

TABLE 4.2 – Curatorial Practices by Museum Type
 Excerpt from *Exhibitions for Social Justice* by Elena Gonzales, Routledge 2019.

	Congregant Space	Cosmopolitan Canopy	Dialogic Museum	First Voice	Contact Zone	Decolonizing Museum
Alternative Labeling: <i>The museum uses the label to incorporate more and different voices into the exhibition.</i>	Good fit	Good fit	Excellent fit! Creates dialogue within the exhibition.	This can be a rich way for diverse points of view on a shared cultural referent to emerge.	Diverse points of view will emerge, but more conflict will arise with crowd-sourced labeling.	Excellent fit.
Crowd-sourced Labeling: <i>Visitors propose content for labels. Staff makes decisions as to how to use it.</i>	This sets a low bar for participation, and is therefore a good entry point into blending voices.	This sets a low bar for participation, and is therefore a good entry point into blending voices.	Excellent fit! Creates dialogue within the exhibition.	This can be a rich way for diverse points of view on a shared cultural referent to emerge. It's also a nice way to share a cultural tradition as a community. (Ex. community <i>ofrenda</i> for Day of the Dead at the NMMA)	This will be a rich opportunity for conflict to arise and democratic debate to take shape.	Good fit for building new voices into the museum and demonstrating to visitors that the museum is changing / has changed.

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Thick Description: <i>Whether in labels or elsewhere, thick description allows multiple points of view and entry into a topic. This can make content more inclusive and welcoming.</i>	Know your audience’s preferences for quantity of text.	Know your audience’s preferences for quantity of text.	Good fit! Multiple points of view in labels can create a dialogic narrative.	Know your audience’s preferences for quantity of text. Specificity of vocabulary will also be important. Where is the pitch that speaks to the community? What words are coded?	Know your audience’s preferences for quantity of text. This tool can be paired with questioning to spur debate or conversation.	Know your audience’s preferences for quantity of text. In this setting, it also allows for the essential naming of perpetrators and details of colonialism that short labels might hamper.
Indigenous Museology, Empowering Vocabularies: <i>Indigenous ways of working in the museum, in texts and beyond, are inclusive, welcoming, protective, and empowering to source communities and underrepresented groups.</i>	This will depend on what kind of museum the space is, but it could work well here.	This will depend on what kind of museum the space is, but it could work well here.	Excellent fit! This tool will invite visitors who might otherwise feel marginalized into the dialogue in the gallery.	Crucially important. What colors, presentation techniques, storage / collections care, and other environmental details and ways of communicating are native to your community?	Excellent fit – “contact” opportunities are all over the museum (collections management, curatorial, etc.).	Excellent fit – the best way to counter colonial museologies might be with <i>appropriate</i> use of indigenous ones. Consider first voice curators.

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Steering Committee: <i>Staff and external advisors determine goals and potentially methods and content together.</i>	Could be a good fit – great structure for fostering mutual respect	Could be a good fit – great structure for fostering mutual respect	Good fit – stakeholders co-create. Doesn't necessarily produce a dialogic exhibition.	Good fit	Good fit, but be cautious to ensure that there is a level playing field for committee members. Balance power.	Good fit for a multivocal presentation.
Sharing the Museum Effect: <i>Exhibiting an object in a museum can change the way visitors see it, and the people who produced or used it.</i>	This will depend on what kind of museum the space is, but it could work well here.	This will depend on what kind of museum the space is, but it could work well here.	Excellent fit! Shining the museum's light on non-traditional objects invites conversation.	Good fit! This will work particularly well for changing perceptions around folk art, popular art, craft, and other underprivileged cultural forms.	Good fit! Opportunities to use this tool will emerge in conversation.	Good fit! This can work particularly well for changing perceptions around folk art, popular art, craft, and other underprivileged cultural forms.

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Curated Community Voices: <i>In-house curators carefully select community members whose voices will be heard in limited ways.</i>	Could be useful	Could be useful	Doesn't go far enough to constitute dialogue.	Probably not applicable unless the stakeholders are not already represented by the museum's voice.	Probably too limited an approach	Could be a good fit, but possibly not enough of a partnership.
Community Co-Curator: <i>Community member or members work with staff to co-determine goals, content, and form of the exhibition.</i>	Good fit	Good fit	Good fit. Dialogue is present in the process, but not necessarily in the product.	May not be applicable, but could be a good way to involve specific artists, historians, or leaders of the community.	May not be a good fit because the co-curator may lack the autonomy that this model demands.	May not be a good fit because the co-curator may lack the autonomy that this model demands for the "community."

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Guest-Curated Elements: <i>Community member or members are invited to have autonomy over one or more elements within and exhibition otherwise curated by staff.</i>	Could work well in a round robin format where different groups / interests are represented throughout a single exhibition or over a schedule of several exhibitions.	Could work well in a round robin format where different groups / interests are represented throughout a single exhibition or over a schedule of several exhibitions.	Good fit. Dialogue is present in the process, but not necessarily in the product.	Could be a good way to involve specific artists, historians, or leaders of the source / local community.	Good fit – the protected autonomy of the guest-curated elements allows for disagreement.	Good fit - the protected autonomy of the guest-curated elements ensures the integrity of previously marginalized voices.
Community Curator: <i>The museum invites a member of the source community to act as curator.</i>	Could be a good fit.	Could be a good fit.	Good fit. Dialogue is present in the process, but not necessarily in the product.	Could be a fit, especially if the stakeholders are not already represented by the museum’s voice.	Good fit – the curatorial autonomy of the outsider helps balance the museum’s power.	Good fit – the curatorial autonomy of the outsider helps balance the museum’s power.

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Visitor Panel: <i>The museum seeks structured input in a focus-group like setting</i>	Good fit	Good fit	Good fit – creates a platform for exploring memory and meaning. Doesn't necessarily produce a dialogic exhibition.	Could be useful if the museum was interested in diversifying the audience.	Probably not a rich enough environment for disagreement, but possibly a fit.	Could be useful for seeking input from underrepresented groups.
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