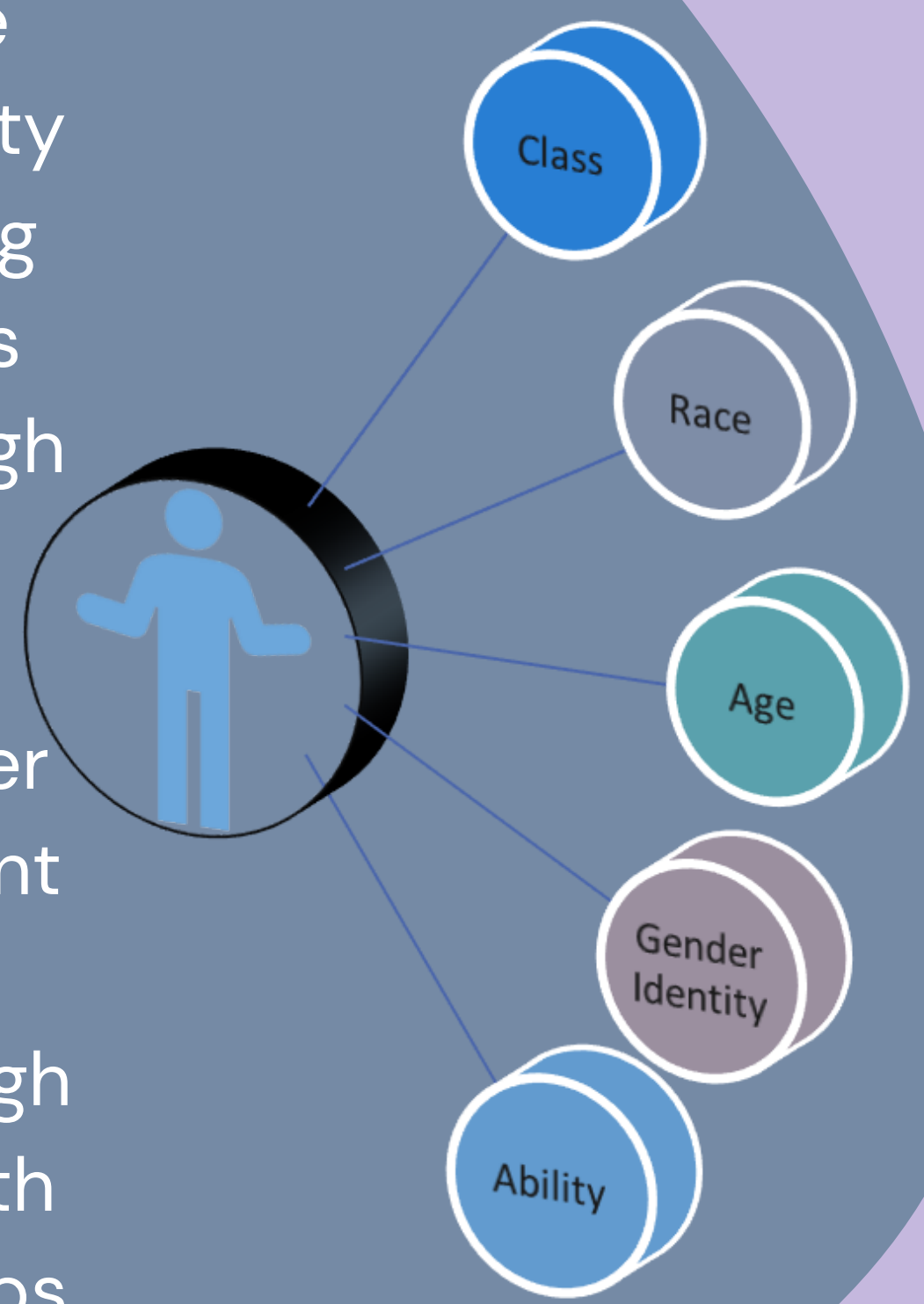


This research poses the belief that intersectionality is essential to addressing identity-based concerns within the museum through the deconstruction and analysis of curatorial practices & internal power relations as a starting point to contribute to an institutional healing through mending relationships with previously excluded groups and individuals..



## What Is Intersectionality?

Intersectionality is posed as a way of understanding the complexity in the world, individuals and in human experiences[1] and allows us to make connections between social categorisations and how these create differing power dynamics.

At its core is concerned with the ways in which multiple factors of our identities (i.e. – race, gender, ethnicity, sexual orientation, class, etc) overlap and mutually shape one another to create varying degrees of privilege and oppression [2]

## Why The Museum?

In recent years, perceptions of the museum's purpose and function have become highly debated. Museums are expected to function as 'living spaces of conflict, through and in which groups and people question power, ownership, voice, absence, and silence'[3] Simultaneously, issues of inclusion, identity and representation have become central to discussions of inequality within both our socio-political landscape and the museum.

It can be argued that it is the obligation of institutions to develop conscious practices that recognize structural disparities both external and internal to the museum.

## Key Research Questions

- How can museums produce inclusive exhibitions which acknowledge a comprehensive range of histories and perspectives using collaborative and community-based approaches?
- In what ways have the use of collaborative and community-based approaches in curatorial practice impacted representational practices?
- How do power structures in the museum identified by intersectionality contribute to curatorial and organizational issues of exclusion and marginalization?



Geneva Beckford  @genevalavern\_phd

# INTERSECTIONALITY: TOWARD A CONSCIOUS CURATORIAL PRAXIS

## Contribution To Field

- Intersectionality used as a form of institutional critique
- Address long-standing debates in the curatorial field regarding inclusion and representation through the construction of a practical framework using intersectionality to facilitate conscious and collaborative curatorial practice

## Methodology

### Case Studies:

- A comparative and multiple-case study design is used to evaluate curatorial methods in national vs community museums – focusing heavily on the construction of identity.
- This allows an evaluation of the practical and theoretical approaches to curating while examining institutional infrastructure and the way in which the power dynamics within them contribute to varying degrees of exclusion and marginalization.

### Proposed Ethnographic & Qualitative Methods:

- Direct Observation
- Open-ended interviews
- Archival research

Makes use of a qualitative approach due to their effectiveness when studying 'intangible factors'[4] which may be inclusive of '...social norms, socio economic status, gender roles, ethnicity, and religion[5]'

In addition to this qualitative methods are useful in 'evaluating the nuances of many of the social phenomena important to an analysis of gender relations that cannot easily be quantified by numerical statistics or values[6]'

Ethnography is a well-established research approach that is frequently thought of as qualitative in style [7] Ethnography's emphasis on learning about individuals and investigating lived experiences [8] is particularly useful due to the project's intersectional deconstruction of identity as well as its examination of lived experiences within communities.

The intended outcome is the development of a curatorial framework rooted in intersectionality to advocate for inclusive practices – centering collaborative and community models of working within existing museums infrastructures