

Edited by Haitham Eid and Melissa Forstrom



Museum Innovation

Building More Equitable, Relevant
and Impactful Museums



MUSEUM INNOVATION

Museum Innovation encourages museums to critically reflect upon current practices and adopt new approaches to their civic responsibilities. Arguing that museums have a moral duty to perform, the book shows how social innovation can make them more equitable, relevant and impactful institutions.

Including contributions from a diverse group of international scholars, practitioners and researchers, the book investigates the innovative approaches museums are taking to address contemporary social issues. The volume focuses on the concept of social innovation and individual chapters address a range of crucial issues, such as climate change; the COVID-19 pandemic; diversity and inclusion; the travel ban; and the repatriation of museum collections. Exploring the impact that organizational structures have on museums' aspirations to act as agents for social change, the book also unpacks how museums can establish sustainable relationships with minority communities. Proposing steps that museums can take to affirm their relevance as viable community partners, the book breaks down silos and connects ideas across different areas of museum work.

Museum Innovation explores the role of contemporary museums in society. It is essential reading for academics, students and practitioners working in the museum and heritage studies field. The book's interdisciplinary nature makes it also an interesting read for those working in business studies, digital humanities, visual culture, arts administration and political science fields.

Haitham Eid is Associate Professor and Director of the Master of Arts in Museum Studies Program, Southern University at New Orleans, USA.

Melissa Forstrom is an assistant professor at Purchase College, State University of New York, where she teaches museum studies, arts management and visual culture.

MUSEUM INNOVATION

Building More Equitable, Relevant
and Impactful Museums

Edited by Haitham Eid and Melissa Forstrom

First published 2021
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge
605 Third Avenue, New York, NY 10158

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2021 selection and editorial matter, Haitham Eid and Melissa Forstrom;
individual chapters, the contributors

The right of Haitham Eid and Melissa Forstrom to be identified as the authors of the editorial material, and of the authors for their individual chapters, has been asserted in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data

A catalog record has been requested for this book

ISBN: 978-0-367-48140-7 (hbk)

ISBN: 978-0-367-48139-1 (pbk)

ISBN: 978-1-003-03818-4 (ebk)

Typeset in Bembo
by Taylor & Francis Books



CONTENTS

<i>List of figures</i>	viii
<i>List of contributors</i>	xii
<i>Acknowledgements</i>	xviii
<i>Introduction</i>	xx
Haitham Eid and Melissa Forstrom	

PART I	
Innovation in museum collections, narratives and exhibitions	1
1 Youth and community engagement at the Amgueddfa Cymru – National Museum Wales <i>Jade Baurley and Sarah Younan</i>	3
2 Reflections on public art collections in Trinidad and Tobago <i>Daniela Fifi and Nimah Muwakil-Zakuri</i>	15
3 Innovation in interpretation: Museological responses to the travel ban <i>Melissa Forstrom</i>	27
4 The development of the exhibition of African art in American art museums: Strategy for engaging recent repatriation debate about the cultural property of Benin <i>Ndubuisi C. Ezeluomba</i>	40

5	Embodiment at the edge of the archive: Private audience and public experience <i>Seth Ellis</i>	55
6	Curating objects transculturally: An innovative exhibition trail at the Museum für Islamische Kunst Berlin <i>Sophia Vassilopoulou</i>	67
PART II		
	Innovation in digital	81
7	Sustainability, resilience and growth through digital innovation <i>Nik Honeysett</i>	83
8	A multiprong approach to digital content and accessibility at the Lubbock Lake Landmark <i>Megan Reel, Jessica Stepp and Eileen Johnson</i>	98
9	Innovation, data and social responsibility <i>Oonagh Murphy and Elena Villaespesa</i>	109
PART III		
	Innovation in diversity and inclusion practices	121
10	Interpreting LGBTQ histories at the British Museum <i>Stuart Frost</i>	123
11	Museums and cities as labs for collaborative action (Museum Co-Lab) <i>Amy Landau with Harold D. Morales</i>	136
12	Performances in museum spaces: Exploring the complexities of the human condition <i>Ilyanette Bernabel</i>	148
PART IV		
	Institution-wide innovation	157
13	Humanizing museum repatriation <i>Robert R. Janes</i>	159
14	The ontogeny of museums: What's your institution's future path? <i>Kathryn K. Matthew</i>	173

15	Crafting Chinese ethnic minority heritage: Innovation in the Chinese Ethnology Museum	197
	<i>Pan Luo, David Francis and Lisheng Zhang</i>	
16	How a pandemic upended “business as usual” for museum associations and how they are rising to the challenge	210
	<i>Eric Longo</i>	
17	Innovative museum responses to COVID-19: Serving and strengthening communities	220
	<i>Holly Harmon</i>	
	<i>Index</i>	235

FIGURES

1.1	A glass case housing a large shell was filled with a two-meter-long octopus created from plastic bags.	9
1.2	Freestanding pledge boards for audiences to leave comments and sign pledges.	10
1.3	Installation of plastic next to turtle taxidermy.	11
2.1	Michel-Jean Cazabon, <i>Point Cumana</i> , India Ink on Gesso Surface, 1850.	19
4.1	Map of Nigeria, showing Benin City.	41
4.2	Members of the 1897 punitive expedition posing among the looted Benin art objects.	42
4.3	An assemblage of objects included in the exhibition 'African Negro Art,' MoMA 1935. Amongst these objects are Benin art objects that include standing figures, relief plaques and ivory carvings.	44
5.1	Chenoa Deemal with a firestick.	58
5.2	Bianca Beetson with a photo of her grandmother.	61
6.1	Wall niche from a from a townhouse in Damascus, Syria, c. 15th-16th, Room 5, Museum für Islamische Kunst Berlin © Museum für Islamische Kunst, SMB-SPK/Marlene Kettner.	61
6.2	Mobile view of the digital intervention "not a prayer niche" © Museum für Islamische Kunst, SMB-SPK/Marlene Kettner.	61
7.1	Digital transformation should seek to build capabilities within staff, and across an institution and its audience.	84

7.2	Five levels of the Capability Maturity Model for organizational capacity building.	85
7.3	Tactics for the systematic improvement of people, process, measurement and technology.	86
7.4	The Matrix Map plotting vision or impact against financial sustainability.	87
7.5	The range of quantitative and qualitative metrics that can be applied to analyzing museum activities to improve their impact and sustainability.	87
7.6	The Dynamic Sustainability Platform, by Stimler (2020).	94
8.1	An updated version of the mural interactive used image recognition to provide more information about animals within the mural.	102
8.2	Senior Digital Literacy Course participants received printed course guides to use in conjunction with the hands-on approach of working through course objectives on an actual smart device. Several participants made additional notes on the printed materials.	104
9.1	Methods and tools to gather user data from digital platforms.	111
10.1	The Ain Sakhri Lovers in the <i>Desire, love, identity</i> exhibition at the British Museum during 2017. © Trustees of the British Museum.	127
10.2	One of the trail objects that formed part of the <i>Desire, love, identity</i> exhibition at the British Museum during 2017. © Trustees of the British Museum.	128
14.1	FAST plot of 100 Art Museums as defined by IMLS MDF. Note the clumping of points near the Social Scene apex of the triangular plot.	179
14.2	FAST plot of 100 randomized data. Note the general spreading of points to cover the entire triangular area.	180
14.3	Frequency histogram of distance from the center of the triangle to the individual points plotted within the triangular space for Art Museums. The hypothesis that this distribution is no different from the random data shown in Figure 14.2 has a probability of $P < 0.0001$. (X axis is distance from center of triangle; Y axis is frequency of occurrence.)	181
14.4	Frequency histogram of distance from the center of the triangle to the individual points plotted within the triangular space for the randomized data. (X axis is distance from center of triangle; Y axis is frequency of occurrence.)	181

- 14.5 FAST plot of 100 History Museums as defined by IMLS MDF. Note the array of points along the Social Scene/ Tourist Trade axis. Very few History Museums provide opportunities for revenue generation through membership services. 182
- 14.6 Frequency histogram of distance from the center of the triangle to the individual points plotted within the triangular space for History Museums. The hypothesis that this distribution is no different from the random data shown in Figure 14.2 has a probability of $P < 0.0001$. (X axis is distance from center of triangle; Y axis is frequency of occurrence.) 182
- 14.7 FAST plot of 100 Children's Museums as defined by IMLS MDF. Note the broad scattering of points with many pulled toward the Family Favorite apex. However, the bulk of the points are in the right half of the triangular plot. 183
- 14.8 Frequency histogram of distance from the center of the triangle to the individual points plotted within the triangular space for Children's Museums. The hypothesis that this distribution is no different from the random data shown in Figure 2 has a probability of $P < 0.01$. (X axis is distance from center of triangle; Y axis is frequency of occurrence.) 183
- 14.9 A triangular plot, with three apices—Family Favorite, Social Scene, and Tourist Trade—enclosing a scattering of points with most points clustering in the center. Some points are arrayed along the plot's margin between Tourist Trade to Social Scene and fewer points are arrayed along the plot's margin between Family Favorite to Social Scene. The upper quartile (open circles) does not show any statistically meaningful difference from those in the lower three quartiles. 184
- 14.10 Frequency histogram of distance from the Family Favorite apex of the triangle to the individual points plotted within the triangular space for Children's Museums. The institutions in the top quartile in revenue are light grey. Those in the bottom 75% are dark grey. (X axis is distance from the Family Favorite apex on the triangle; Y axis is frequency of occurrence.) 184
- 14.11 FAST plot of 100 Children's Museums as defined by IMLS MDF. Bottom quartile in terms of revenue is printed as open circles. Top 75% are printed dark grey. 185

14.12	Frequency histogram of distance from the Family Favorite apex of the triangle to the individual points plotted within the triangular space for Children's Museums. The institutions in the bottom quartile in revenue are printed light grey. Those in the top 75% are printed in dark grey. The histograms shown in Figures 14.10 and 14.12 are not significantly different (Kolmogorov-Smirnov Nonparametric Test $P < 0.861$. (X axis is distance from Family Favorite apex; Y axis is frequency of occurrence.)	185
14.13	FAST plot of the Science Museum A through time from 1998 to 2016.	186
14.14	FAST plot of Children's Museum B through time from 1998 to 2016.	187
15.1	"The colour of time" exhibit in which three costumes are displayed associated with ancestral memory rising out of a dyeing pool.	201
15.2	"Hundred Bird" Jacket in the Time section of <i>Tradition@Present</i> . The patterns and feathered motif refer to the role of the sacred Jiyu bird and Mother Butterfly in Miao creation epics.	203

CONTRIBUTORS

Jade Baurley Jade Baurley is a PhD student studying at Cardiff University. Her research revolves about the benefits of creative heritage engagement and its impacts on marginalized groups such as young people. She is also interested in the role of museums in encouraging global citizenship and community action. Jade Baurley was a youth forum member at the time of the No Môr Plastic intervention and wrote most of this chapter, informed by her expertise of lived experience.

Ilyanette Bernabel Ilyanette Bernabel, a New York native and self-proclaimed DominiRican (Dominican and Puerto Rican), is a poet, actress, director and Curatorial Assistant at Longue Vue House and Gardens. A graduate from Dutchess Community College, SUNY, Purchase College, and Southern University at New Orleans with a passion for healing through artistic expression and building the best diversity and inclusion practices for non-profit organizations. Today, she is pursuing her acting career in theatre, voiceover, film, television and commercial. In addition, working full-time as a devoted mother and non-profit leader in museums, artistic and cultural institutions.

Haitham Eid Dr. Haitham Eid is Associate Professor and Director of the Master of Arts in Museum Studies Program, Southern University at New Orleans, USA. He is the author of the award-winning book *Museum Innovation and Social Entrepreneurship: A New Model for a Challenging Era* (Routledge Research in Museum Studies, 2019), which is considered the first and only monograph in the museum studies literature that exclusively deals with the issue of museum innovation. Dr. Eid is the founder of the Museum Innovation Model (MIM), a framework that helps museums innovate by utilizing open innovation, social enterprise and social innovation paradigms.

Seth Ellis Seth Ellis is senior lecturer in interactive media program at the Queensland College of Art, Griffith University, where he is program director of the Master of Interactive Media program. He is a narrative artist and interface designer; he has worked with libraries, museums and galleries on their collections and exhibitions, most recently the Museum of Brisbane and the State Library of Queensland, and his own projects have shown in galleries, streets, symposia and festivals throughout the US, Europe and Australia. He is currently completing his PhD studies at Griffith University.

Ndubuisi Ezeluomba Dr. Ndubuisi C. Ezeluomba is the Francois Billion Richardson Curator of African art at the New Orleans Museum of Art. He holds a doctorate in Art History from the University of Florida, Gainesville and specializes in the visual cultures of shrines, Benin art, and has contributed to articles and book chapters on these topics. Having participated in various exhibitions, he also writes about museums and the politics of acquisition.

Daniela Fifi Dr. Daniela Fifi is the Chief Curator at The National Art Gallery of the Bahamas. She earned her doctorate in Art and Art Education at Teachers College, Columbia University and holds a Master of Arts in Art Gallery and Museum Studies from the University of Manchester, UK. Daniela has won several fellowships including the Museum Education Fellowship at the Whitney Museum of American Art. She has lectured art education and world art history at The City College of New York and New Jersey City University. She is currently the Managing Editor of *Small Axe Visualities* (Duke University Press).

Melissa Forstrom Dr. Melissa Forstrom is an assistant professor at Purchase College – State University of New York, where she teaches museum studies, arts management and visual culture. She authored “Museum Maps and the Edge” (*Media Fields*, 2019) and has been an invited lecturer at the University of Leicester, the University of Oslo, and Humboldt University (Berlin) among others. Having presented her research at conferences in the United States, Germany, the United Kingdom, Singapore and Russia, Melissa has also been invited to speak at numerous art institutions including Darat al Funun (Amman), Detroit Institute of the Arts, and Museum of Fine Arts – Boston. Currently, she researches and writes about Islamic art exhibitions, museums and migration, and contemporaneity.

David Francis Dr. David Francis is a researcher and practitioner who specializes in exploring the relationship between museums and narrative. He holds a PhD from the Institute of Archaeology at UCL where his thesis focuses on how models of narrative from literature, film and architecture can be applied to structuring exhibitions. He is currently a research associate at UCL on the AHRC-Newton-funded project *Craft China: (Re)making ethnic heritage in China's creative economy*, where he is part of a research team exploring ways of creating new narratives around “otherness” and “we-ness” in ethnological museums in China.

Stuart Frost Stuart Frost has been Head of Interpretation and Volunteers at the British Museum, London since 2009. Prior to commencing his current role, he spent eight years with the Interpretation Team at the Victoria & Albert Museum, London. He was part of the Concept Team at the V&A that led the development of Medieval and Renaissance Europe 300–1600 galleries, which opened in 2009. He is the author of numerous articles related to exhibitions and museum interpretation. At the British Museum he recently co-curated *Desire, love, identity: exploring LGBTQ histories* exhibition (2017–2019), and *Collecting histories: Solomon Islands* (2019).

Holly Harmon Holly Harmon received her MA in Art History from Syracuse University in 2010. She is a museum education and interpretation professional with twelve years' experience at institutions including the New Museum, Brooklyn Museum, Detroit Institute of Arts, Hirshhorn Museum and Sculpture Garden, and National Museum of Women in the Arts. Throughout her career, she has served as a vocal visitor advocate with expertise in exhibition planning, interpretive material development, evaluation, docent training, and accessibility coordination.

Nik Honeysett Nik Honeysett is CEO of BPOC, a San Diego-based, non-profit consultancy that provides technology support and development services, and business and digital strategy for the cultural sector. Previously, he was Head of Administration for the Getty Museum. He is a former board member of the American Alliance of Museums and Museum Computer Network, and current board member of Guru, a mobile experience start-up supporting the cultural, attraction and sports sectors and the Institute for Learning Innovation. He is a frequent speaker on issues of organizational and digital strategy.

Robert R. Janes Dr. Robert R. Janes is a Visiting Research Fellow in Museum Studies at the University of Leicester and the founder of the Coalition of Museums for Climate Justice. He was the CEO of the Glenbow Museum (Canada) and the founding Director of the Prince of Wales Northern Heritage Centre (Canada). Janes has devoted his career to championing museums as important social institutions capable of making a difference in the lives of individuals and their communities. His museum publications have been translated into ten languages and his latest book is *Museum Activism* (with Richard Sandell, Routledge, 2019). He lives in Canmore, Alberta, Canada.

Eileen Johnson Dr. Johnson, working at the Landmark since 1972, has developed and implemented the interdisciplinary research program and public programs associated with the Landmark. She has published widely on the research and interpretation of the site, received grants for research and public programs, and given public talks across the region on the Landmark's research and public programs. She is active in various museum and research-discipline professional organizations, has received over 140 grants and has over 170 peer-reviewed publications.

Amy Landau Dr. Amy S. Landau is Director of Education and Interpretation at the Fowler Museum at UCLA, where she oversees programs, educational initiatives, and gallery interpretation, and co-leads the initiative “Engaging Lived Religion in the 21st Century Museum.” Landau previously served as Director of Curatorial Affairs and Curator of Islamic and South & Southeast Asian Art at the Walters Art Museum, where she curated exhibitions on Islamic and Asian art and oversaw the reinstallation of the art of India, Nepal, and Tibet and Buddhist Art of East and Southeast Asia at the Walters (2009–2018). Landau engages representations of religion and spirituality in museums and anti-colonial practices in her work. She was a Fellow at the Center for Curatorial Leadership in 2017.

Eric Longo Eric Longo serves as Executive Director of MCN (Museum Computer Network). Founded in 1967, MCN offers a space for museum professionals at the intersection of technology and culture, to connect, share effective practices, and advance the thinking around emerging technologies in museums. Trained as a lawyer, Eric held various roles in media, publishing and advertising. He started working in the museum sector in 2001 and has taught in the museum studies programs at Johns Hopkins University, Fordham and NYU. He is fluent in English and French.

Pan Luo Dr. Pan Luo received her doctoral degree in 2011 from The Chinese University of Hong Kong, Hong Kong SAR, anthropology major. From 2014 till now, she works as an associate research fellow in Department of Research, The Chinese National Museum of Ethnology. Her research interests include Cultural Heritage and Space, Museum Studies, and Political Anthropology. Recent major projects have included “China Craft: The protection, inheritance and innovation of Ethic handicrafts” (National Ethnic Affairs Commission of the P.R. China).

Kathryn Matthew Dr. Kit Matthew believes that museums make essential contributions to resilient and inclusive communities. Throughout her career – including as Executive Director at the New Mexico Museum of Natural History, as a team leader for three museum expansion projects, and as an arts and cultural product manager at Blackbaud – she has lived this belief. Appointed by President Obama, Dr. Matthew headed the Institute of Museum and Library Services, an agency that provides nationwide funding. Currently, she is the Doctor of Design Distinguished Fellow at Louisiana State University, College of Art + Design, with a focus on cultural stewardship and community engagement.

Harold Morales Dr. Harold D. Morales is an associate professor at Morgan State University and the director of the Center for the Study of Religion and the City (CSRC). His research focuses on the intersections between race and religion and between lived and mediated experience. He draws on these critical lenses to engage Latinx religions in general and Latinx Muslim groups in particular. He is currently focusing on developing public scholarship initiatives through his research

on mural art and social justice in the city of Baltimore and through the CSRC and its collaborative projects.

Oonagh Murphy Dr. Oonagh Murphy, is a lecturer in Arts Management in the Institute for Creative and Cultural Entrepreneurship at Goldsmiths, University of London. Her research explores best practice on the scalability of emerging technologies for cultural organizations. Her work centers on critical praxis and working in partnership with cultural organizations to define and develop digital practice. She is co-founder of the Museums + AI Network, a UK-US action research project funded by the UK Arts and Humanities Research Council, a Fellow of the Higher Education Academy, and a Fellow of the Winston Churchill Memorial Trust.

Nimah Muwakil-Zakuri Nimah is an art historian by training. She graduated from the Universidad de Oriente, Santiago de Cuba, Cuba in 2007 and subsequently from the University of the West Indies with a Masters in Cultural Studies. Upon her return to Trinidad and Tobago she began working at the National Museum and Art Gallery eventually heading the organization as Director/Curator before leaving in 2013. She is currently the Head Curator of the Central Bank Museum in Trinidad and Tobago.

Megan Reel Megan Reel began her career in museums at the Lubbock Lake Landmark and the Anthropology Division of the Museum of Texas Tech University. She holds a Master of Arts in Museum Science from Texas Tech University, and a Master of Arts (Honours) History from the University of St Andrews. Her primary interests are in anthropological collections care, museum interpretation and exhibit development, and digital interactives.

Jessica Stepp Jessica Stepp has interests in museum administration, community engagement, emerging technologies, and disaster preparedness. Her thesis topic explored increasing access to collections objects through the use of 3D technologies. She has experience utilizing photogrammetry to create 3D models, manipulating 3D models to include braille, operating a fused filament fabrication 3D printer, and a resin 3D printer. She holds a bachelor's degree in History with a minor in Education from Rhodes College, a Master of Arts in History from the University of Central Arkansas, and a Master of Arts in Heritage and Museum Sciences from Texas Tech University.

Sophia Vassilopoulou Dr. Sophia Vassilopoulou is an Islamic art historian and museum professional. She has worked for several projects in and for the Museum of Islamic Art in Berlin, among them the research and exhibition project "Objects in Transfer." As a fellow of the Berlin Graduate School of Ancient Studies she is currently conducting her PhD at the FU Berlin on the political and social implications of architectural ornament of 13th century Anatolia and its modes of contextualization in today's Islamic art collections. Further fields of interest are transcultural studies, the art of the medieval Mediterranean and democratic museums.

Elena Villaespesa Dr. Elena Villaespesa works as an Assistant Professor at the School of Information, Pratt Institute. Her research and teaching areas of interest include digital strategy, data analytics and user experience research and evaluation applied to the museum sector. She is International Co-Investigator on the Museums and AI Network. She completed a PhD in Digital Heritage at the School of Museum Studies, University of Leicester (United Kingdom) and an MA in Arts Management, Universidad Carlos III, Madrid (Spain). She has previously worked as a Digital Analyst at the Metropolitan Museum of Art and Tate.

Sarah Younan Dr. Sarah Younan works as youth engagement coordinator at AMgueddfa Cymru – National Museum Wales. She works with young people to bring urgent topics like climate emergency and social and racial justice into the museum environment. Younan knows that “neutrality” doesn’t exist in cultural spaces and is a firm proponent of museums taking a stance.

Lisheng Zhang Dr. Lisheng Zhang is a postdoctoral researcher for the UK-China collaborative project Craft China: (Re)making ethnic heritage in China’s creative economy. His PhD, undertaken at the UCL Institute of Archaeology, investigates the Chinese private heritage entrepreneurship through an ethnographic case study of the Jianchuan Museum Complex, China’s most high-profile nonstate museum. His current research interests include the appreciation and heritagization of the shakuhachi, a Chinese-Japanese Zen Buddhist music instrument, in contemporary China.

ACKNOWLEDGEMENTS

This book would not be possible without the commitment and invaluable contributions of many colleagues across four continents whose innovative work is enclosed in this volume. We express heartfelt appreciation to all of them. We also would like to recognize all the wonderful professionals and institutions who helped organize the Museum Innovation Forum (MIF) and MCNx New Orleans in May 2019. Namely, we would like to thank Robert R. Janes, Founder and Co-Chair of the Coalition of Museums for Climate Justice, Elizabeth Merritt, Vice President for Strategic Foresight and Founding Director of the Center for the Future of Museums, American Alliance of Museums, Eric Longo, Executive Director of MCN (Museum Computer Network), Greg Lambousy, Director of the New Orleans Jazz Museum, Ndubuisi C. Ezeluomba, Curator of African Art at the New Orleans Museum of Art, Ibrahima Seck, Director of Research at the Whitney Plantation and Museum, Sara Hollis, Professor of Museum Studies at Southern University at New Orleans, Stephanie A. Johnson-Cunningham, Co-Founder and Creative Director of Museum Hue, Christopher Harter, Deputy Director of the Amistad Research Center, Kara Tucina Olidge, Executive Director of the Amistad Research Center, Clyde Robertson, Director of the Center for African and African American Studies at Southern University at New Orleans, and Chauncey Cammon, Digital Producer. We are most grateful to Artist Ted Ellis for providing the powerful cover image, which reflects many of the issues discussed in this volume.

Special thanks and appreciation to Louise Kaltenbaugh, Professor of Education, Southern University at New Orleans for her financial support to organize the MIF and produce this publication; to the Routledge editorial and production team, especially Elizabeth Risch and Kangan Gupta, Editorial Assistants. We are indebted to Heidi Lowther, Editor, Museum & Heritage Studies and Library & Information

Science who attended the MIF in-person and provided overwhelming support and critical advice throughout the publication process.

Haitham Eid and Melissa Forstrom
November 2020