a consequence of prevailing perceptions of retention of primitivity; (3) There is greater potential for public education's successful impacts if cultural modes of communication are employed; (4) Priority issues are decided based on impact on their society; and (5) There is a realization of school and education as agents of social and cultural change. I provided a detailed description of the three Mobile Museum programs: HIV/AIDS Prevention, Malaria Prevention, and the Cultural Expression and Promotion in Primary Schools program, and indentified the unique themes, and content of the programs, such as CREP, which included the incorporation of indigenous language, dancing, singing, and drama/role play. In the following data analysis section, I will address these findings of the Cultural Expression and Promotion in Primary Schools questionnaire, where I will address individually each of the five questions it contained.

4.5 Data Analysis: The Survey Questionnaire

The following section will describe the research questionnaire I designed to gauge teacher response among forty elementary school teachers to the Cultural Expression & Promotion in Schools program, and analyze my individual findings. The questionnaire had five questions, worded exactly as follows

Question 1. How would you rate the Cultural Expression & Promotion in Schools Program?

1	2	3	4	5	6	7	8	9	10
poor		fair		good					excellent

Forty teachers responded to question one by circling one of the numbers from one to ten on the program rating scale. This scale depicted the teacher's responses to the program, which ranged from poor, fair, good, and excellent. I reviewed the responses and added the responses together in categories that represented each number on the scale. The following chart (fig. 4.1) examines the results of the rating overall. The chart's legend represents the program rating scale of one to ten. The chart represents the percentages of the teacher's responsive as follows, 1=13%, 2=15%, 3=8%, 4=15%, 7=8%, 8=5%, 9=3%, 10=10%. Given the fairly even spread of the responses across the scale, there are no concrete outcomes of the overall rating of this program, though slightly over half did rank the program only poor to fair.

F
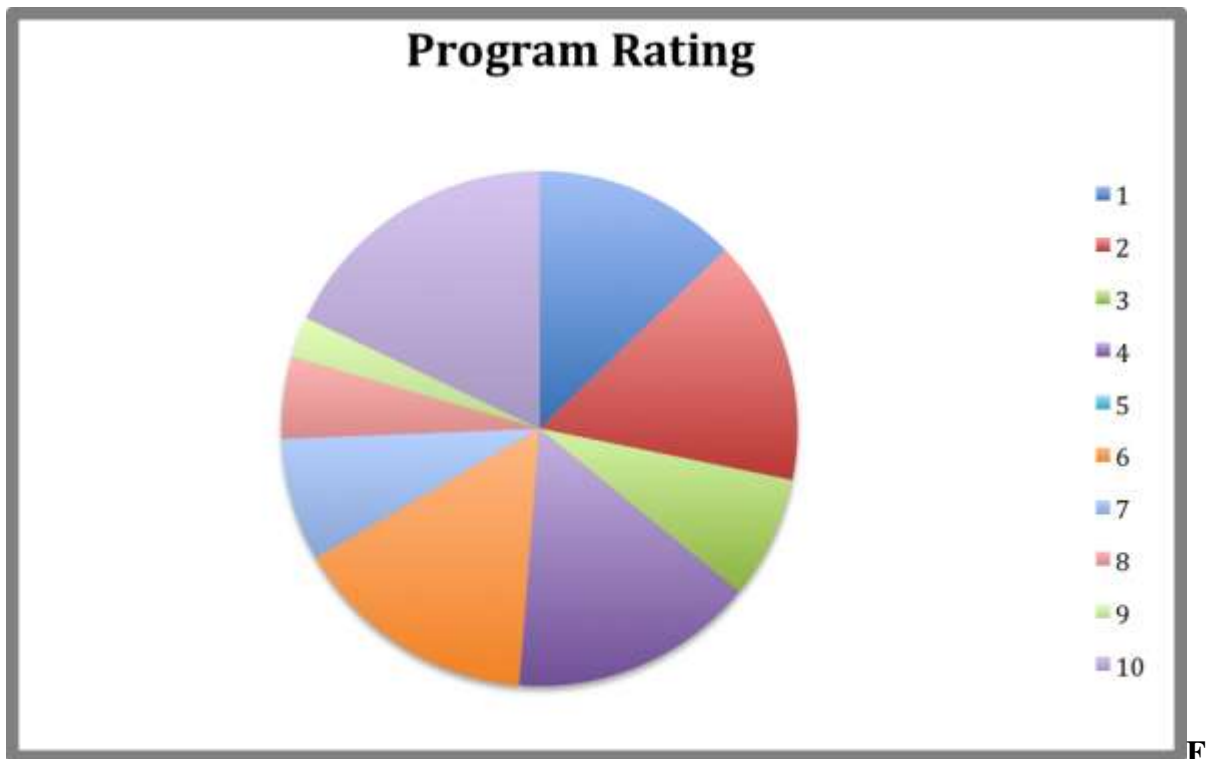
Figure 4.1 Program Response

Question 2: Did you learn new information in today's program?

The following chart (fig.4.2) shows that thirty-eight teachers responded positively, while two abstained from answering the question. Virtually 100% of the teachers who responded to the question learned new information by attending the program.
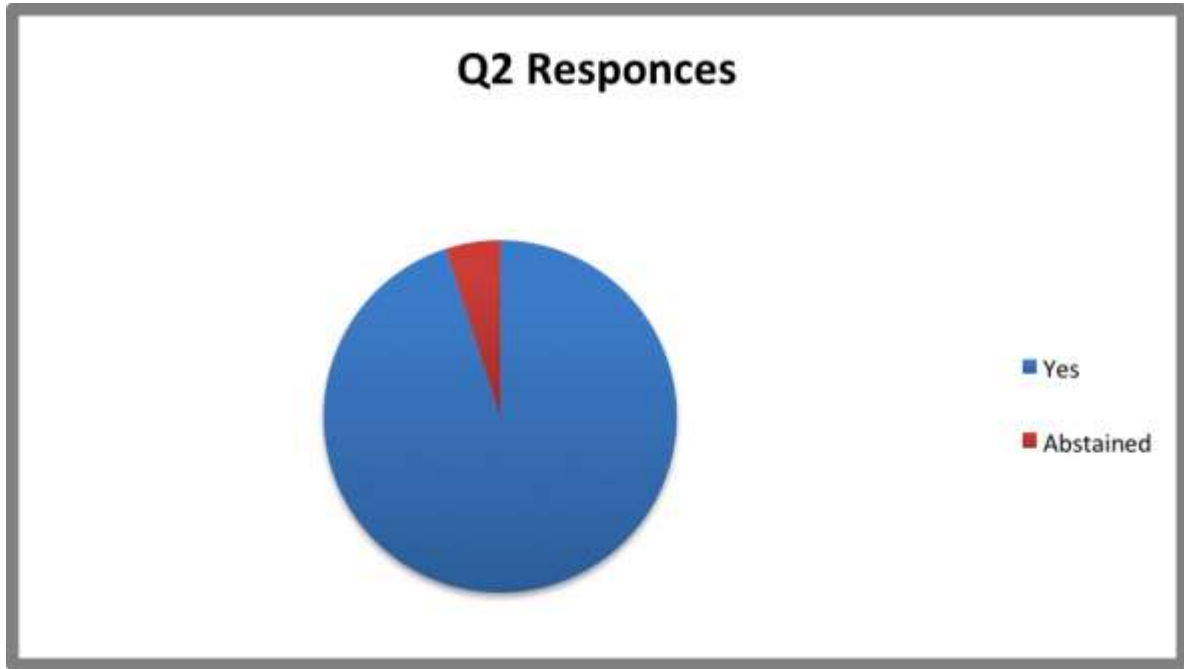
Figure 4.2 Question 2

Question 3: Did the program enhance your professional development in the Expressive Arts?

The following chart (fig. 4.3) examines if the program provided teachers new learning opportunities for professional development. Thirty-nine teachers responded, and one abstained from answering this question. The chart indicates that 100% of the teachers who responded to this question thought that the program enhanced their professional development in the expressive arts.

Q3 Responses

- Yes
- No
- No Response
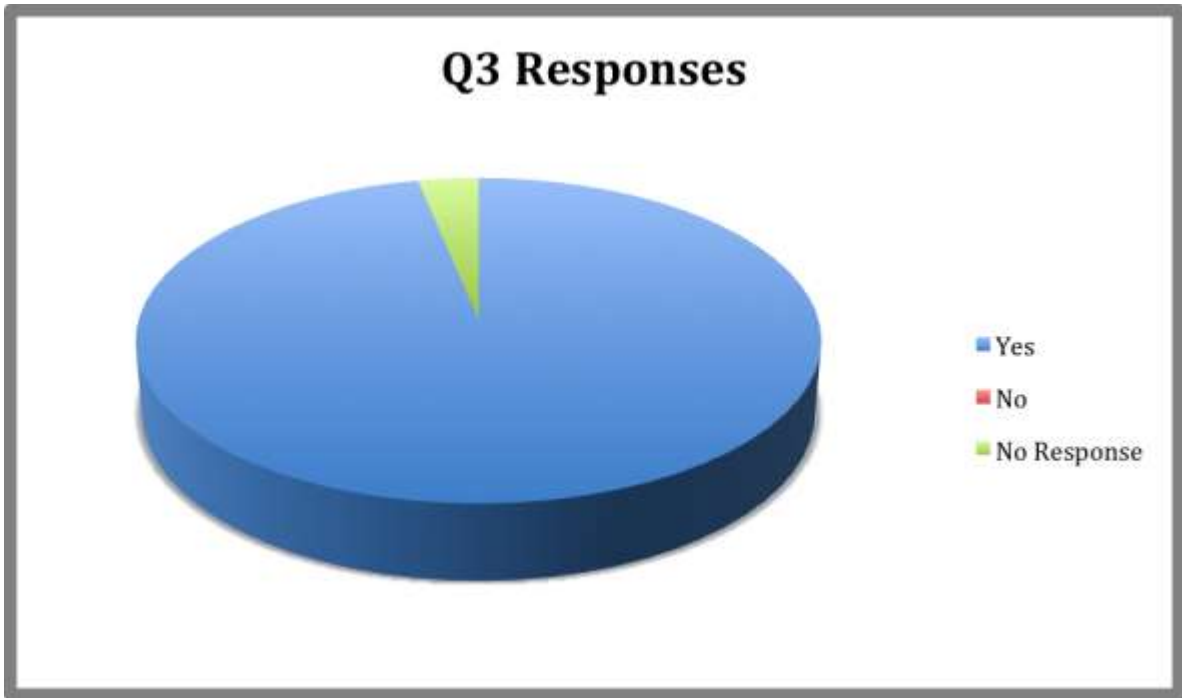
Figure 4.3 Question 3

Question 4: Are you more willing to teach the Expressive Arts subjects as a result of the program?

The following chart (fig. 4.5) illustrates responses to the question whether the program encouraged the teachers who attended to implement the expressive arts subjects in their classrooms. Thirty-nine teachers responded, and one abstained from answering this question. The chart indicates that 100% of the teachers who responded to this question would be more willing to teach the expressive arts subjects because they attended the program.
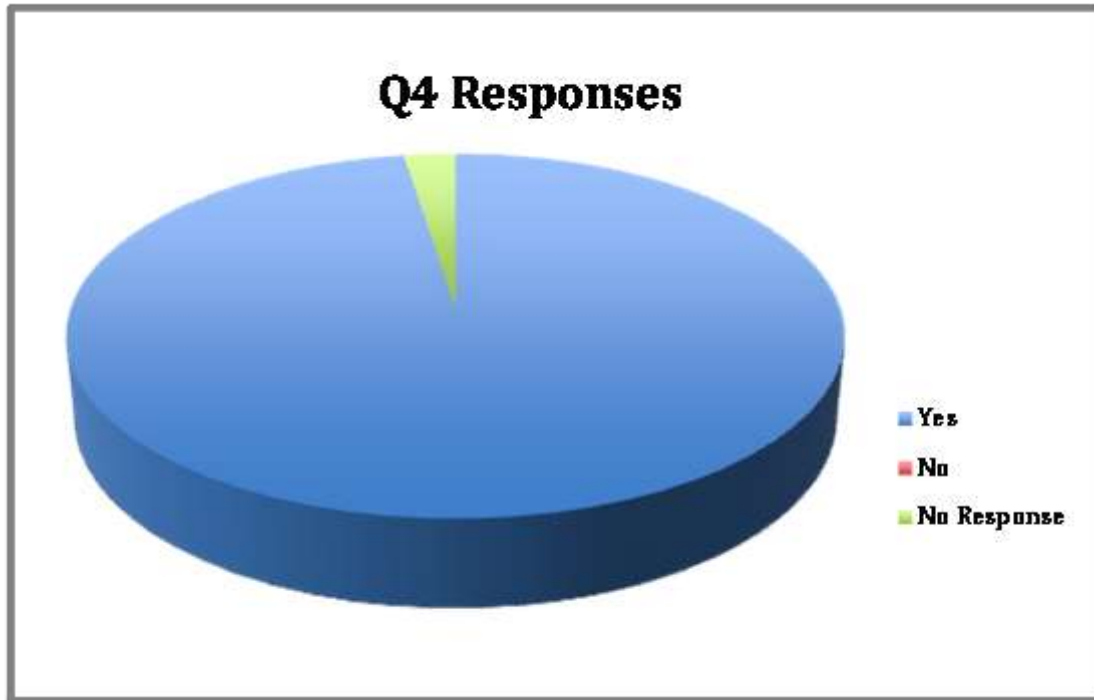
Figure 4.4 Question 4

Question 5: What further professional development opportunities would support your future implementation of the Expressive Arts subjects?

The purpose of question five was to gather information from the teachers that would contribute to future program planning. I organized the responses to question five into categories based on similarity, and then added the total in each category. Eight teachers abstained from answering this question The results of the analysis of feedback were that there were, seventeen requests for teacher training in the expressive arts, two teachers who said they would be implementing expressive arts culture clubs for their students, nine requesting teaching materials, two requesting assistance from resource people, and two requesting support in developing curriculum. The following chart (fig. 4.5) illustrates the responses of thirty teachers, and I will explore these results further in the discussion of findings section of this chapter.
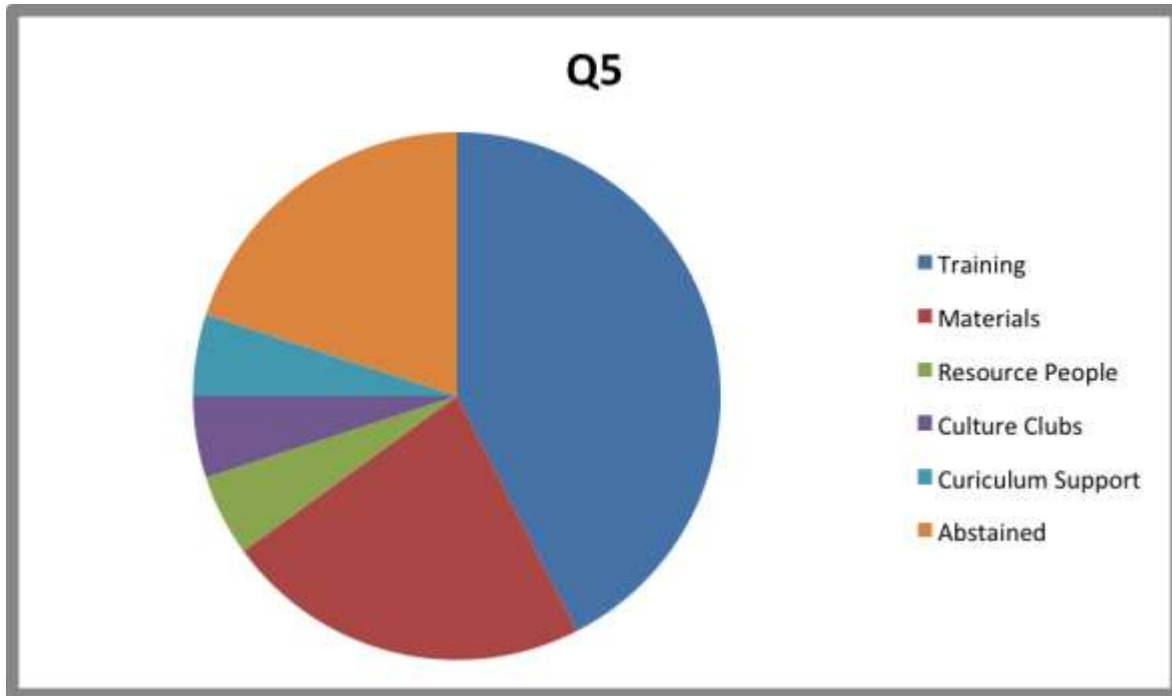
Figure 4.5 Question 5

4.6 Conclusion

In conclusion, the first section of the Findings, and Data Analysis Chapter reported the findings and analysis of data. I have discussed the results of the mixed methods approach. Applying a triangulation method to Phase 1 of the data collection process identified five themes. I discussed the identified themes, (1) Museum programs are driven by global awareness, research and local based issues and needs; (2) Lack of official policy on cultured heritage preservation is a consequence of prevailing perceptions of retention of primitively; (3) There is greater potential for public education's successful impacts if cultural modes of communication are employed; (4) Priority issues are decided based on impact on their society and; (5) There is a realization of school and education as agents of social and cultural change.

In the section following I introduced a description of the three Mobile Museum community-based outreach programs, the HIV/AIDS Prevention program, the Malaria Prevention program, and the Cultural Expression and Promotion in Primary Schools program. In addition, in the data analysis section, I discussed my analysis of the Cultural Expression and Promotion in Primary Schools questionnaire.

In the following Discussion Chapter, I will expand upon the findings in the previous sections of this research study. The purpose of the discussion section is to expand upon the concepts studied in order to provide further understanding of CREP, and to present suggestions for further guidelines and commitments of CRMEP, and their potential impact on museum education practices. Finally, I offer a synthesizing statement to capture the substance and scope of what has been uncovered in this research. The following discussion section will consist of: (a) summary of the study; (b) discussion of the findings; (c) implications for practice; (d) recommendations for further research and consideration; and (e) the conclusion, which will include a recommendation for guidelines and practices of culturally responsive museum education practices (CRMEP).

5 Chapter: Discussion of Findings

5.1 Summary of Study

This section of the chapter begins with a summary of the purpose and structure of the study, followed by a description and discussion of the findings related to culturally responsive education practices (CREP). I will discuss the implications of my research for museum education practice, and provide recommendations for further research. In conclusion, I will outline recommendations for guidelines for culturally responsive museum education practices (CRMEP) that will provide a useful approach for museum educators interested in implementing culturally responsive methods in their programs.

The purpose of this research was to examine the culturally responsive education practices of the museum educators of a Museum in Malawi through an instrumental intrinsic case study. Specifically, I examined the Mobile Museum's outreach programs, HIV/AIDS Prevention, Malaria Prevention and the Cultural Expression & Promotion in Primary Schools Program. A second purpose was to discover, how well particular groups and/or individuals receive and respond to these outreach programs in relation to preserving expressive arts cultural heritage. Thirdly, the data collected for this study provided evidence and a methodology for museum educators to draw from when developing and implementing culturally responsive museum education programs.

This study included two participants, who are the people primarily responsible for developing the education programs at the Museum. During the three-week period, I collected qualitative data from primarily two sources, expert interviews, and observations of the museum educators and the Mobile Museum outreach programs. Additionally, I collected quantitative data in the form of a questionnaire that I had distributed to forty elementary

teachers, who had participated the in the Cultural Expression & Promotion in Primary Schools program.

This study included three research questions

Quantitative

1. What is the role of the Museum in preserving expressive arts cultural heritage through the implementation of culturally relevant pedagogy?
2. How do particular groups and/or individuals receive these programs?

Qualitative

3. As a result of attending the Cultural Expression and Promotion in Primary Schools program how has the teacher's willingness of to teach the Expressive Arts subjects been affected?

Questions 1 and 2 were answered with quantitative data obtained from participant interviews, observations, and documentation of these data collection methods in a field notebook and a diary. I conducted loosely-structured interviews, and employed a constant comparative method after each interview and observation. The data was categorized, coded, and triangulated to determine emerging themes.

The answer to question 3 came through quantitative analysis of the teacher's answers to the Cultural Expression & Promotion in Primary Schools program questionnaire. I reviewed, categorized and counted teacher's responses in order to determine the trend of the responses to the program, and provided information that would contribute to future program planning. The quantitative research question was specific to the Cultural Expression & Promotion in Primary Schools program, whereas the qualitative questions addressed the possible interactions of museum education and culturally responsive education practices. The following discussion will address each of these research questions individually.

5.2   Discussion of Research Questions

5.2.1   Research Question One

What is the role of the Museum in preserving expressive arts cultural heritage through culturally relevant pedagogy?

The findings from research question 1 indicate that the Museum contributes to preserving expressive arts cultural heritage in five ways. First, the Museum practices the cultural heritage preservation guidelines outlined by the United Nations Education Scientific and Cultural Organization (UNESCO) and the International Council of Museums (ICOM). Second, the Museum follows the principles of the new museology, which emphasize community consultation and collaboration. Third, the Museum's notion of Development of Character to Development ensures that Human Development in the expressive arts is reinforced through cultural heritage professional practices. Fourth, the Museum's educator's professional practices recognize, value, and incorporate indigenous culture into the development and implementation of their education programs. Fifth, the evidence of this study indicates that the Museum actively incorporates all five principles of CREP as outlined by North Central Regional Educational Laboratory (NCREL, 1995, rev. ed.) in their museum education practices in program delivery. As evidenced by the review of literature, Dewey's book, *Democracy and Education* states

> A society which makes provisions for participation in good of all its members on
> equal terms and which secures flexible readjustment of its institutions through
> interaction of the different forms associated with life is democratic. Such a society
> must have a type of education which gives individuals a personal interest in social

relationships and control, and habits of mind which secure social changes without

disorder. (Dewey, 1916, p. 42)

In this passage, Dewey emphasizes the notion that in order for education to be democratic, there needs to be a 'flexible readjustment' of its institutional and social structures. The findings of this study indicate that the museum educators base their programs on examining the community structures and relations of power that are in place when developing the cultural context of their museum programs. The museum educators realize that there are many overlapping segments of community with different, possibly divergent interests and perspectives. Therefore, communicating with all organizations and community members is important to the successful implementation of programs. Consultation and collaboration are a significant component of their cross-cultural approaches to heritage management. The museum educators understand their role in the representing and preserving cultural heritage by inviting communities to participate in the community programs by expressing their own cultural traditions. Furthermore, the museum educators are role models for students and community members as they exercise pride in participating in cultural practices such as speaking in their indigenous language, singing, dancing and drama/role play. This assertion reinforces the notion that one should engage in one's culture actively.

Miriam Clavier's insightful book, *Preserving What is Valued* (2002), posits that preserving cultural heritage by indigenous communities "involves continuing and/or renewing past traditions and their associated material culture; that is, preserving the culture's past by being actively engaged in it and thereby ensuring that it has a living future" (Clavier, 2002, p. 31). The museum educator's engagement with a community's cultural practices reinforces the preservation of expressive arts cultural heritage by an 'active engagement'. As

Kreps (2003) states, "sharing authority and power should not diminish the role of professionalism in museum" (Kreps, 2003, p. 155). Moreover, the findings of this study substantiate Clavier and Kreps assertions that culture is preserved through its active expression. The social function of participating in cultural practices creates a dynamic flow of cross-cultural 'experiences' (Dewey, 1916), which represent the cultural diversity that exists in our world.

Not only do the museum educators contribute to preserving culture through participation, they have created a framework of culturally responsive education practices that they actively employ in their programs. In a review of the literature of North Central Regional Educational Laboratory (NCREL, 1995, rev. ed.), five key characteristics for successful implementation of culturally responsive teaching practices were identified. Drawing upon that framework, I compared the CREP of the museum educators as a marker to indicate to what level they are applying CREP in the Museum's programs.

The first criterion of the North Central Regional Educational Laboratory (NCREL, 1995, rev. ed.) was

The curriculum content is inclusive, meaning it reflects the cultural, ethnic and gender diversity of society and the world.

The museum educators have developed their Mobile Museum programs specifically to target the ethnic population, and they are gender inclusive in all programs. Furthermore, government gender policy supports the Museum's assertion of gender equality in the implementation of programs.

The second criterion of the North Central Regional Educational Laboratory (NCREL, 1995, rev. ed.) was

Instructional practices are built on the students' prior knowledge, culture and language.

The findings of this research indicate that indigenous languages were used in all the museum educators' instructional practices. I regularly observed that they spoke both in English and in their indigenous language. The museum educators went back and forth fluently between the two languages in order for all students to understand the content of the program. The instruction practices also included forms of cultural practices that the students have grown up with such as singing, dancing, and drama/role play.

The third criterion of the North Central Regional Educational Laboratory (NCREL, 1995, rev. ed.) was

Classroom and assessment practices are built on the students' prior knowledge, culture and language.

The findings of this research indicate that there was only one assessment tool in all three programs. A written test was administered to students as an assessment tool to test their knowledge of the information taught during the Malaria Prevention program. The quiz was presented on a blackboard, and students copied the questions into their notebooks. Many students performed poorly on this test, and when I reviewed the tests, I saw that many students had problems transferring the questions from the blackboard to their notebooks. There were also spelling and grammatical errors throughout their answers. I realized that the written test scores may not have truly reflected any given student's knowledge of what was taught, because I observed that these same students answered the same questions correctly during oral questioning in the course of the program. There could potentially be two reasons for this outcome: (1) the students may not be familiar with the format of the test; and/or (2) students from an oral culture learn orally. If the quiz had been administered orally instead of in a written format, there might have been higher student achievement. These findings

indicate that the museum educators had failed to implement at least one aspect of CREP in their classroom assessment practices.

The fourth criterion of the North Central Regional Educational Laboratory (NCREL, 1995, rev. ed.) was

School wide beliefs and practices foster understanding and respect for cultural diversity, and celebrate the contributions of diverse peoples.

This research indicates that the HIV/AIDS Prevention and Malaria Prevention programs fostered understanding and respect for cultural diversity by incorporating afternoon community programs. The significance of the pre-arrangement's trip was to provide adequate notice and time for schools and community members to prepare cultural presentations related to the theme of the program. These programs provided an opportunity for district staff, school staff, students and community members to come together in a celebratory manner and a showcase for the community's diverse cultural talents.

The fifth criterion of the North Central Regional Educational Laboratory (NCREL, 1995, rev. ed.) was

School programs and instructional practices draw from and integrate community and family language and culture, and help families and communities to support the students' academic success.

The classroom and community programs integrated community, language and culture both in their content and implementation. Another important aspect of the programs was that they seemed to encourage relationships between homes and schools. These programs provided students opportunities to participate in the afternoon community program and to perform for their families. Teachers supported students' preparation of these expressive arts

presentations, and bringing home and school together in this way will contribute to cultural preservation in the community.

The findings of this study confirm that Museum does preserve expressive arts cultural heritage. Furthermore, the museum educator's inclusive framework for museological practice provides opportunities for collaborative cultural participation that have a positive outcome for all stakeholders.

5.2.2   Research Question Two

How do particular groups and/or individuals receive these programs?

The findings from research question one indicate that groups and individuals respond positively to the Museum's Mobile Museum outreach programs. The key to this success is linked with the museum educators' unique approach to relationships. The following table illustrates a framework for the communication processes that occur between the Museum and stakeholders. The museum educators are committed to creating communicative, collaborative, and sustainable relationships with all stakeholders. They realized this commitment by implementing both a top down and bottom up approach to development, which included communicating and collaborating through a fluid conduit of interrelated goals and objectives.

Museum Relationships

United Nations Education Scientific and Cultural Organization (UNESCO)

International Council of Museums (ICOM)

⇑ ⇓

Malawi National Growth and Development Strategy (MGDS)

⇑ ⇓

Ministry of Tourism, Wildlife and Culture, Ministry of Health, Ministry of Education

MUSEUM

MOBILE MUSEUM PROGRAMS:

HIV/AIDS Prevention

Malaria Prevention

District Level Organizations: Education, Teacher Colleges, Hospitals

⇑ ⇓

Schools

⇑ ⇓

Communities

Figure 5.1 Museum Relationships

The literature review indicates that in order for the museum to move away from the once 'grand narratives' (Shelton, 2006, p. 187), toward humanitarian values, community collaboration is essential (Crooke, 2006: Weil, 2002). Crooke states, "Community collaboration has been a means to reach new audiences, build trust and re-establish the role of museums in contemporary society" (Crooke, 2006, p. 183). Additionally, the new museology (Vergo, 1989; Kreps, 2003; Maynard, 1985; Davis, 1999) and CREP (Gay, 2010) both emphasize the importance of community engagement.

The data of this study supports the conclusion that the Museum programs were received in a positive manner. District level staffs, health personal, principals and teachers were supportive of the Museums programs, as was evident from their support and cooperation in organizing space and staff time, in communicating with staff, students, parent advisory committees, and community members and in allocating class time for the programs. I observed that the schools regarded the museum's visits as special events that would benefit the teachers, students, and community members. The reception the museum educators received from all stakeholders was warm, and welcoming. The students appeared animated during the classroom programs, and engaged enthusiastically in the program activities. Their enthusiasm for the afternoon community programs was equally evident in the high attendance rates (three to five hundred people regularly showed up for these presentations) and in community participation and engagement in cultural practices such as singing, dancing and drama/role play.

The findings of this study indicate that the positive reception of the programs derived from three key components. First, the programs addressed contemporary issues that were relevant to the community. Second, the integration of indigenous language and cultural

practices within the programs fostered a sense of community belonging. Third, incorporating community participation supported unity between the Museum, school and community. The data of this study affirms that the museum educator's goal of encouraging unity between groups and individuals contributed towards cross-cultural understanding, and resulted in a positive reception and response from all stakeholders involved.

5.2.3   Research Question Three

As a result of attending the Cultural Expression & Promotion in Primary Schools program how has the teacher's willingness to teach the Expressive Arts subjects been affected?

The museum educators' sought through this program to produce three results. The programs were expected to: (1) promote the government's development goals by offering their students alternative economic opportunities; (2) help preserve their cultural heritage; and (3) encourage teachers to implement the expressive arts subjects in their classrooms. The findings from research question three indicate that teachers as a result of attending the Cultural Expression & Promotion in Primary Schools program would be more willing to teach the expressive arts.

The responses to Question 1, How would you rate the Cultural Expression & Promotion in Primary Schools program, were scattered across the board, while responses to questions 2-3 indicated consistent positive responses to the program. Though this disparity could mean that teachers did not fully understood the question, or that I might have explained it better, it is encouraging that the teachers were generally pleased with the program, learned new information, and were more encouraged to teach the expressive arts subjects as a result of it. In light of the positive reception, the questionnaire may have provided valuable information about how this program might be extended and improved. Teacher input indicates that they

felt they would benefit from specific professional development in expressive arts in the areas of arts-based curricula, training in teaching the expressive arts, and greater access to resource people and materials.

A cross-comparison analysis of the three programs indicated one further disparity in method of presentation. Five CREP were included in the HIV/AIDS Prevention and Malaria Prevention programs, and only one of the five identified CREP was used in the Cultural Expression & Promotion in Primary Schools program. The latter program, which was taught to adults in a traditional lecture format, with participants speaking at the front of a classroom, followed a question and answer session. The paucity of CREP seems to correlate with lower audience satisfaction, and the responses to question five indicate that the teacher's would like to extend this program to include a 'hands-on' experience in the expressive arts which would enhance their knowledge in this subject. The finding supports indicates Dewey's notion, in the literature review, of the importance of 'experience' to professional development. The lecture format of the program might potentially be extended to include CREP and hands-on lessons in the expressive arts, a notion I will be expanding on in the recommendations section of this chapter.

5.3   Summary

I have addressed above each of the three research questions of this study individually. The findings of question 1 showed that the Museum's programs contribute to preserving expressive arts cultural heritage in several ways, and the findings from research question 2 indicate that the programs have received a positive response with all stakeholders. The key to this success is the use made by the museum educators of links between the targeted local rural communities, district, national, and international institutions. The findings of research

question 3 indicate that teachers who experienced the Cultural Expression & Promotion in Primary Schools program were more willing to consider teaching the expressive arts subjects and supporting their inclusion as a regular part of curricula.

5.4   Implications of Practice

The underpinnings of museum studies and the museum sector today rest on the principles of social responsibility, equality, and democracy (Crooke, 2006). A key area of concern for cultural heritage workers and museum educators is creating opportunities for diverse communities to access and be included as influences in the representation of their own people. In this way the process of collaboration creates "new circuits of power" (Crooke, 2006, p. 172), and sustainable relations can develop as a consequence. Today, when museums may be accountable to a diversity of communities for support and funding, it is extremely important for museum practitioners to balance diverse aspirations. Having successful case studies to draw from when creating community development policy could be of great value. The example of how the Museum's programs are driven by global awareness, research, and local based issues and needs is an excellent illustration of how a cultural heritage organization can accomplish progress in asserting the guiding principles of social responsibility, equality, and democracy. The manner in which the museum educators communicated with all stakeholders represents a positive example of how to prioritize issues based on the impact on their society. Through this process, there is a realization of school and education as agents of social and cultural change through culturally responsive educational programming. This study identified several links between museum education programs and CREP. Individuals interested in museum education, cultural heritage preservation, policy,

and museum audiences will find the evidence and linkages between museum education and culturally responsive education practices very useful.

Furthermore, the findings of this study have far-reaching implications for changing government's perceptions of cultural heritage preservation of indigenous traditions and practices by implementing official policy.

For museum educators, this study offers insight into inter-relational processes that are more likely to positively connect and contribute to cross-cultural understandings. It will also give the museum educator a sample of strategies to draw from when developing and implementing CREP in programming. In particular, this study suggests CREP can facilitate the promotion of the expressive arts, and contribute towards cultural heritage preservation. Research questions 1, 2, and 3 demonstrated these phenomena. In these three research questions, using different methodologies of museum education and culturally responsive education practices helped to identify significant indicators of museum program achievement.

The study will also be useful to persons interested in international community development and policy development. Many researchers have indicated that top-down approaches to community development do not contribute positively to solving local issues (Easterly, 2006; Kreps, 2003; Sandell, 2002). There is also research criticizing exclusively bottom-up approaches to community development (Easterly, 2006). These studies, in most cases, look at poverty issues associated with underdeveloped countries. This study indicates that articulating global development goals at national and local levels, with local community collaboration will improve program outcomes.

It is usual today for museum workers to combine the role of the educator with that of the public programmer. Many a public curator's professional energy is directed almost exclusively towards the implementation of public programs, and vital education programs continue to be administered by volunteer docents, teaching in a traditional Western pedagogical manner. Rebalancing the available resources of time, funding and staff between education and public programs is needed. Study of the sample museum here has shown the value added by a museum that decided to allocate a greater than usual proportion of its resources to museum education programs. The delivery of those programs was judged successful, by the findings of participant interviews, observations of program participants and the teacher's responses to the post-program questionnaire responses. These findings may provide a greater insight in the education programs and could potentially contribute towards future program planning. As the literature indicates, museum education has taken a back seat to curatorship in the modern museum (Hein, S., 2000). A shift in attitude and institutional politics and policies would provide a more equal distribution of funding and allocation of staff, and contribute greatly to the possibility of developing new, community-based programs.

The most remarkable result of the study is how it indicates that it is indeed possible for museum educators to contribute to the development of progressive, democratic solutions to important social issues, while also contributing to the preservation of traditional culture.

5.5   Recommendations for Further Research

The purpose of this study was to examine the culturally responsive education practices (CREP) of the museum educators at the Museum in Malawi, and specifically, to investigate the impact of the Mobile Museum outreach programs, HIV/AIDS Prevention,

Malaria Prevention and the Cultural Expression and Promotion in Primary Schools programs toward preserving expressive arts cultural heritage. A second purpose was to discover how well particular groups and/or individuals responded to these programs. The goal of this research study is to weave together the Western and African museum education perspectives, identifying CREP in order to develop a set of CREP guidelines and commitments for museum educators to draw upon.

The findings, though significant, have some limitations. One is that the study only investigated a small number of the Mobile Museum programs. For example, I was only able to observe the Cultural Expression and Promotion in Primary Schools program administered on one occasion, because the Teacher's College cancelled the program at the last minute. This reduced the sample of questionnaires available for a cross-triangulation analysis. Although forty questionnaires fulfilled the requirements of this study, a broader cross-section might have had implication for the conclusions of this study.

In the first two research questions, I examined the role of the Museum in preserving expressive arts cultural heritage and wondered how particular groups and or individuals received these programs. I found that the Museum positively contributes to the preservation of expressive arts cultural heritage by introducing CREP to students and community members. I also found that CREP employed by the museum educators meaningfully engaged students during program implementation. As well, the museum educator's personal engagement with cultural practices contributed to building positive relationships with school personnel, students, and community members. It seemed, furthermore, that some Western pedagogical practices used for giving a standard quiz to students in the Malaria Prevention program had a negative impact on student achievement. Possibly, the problem was that the

method used to test student's knowledge of the program's content was not a culturally responsive education method which would have supported student achievement.

I also found that the teachers who participated in the Cultural Expression and Promotion in Primary Schools program could benefit from further professional development in the expressive arts. Further training in an expressive arts workshop for teachers using CREP to prepare them for the Cultural Expression and Promotion in Primary Schools program could provide an opportunity for someone to carry out a useful research study along these lines. A study to explore the correlation between CREP and teacher's implementation of the expressive arts subjects in their classrooms might contribute insight that would add to the results of this research study. Such a study would be best to use a variety of data collection methods. Qualitative analysis might be used to follow up on the supposed relationships between the expressive arts workshops and the incorporation of CREP in teachers' professional development and future teaching activity. Qualitative studies could be employed to chart specific illustrations of relationships among variables. A study in this format could go beyond merely discovering what effect CREP has on teachers, and could lead towards identifying how exactly this program contributed towards teachers feeling more equipped to implement the expressive arts subjects in their classrooms. This could include case studies or interviews with teachers involved in teaching the expressive arts. Future research into this subject should also include teacher interviews that are more detailed, plus observations of teachers implementing the expressive arts subjects in their classrooms.

Another avenue of research could be to institute a multiple-case study which investigates other museums that are practicing what I term 'relational museology' through implementing CREP in community-based programming. Relational museology considers the

multi-layered complex relationships that exist between international organizations, national museum organizations, district organizations, museum staff, community organizations, and individuals. In this particular area, there is little empirical research on best practices for museum professionals in developing relationships, including creating sustainable relationships based on respect, trust, collaboration and mutual exchange. Extending this study to include other examples of museum professionals who combine these activities would provide museum professionals with useful information. This type of research could also be useful for studying successful museum and community relationships. The researchers could study successful museum/community relationships that create structures allowing researchers to report the processes involved.

This study has shown that it is not enough simply to assume that museum education is serving its purpose by implementing programs within the constructs of the museum. It has shown that museum education can expand to include socially responsible mandates, contemporary issues and community-based outreach programs. The two factors that has shown to have a strong positive effect on the Museum's education methods were its commitment of communicating and collaborating at local, national and international, levels, and the use of CREP in school and community programs. CREP has been the strongest indicator of the Mobile Museum's success in improving community programming. This is not to say that simply including these two factors will ensure success, as there are many other factors that impact programming needing consideration. However, the data indicates that CREP provide bridges to connect to communities.

5.6   Conclusions

While there have been studies which address culturally responsive teacher practices (Cooper, 2010; Greer, Mukhopadhyay, Powell, Nelson-Barber, 2009; Lund, Tannehill, 2005; Villegas, Lucas, 2002) and studies about museums in relation to community (Abt, 2006; Bennett, 2006; Crooke, 2006; Fyfe, 2006; Hein, 2006; Hooper-Greenhill, 2007; Janes, 2007; Kreps, 2003; MacDonald, 2006; Lord, 2007; Shelton, 2006), there is little empirical research on museum educators who implement culturally responsive museum education practices. The findings of this study expand upon the work of previous researchers in the area of new museology that included the commitments of socially responsible museum education, community development, and culturally responsive education practices.

This investigation revealed that these African museum educators who incorporated socially responsible museum education programming supported people and communities with contemporary issues that affect their human, social, cultural and economic development. Furthermore, the museum educator's culturally responsive education practices in community-based programming were characterized by understanding and respect for cultural diversity, by an acknowledgement of other ways of knowing, by the inclusion of cultural content and by active participation in cultural celebrations with students, families and their communities.

The findings can be framed into a set of guidelines and commitments for museum educators who are interested in "active cultural preservation" (Clavier, 2002) from a participatory perspective, and would like to incorporate CREP into their programs. The following framework identifies five culturally responsive museum education practices (CRMEP) that I think find support in the information that I have derived from this research study. It is my hope that the CRMEP will be a valuable resource to my colleagues.

Culturally Responsive Museum Education Practices (CRMEP) includes

1. Inter-relational communication and collaboration with all stakeholders.
2. Understanding and respecting cultural diversity.
3. Acknowledging other ways of knowing.
4. Inclusive culturally responsive education practices in program content.
5. Preserving expressive arts cultural heritage through active participation.

In calling for CRMEP, we must always consider when creating community based cultural programming that the cultural practices that we reinforce are based upon the principles of human equality and dignity. As Gilbert cautioned, ``we must tread carefully`` when approaching cultural traditions that are undemocratic. The challenge is how ``to reconcile our respect and need for diversity with the needs of universal human rights and cultural democracy`` (Kreps, 2003, p. 160).

The notion of critical museology provides the framework for addressing such concerns as they arise in the face of cultural transformation in time and place. Therefore, critical analysis promotes cross-cultural understanding through new ways of knowing, which may possibly resolve tensions of this kind. The aim is to continually challenge museological practices, and encourage active participation with all peoples in order to foster a broader understanding of the importance of actively preserving cultural heritage. Approaching museum education from a CRMEP trajectory provides the opportunity for museum professionals to connect with cultural communities of the world. As Wade Davis so eloquently states, "Together the myriad of cultures makes up an intellectual and spiritual web of life that envelopes the planet" (Davis, 2009, p. 2). CRMEP is an important step towards connecting to cultures and creating cross-cultural understanding.

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Appendices

Appendix A   Data Collection Protocols, Dates

Ethics Process and Participant Protocols

Ethics – The proposal for this study was developed from January-May, 2010 and was approved by my advisor and committee. I completed the Introductory Tutorial for the Tri-council Policy Statement. Ethical Conduct for Research Involving Humans Ethical Conduct for Research Involving Humans on September 9, 2010, and received ethics approval from the Behavioural Ethics Board on November 8, 2010.

Participant Invitation – Once receiving approval from the Behavioural Ethics Board I sent an email invitation to the potential research participants. Upon receiving reply of interest I flew to Malawi Africa to discuss the research study in person and answer all of their questions.

Participant Consent – I met with the potential participants of this study on November 11, 2010. I explained the research study and answered all of their questions. I received oral consent and the written consent form was signed at a later date.

Dates of Research Study - I conducted my research study from November 18 to December 5, 2010.

Appendix B Field Notes

OBSERVATION

Body Parts   SUBJECTIVE

Abdomen   - When children are
9:23 Head → Prombosis   having difficulty
      Therox → 2 wings   understanding, Gordon
                                    reverts to indiginous
                                    language.
                                    - Children stand up +
                                    repeat mosquito body
                                    parts.
9:25   - Refers to Malaria poster
                                    - Draws mosquito
                                    probosis

You must know your
enemy if you are
going to fight it.
9:32 Life Cycle
      Ozxueu- First Stage   - Student answers it
   1. Egg - 100-300 each   lays eggs.
      mosquito
   2. Larva - 7-10 days -   - Inquires into students
      "wriggles in water"   knowledge of the word
                                    Larva.
                                    - Defines what Larva
                                    is through action
                                    of physically wriggling

Appendix C Questionnaire

Museums of Malawi

The Cultural Expression & Promotion in Schools in Malawi
Program
Evaluation Form

1. How would you rate the Cultural Expression & Promotion
in Schools in Malawi Program from one to ten?

1	2	3	4	5	6	7	8	9	10
poor		fair		good					excellent

2. Did you learn new information in today's program?

Yes   No

3. Did this program enhance your professional development in
the Expressive Arts subjects?

Yes   No

4. Are you more willing to teach the Expressive Arts subjects as
a result of the program?

Yes   No

5. What further professional development opportunities would
support your future implementation of the Expressive Arts
subjects?