

Arts and Humanities

Guides to
mainstreaming gender
in university teaching

Museology and Museography

Ester Alba Pagán

Xarxa Vives
d'universitats



MUSEOLOGY AND MUSEOGRAPHY

**GUIDELINES FOR UNIVERSITY TEACHING
WITH A GENDER PERSPECTIVE**

ESTER ALBA PAGÁN

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PRESENTATION

What is gender perspective and how important is it in degree and postgraduate teaching? In the field of university education, gender perspective, or gender mainstreaming, is a comprehensive policy that aims to promote gender equality and diversity in the areas of university research, teaching and management, which have been affected by gender bias and other points of discrimination. As a cross-cutting strategy, it requires all policies to take into account the characteristics, needs and interests of men and women, distinguishing between the biological aspects (sex) and the social representations (norms, roles, stereotypes) that are culturally and historically constructed as regards femininity and masculinity (gender) based on sexual difference.

The Vives Network of Universities (XVU, according to its initials in Catalan) promotes cohesion in the university community, and strengthens the projection and impact of universities in our society, boosting the definition of common strategies, especially as regards gender perspective. It is worth pointing out that policies that do not take into account these different roles and diverse needs, and which can consequently be considered to be gender blind, do not help in transforming the unequal structure of gender relations. The same may also apply to university teaching, through which we offer students a series of skills to enable them to understand the world and participate in the future as professionals in their field, providing sources of reference and academic authority, and striving to promote critical thinking.

A transfer of knowledge in the classroom that is sensitive to sex and gender brings with it a range of benefits both for the teachers and the students. On one hand, focusing on understanding the needs and behaviour of the population as a whole can help to prevent any partial or biased interpretations (both theoretical and empirical) that arise when the universal reference is based on men and the diversity of men and women is not taken into consideration.

In this way, including gender perspective improves the quality of teaching and the social relevance of the knowledge, technologies and innovations that are (re)produced. On the other hand, providing students with new tools to be able to identify gender stereotypes, norms and social roles contributes to the development of a critical spirit and the acquisition of skills that will enable students to prevent gender blindness in their professional future. Likewise, gender perspective enables teachers to focus on the gender dynamics that are produced in the learning environment, and to adopt the measures that will ensure student diversity is addressed.

This document is the result of the work carried out by the XVU Working Group on Gender Equality, which focuses on gender mainstreaming in teaching and research at a university level. In 2017, the report titled *La perspectiva de gènere en docència i recerca a les universitats de la Xarxa Vives: Situació actual i reptes de futur* (2017) [gender perspective in teaching and research at universities in the Vives network: current situation and future challenges] was published, which was coordinated by Tània Verge Mestre (Pompeu Fabra University) and Teresa Cabruja Ubach (University of Girona). It was made clear in this report that the effective incorporation of gender perspective in university teaching was still a challenge that remained to be dealt with, despite the existing regulatory framework at a European and national level and within the XVU's area of action. In 2021, a new edition of the report was published, and this version was coordinated by M. José Rodríguez Jaume and Diana Gil González (University of Alicante). The conclusion reached in this report claimed that, in spite of the fact that gender is being progressively included in syllabuses for different degree courses, a restrictive approach remains which, even though gender training is promoted in the contents, approaches and methodologies, it still has limitations, for example, the minimal changes in the culture of university organisation and management, or the way in which gender blindness remains in all the other syllabuses.

One of the main challenges to overcoming the lack of gender sensitivity in degree and postgraduate course syllabuses that have been identified in both reports was the need to train teaching staff in this area. So there is clearly a need to have teaching resources that help the professionals in question to teach in a gender-sensitive manner.

For this reason, the XVU Working Group on Gender Equality agreed to develop and continue to nurture the *Guides for university teaching with a gender perspective* collection, the first phase of which is coordinated by Teresa Cabruja Ubach (University of Girona), M. José Rodríguez Jaume (University of Alicante) and Tània Verge Mestre (Pompeu Fabra University), and by M. José Rodríguez Jaume (University of Alicante) and Maria Olivella Quintana (Open University of Catalonia [UOC]) in subsequent phases.

To date, 28 guides have been written by teachers from different universities, who are all experts in the application of gender perspective in their respective fields:

ARTS AND HUMANITIES:

- ANTHROPOLOGY: Jordi Roca Girona (Rovira i Virgili University)
PHILOLOGY AND LINGUISTICS: Montserrat Ribas Bisbal (Pompeu Fabra University)
PHILOSOPHY: Sonia Reverter-Bañón (Jaume I University)
HISTORY: Mónica Moreno Seco (University of Alicante)
HISTORY OF ART: M. Lluïsa Faxedas Brujats (University of Girona)
MUSEOLOGY AND MUSEOGRAPHY: Ester Alba Pagán (University of Valencia)

SOCIAL AND LEGAL SCIENCES:

- COMMUNICATION: Maria Forga Martel (University of Vic – Central University of Catalonia [UVic-UCC])
LAW AND CRIMINOLOGY: M. Concepción Torres Díaz (University of Alicante)
EDUCATION AND PEDAGOGY: Montserrat Rifà Valls (Autonomous University of Barcelona [UAB])
GEOGRAPHY: Maria Prats Ferret and Mireia Baylina Ferré (Autonomous University of Barcelona [UAB])
SOCIOLOGY, ECONOMICS AND POLITICAL SCIENCE: Rosa M. Ortiz Monera and Anna M. Morero Beltrán (University of Barcelona)
TOURISM: Ester Noguer Juncà (University of Girona) and Montserrat Crespi Vallbona (University of Barcelona).

SCIENCES:

- PHYSICS: Encina Calvo Iglesias (University of Santiago de Compostela)
MATHEMATICS: Irene Epifanio López (Jaume I University)

LIFE SCIENCES:

- BIOLOGY: Sandra Saura Mas (Autonomous University of Barcelona [UAB])
PHYSICAL ACTIVITY AND SPORTS SCIENCE: Pedrona Serra Payeras and Susanna Soler Prat (INEF Barcelona [National Institute of Physical Education])
NURSING: M. Assumpta Rigol Cuadra and Dolors Rodríguez Martín (University of Barcelona)
MEDICINE: M. Teresa Ruiz Cantero (University of Alicante)

NUTRITION AND DIETETICS: Purificación García Segovia (Polytechnic University of Valencia)

PSYCHOLOGY: Esperanza Bosch Fiol and Salud Mantero Heredia (University of the Balearic Islands)

ENGINEERING AND ARCHITECTURE:

ARCHITECTURE: María-Elia Gutiérrez-Mozo, Ana Gilsanz-Díaz, Carlos Barberá-Pastor and José Parra-Martínez (University of Alicante)

COMPUTER SCIENCE: Paloma Moreda Pozo (University of Alicante)

AGRICULTURAL ENGINEERING: M. Dolores Raigón Jiménez (Polytechnic University of Valencia)

NAVAL, MARINE AND NAUTICAL ENGINEERING: Claudia Barahona-Fuentes and Marcel·la Castells-Sanabra (Polytechnic University of Catalonia)

INDUSTRIAL ENGINEERING: Elisabet Mas de les Valls Ortiz and Marta Peña Carrera (Polytechnic University of Catalonia)

MULTIMEDIA ENGINEERING: Susanna Tesconi (Open University of Catalonia [UOC])

ELECTRONIC ENGINEERING AND TELECOMMUNICATIONS: Sònia Estradé Albiol (University of Barcelona)

METHODOLOGY:

ONLINE TEACHING WITH A GENDER PERSPECTIVE: Míriam Arenas Conejo and Iolanda García González (Open University of Catalonia).

Learning to include gender perspective in the courses on offer merely entails reflecting on the different elements that make up the teaching-learning process, starting with sex and gender as key analytical variables. In order to review your course subjects from this perspective, the guide for university teaching with a gender perspective offer you recommendations and indications that cover all these objective elements, learning achievements, contents, examples and the language used, the sources that have been selected, teaching and evaluation methods, as well as management of the learning environment. Ultimately, incorporating the principle of gender equality is not just a matter of social justice, but rather of quality of teaching.

M. José Rodríguez Jaume and Maria Olivella Quintana, coordinators

01. INTRODUCTION

In this guide, Ester Alba, lecturer at the University of Valencia, has compiled a wide range of recommendations for introducing gender perspective in teaching in the field of Museology and Museography, which aims to meet social demands and professional profiles, promoting participation and critical thinking. As highlighted in this guide, if we do not reflect on the gender bias that can exist in the teaching practice, teachers can find themselves contributing to a situation where gender inequality is strengthened and perpetuated. In fact, the recommendations included in this guide involve establishing the need to incorporate gender perspective in study programmes related to museums, exhibition work and curating, but also as regards work organisation, the purpose and duties of museums and their socialisation.

The guide opens with a debate about the aspects that indicate gender blindness in the subjects dealt with in this guide, and their implications. Museums, as contemporary-age institutions, were established based on male experiences and interests, both as regards the concepts and the selection of artifacts to conserve, and the story told through the exhibitions or museum teaching. This has also had an impact on the way work is organised, which has meant that, traditionally, the experience, spaces and work assigned to women has been belittled and their contributions have been made invisible.

The guide offers general proposals for gender mainstreaming in teaching. For this purpose, contributions from several authors are going to be mentioned which, as a response to the androcentric bias in the field of museology, have highlighted the importance of studying museums from a critical perspective in order to break the hierarchy of values that underpin the traditional museum-related discourse, where studies in this area should not only focus on art museums, but on museums of all kinds. The guide offers specific proposals for introducing gender perspective in teaching in the field of Museology and Museography, as well as in Exhibition Design and Management. Moreover, it provides indications as to how teachers can guide students in the inclusion of gender perspective in their end-of-degree or end-of-master's degree projects. Likewise, it includes a range of query tools, such as websites, bibliography, glossary of concepts and links to teaching guides, that may serve as an example. It also puts forward some ideas to delve further into the process of reflection on how to ensure gender-sensitive teaching.

02. GENDER BLINDNESS AND THE IMPLICATIONS

The *Llibre blanc del Títol de Grau en Història de l'Art* [white paper on the history of art degree qualification] acknowledged the typical characteristics of this scientific and humanistic area of study as respecting social demands and professional profiles, which include Museology and Museography¹: the degree in History of Art is considered to be more in the way of professional-orientated teaching that respects social demands and professional profiles, which have been the subject of survey and which have been confirmed as real work opportunities for our graduates. Some of the most noteworthy of these are the ones related to the conservation, supervision and management of our historical and artistic heritage, which is very important in Europe and particularly in Spain, without ruling out other opportunities such as teaching or research, which our surveys found to be important. Our training has to better prepare students to be able to work in any occupational field. This has been accomplished by striving to find a balance between the more theoretical and the more applied contents, and also by clearly defining an indispensable plan for academic and external practices in the common training contents. On the basis of this document, the universities involved in preparing the aforementioned *Llibre blanc* presented 5 professional profiles to the ANECA [the national agency for quality assessment and accreditation in Spain]: 1) protection and management of the artistic and cultural heritage; 2) conservation; exhibition and artwork trading; 3) dissemination of the artistic heritage; 4) research and teaching; and 5) production, documentation and distribution of art history contents. In this way, regarding subject matter with a heavily professional-orientated approach, it is even more important to stress the inclusion of gender perspective in the contents, where we find the course subjects that deal with artistic techniques, museography and museology or cultural heritage. However, museography and museology are actually independent subjects that are merely associated due to the cross-curricular nature of studies involving cultural heritage and the study of museums, where other subjects come into play, so they are present in postgraduate qualifications on the preservation of cultural property, cultural management, cultural heritage, education, etc.

Gender perspective can be included in all course subjects in the field of History of Art, whether from a chronological or subject-based approach, as is our case. The fundamental change in current study programmes' approach is that they now cover more than just the specific optional subjects that deal with gender perspective, either in a general or specific way within the different qualifications

1 Published by the ANECA in Madrid in 2006; DP B-53.403-2006.

available. It would be ideal to include gender perspective in the narrative, not just in the contents but in the development of the different subjects. These subjects offer a more practical education with a greater focus on the professional environment, so it is essential to include gender perspective in order to prevent discriminatory roles and stereotypes from perpetuating in the work market.

Over the course of the past two and a half centuries, the museum as a “cultural container” has gradually constructed a specific way of understanding, seeing and imagining the world. Museums are home to a small universe in which the constructed narrative has been essential in the construction of the collective memory and public imagination in today’s societies. Museums, as cultural spaces, form part of the cultural construction and production process, the practice of which is based on a prior selection, on appropriation and use of material and symbolic assets. This selection process implies conveying the idea of what is valuable and how society identifies itself.

From a gender perspective applied to museology, two specific ways of carrying out a feminist review of the museum are emphasised. On one hand, the items exhibited at the museum, as well as all the teaching resources and material that come with them, must be reviewed to ensure they show an equal picture of the role of women in past societies and in the course of history, which overthrows the heteropatriarchal discourse with which history has been presented. On the other hand, many museums now understand the need to include women when constructing narratives, through an active participatory role in the way history and everyday life is represented, but also by rethinking the canons related to gender. The first of these objectives falls into the new perspectives of critical museology, or new museology, which strives to revise the textual and visual contents shown, in which we normally find an androcentric, socially assumed and accepted discourse, as the museum is not immune to the social and gender organisation in which it is set: “the dichotomous gender roles and identities, social relationships and power relations between men, between women, and between both; the activities and spaces associated with them; the intrinsic values and representations for each sex according to a prevailing order, among other elements, all set out a gender script that enables the entire discourse regarding history, identity, culture, etc., and regarding the evolution of human life that is present in these museums” (Maceira, 2008, p. 209).

It is often the case that the predetermined discourses in so-called traditional museums show an image of history that places men at the centre. These discourses do not take into account an explanation of explicit matters, such as omissions (of

women in areas such as artistic creation, political power or social and cultural prominence), aspects regarding sexuality, in which women are perceived more as an artistic object than a creative subject, in which there are no end of discourses on certain considerations regarding their nature associated with evil or something fatal: love and relationships, everyday life, clothing, power, conflict, or the social evaluation of men and women (Santacana & Llonch, 2010).

Current museological studies consider the need to approach museological education and practice from an ethically responsible perspective that entails including values such as participation, cooperation, de-hierarchisation, wide-ranging knowledge and the distribution of the concept of authority. In a way, it is assumed that museology, as a thought-provoking discursive agent, is also a value matrix with which the museum and its work are shaped. This new approach is essential, if we view the role of a museum as an agent of social transformation and as a creator of values, in addition to its fundamental role as a place to collect, conserve and exhibit cultural assets. The new museology and critical museology, along with feminist curator practices, have renewed museum work and forced us to see the museum as a space for reflection, debate, where critical thinking is encouraged and exogenous discourses or subjectivities are made visible. Consequently, “the responsibility of museology does not so much revolve around constructing theories, but rather it should aim to frame the debate on the functions of museums in their relationship with society, to promote critical thinking, and to provide intellectual tools that will enable an idea of the museum (its function and significance) to be adjusted according to the idiosyncrasies and needs of each community and area, and of the museum itself” (Sauret & Rodríguez, 2013, p. 90). This change entails understanding museums as agents of social transformation, where re-reading the collections from a gender perspective becomes essential within this idea of social responsibility that must prevail throughout the museum’s work. Including the gender perspective entails involving women in the discourse, taking other gender issues into account, and working from a point of intersectionality, addressing multicultural, interracial and decolonial approaches to encourage an appreciation of cultural diversity.

The cry for change is getting louder and stronger, and there is increasing awareness that the situation needs to be fixed, not just from associations and platforms of artists and art historians, who are calling for equal treatment for female artists and inclusive history of art, but also from society as a whole and from museological teams themselves.

- At a national level, the initiatives promoted by the MAV [women in the visual arts] association are well known. One such action entailed setting up a museum of female visual artists in Spain [MMAVE], the first online museum focusing on researching and disseminating the legacy of female visual artists in the history of Spain, in order to normalise the inclusion of female Spanish artists in recovery networks for women artists in the western tradition and in our universal history”. In this way, they aim to contribute to a reflection on the current situation of women in the visual arts system and in the field of museums and museum-related institutions. These views have been introduced through new projects that place the emphasis on a new way of narrating, from an inclusive perspective.
- The *Museos+ Sociales* [more socially aware museums] project promoted by the Spanish Ministry of Education, Culture and Sport, aims to transform museums into dynamic motivating centres, spaces that are open to dialogue with different social movements, agents of social change and critical awareness, as well as institutions that are open to participation, advocates of civil rights regarding access to culture and heritage. Its promises include boosting the social dimension and the dissemination of democratic and civic values, establishing a plural society, promoting the values of equality, co-existence and tolerance, as well as social integration, and contributing to achieving effective equality between men and women. In recent years, museums have joined the project and put this new vision into practice, with exhibition initiatives and a review of their collections, offering a new vision that is far removed from the dated heteropatriarchal discourses.
- In this sense, it is also worth mentioning the *Didáctica 2.0 Museos en Femenino* [didactics 2.0 museums from a female perspective] project, which is the result of a joint work between the Institute of Feminist Research at the Complutense University of Madrid, the *Asociación e-Mujeres* [e-women association] and teams from the museums participating in the project.
- Also, the Autonomous Community of Valencia’s Consortium of Museums put out a call, under the name *Reset*, for projects that aimed to complete the historical narrative, which generally entailed a male and ethnocentric perspective. Another initiative is *Relecturas. Itinerarios museales en clave de género* [review: museum itineraries in terms of gender], the objective of which is to bring museum collections closer to the public from a gender perspective. This project draws from the shared view between the

academic world (University of Valencia) and the museum world, to be more specific, an extensive network of Valencian museums, some of which have a long history of involvement in the inclusion of gender perspective in their collections' work, and they understand gender as a cultural construct. This aspect proposes a new viewpoint on certain items shown in the museums' permanent collections, and compels the visitor to reflect on gender as a relational process (the characteristics associated with each sex are socially constructed in opposition to each other), as a power relationship (there is a hierarchy and oppression between the sexes), and as an intersection of gender with other power relationships (class, sexuality, race, age...).

In short, the current museological trend calls for museographic discourses to be reviewed, and previously omitted or forgotten voices and views to be included.

03. GENERAL PROPOSALS FOR GENDER MAINSTREAMING IN TEACHING

The subject matter dealt with in Museology and Museography usually forms part of the training aimed at art historians, although the nature of museums these days means they can have a wide variety of collections. That is why one of the main challenges is to take on the evolution that the very concept of a museum has undergone to date. Both areas associated with museums as an institution are part of a structure that is in constant evolution. So, teaching has to be considered as a reflection, an open dialogue associated with common terms of use and concepts: museum, collection, heritage, public, etc., in which gender perspective from an intersectional point of view contributes to critical thinking. Museums have indeed changed. They have gone from being an institution whose mission was to safeguard, preserve and publicly exhibit collections of artwork, material culture and other types of objects, to being a reference point for cultural management, to being an institution with a meeting point vocation, in which the collections are not merely an objective, but a means to create a narrative. As a “cultural container” with a public service vocation, today it has been given the mission to fulfil important mandates that are at the heart of structuring policies in the contemporary world. Museums are currently perceived as an institution with two basic pillars: collection and society (Deloche, 2007). The main purpose of all the museum’s tasks is to interconnect them in order to make their collections accessible to society. With these basic pillars in mind, the subject matter is arranged and planned: the introduction to the fields of museology and museography, the collection, the museum management models, the exhibitions and the communication, dissemination and teaching, concepts that must convey the inclusion of gender perspective in their approaches.

In the 1970s, the English-speaking world saw the introduction of the first measures to include gender perspective in museums, and this came about through gender equality plans that aimed to achieve professional equality and to detect gender bias and stereotypes in exhibitions (Sullivan, 1994). The 1980s saw the appearance of publications and exhibition organisation in which concerns were raised about the place women occupied in museums as professionals. Interest was also focused on reflections regarding the representation of women in museums and the lack of artwork by female artists in their collections, from a critical and reflective approach (Kosut, 2016). With this outlook, museums’ critical inquiry incorporated gender perspective from the 1990s onwards, thanks to feminist criticism, in a widespread manner, and not just for individual,

exceptional cases. More specifically, the pioneering work of Katy Deepwell focused on the curator practices and strategies (from a feminist perspective), which, in the early years of the 21st century, underwent a considerable boom with the input of Deepwell (2006), Griselda Pollock, (2007), Alexandra Kokohli (2008), Malin Hedlin Hayden & Jessica Sjöholm (2010), Amelia Jones (2010), Katrin Kivimaa (2012), Lara Perry & Angela Dimitrakaki (2013) or Sjöholm (2016). For Deepwell, feminist curating entails programming exhibitions focused on women's art or feminist art in institutional spaces. For Amelia Jones, the feminist curating project goes in two directions: curating from a feminist perspective; and/or putting on exhibitions of feminist or women's works of art (or both). In this way, according to Jones, feminist studies and gender studies cannot focus only on women, but they should offer a critical reflection on the ideological systems that support male domination, so curating from a feminist perspective must, fundamentally, question the prevalence of these same systems within the field of art and culture.

Also on these same lines, Griselda Pollock (1988) pointed out that, in the history of art and of culture in general, feminism must be taken as something that is much more present than merely submitting a polite request to add a few names, works of art or even concepts to the existing archive at the museum or in a text book. Feminism kick-starts a much deeper battle: to be able to determine if we are capable of knowing about the world in full, with all its complexities and all its differences. Consequently, in their museum theory and practice, museums managed in the 18th century under the lights of the Enlightenment, and with a path that focused on a unilateral, English-speaking and Eurocentric narrative, started to introduce other proposals and ways of operating and thinking, away from the Western canon and the dominant heteropatriarchal discourse. Their aim, with this, was to study the power relationships through gender and, thus, the analysis of the way in which these relationships intervene in the discursive production of cultural practices. With these reflections, museums started to question the canon as a body of knowledge, particularly as regards those groups that have historically been excluded or under-represented, such as women and ethnic and racial minorities. Furthermore, it was not until the first decade of the 21st century that any real concerns began to arise about the representation of sexual minorities, of the male gender, and regarding the lack of visibility of transgender or third gender identities (Cuesta, 2013; 2020).

Today, it is commonly accepted that museums should act as a repository for the memory of humankind in many different areas: cultural, historical, social,

etc. However, memory is selective: when memories are considered, chosen and exhibited, a large number of people are often left out. One major question that must be asked regarding gender diversification in collections is: Do objects have gender? Berg & Lie (1995) suggest that objects do, indeed, have gender, so it is of the utmost importance to generate a critical discourse on the objects in museums (Oudshoorn, Saetnan & Lie, 2002). Mary Kosut (2016) states that “museums show what is considered to be good enough to create culture (within) and how gender, race, class and sexuality hinder participation (out)”. These dynamics are evident in museums, their art collections and their exhibitions. Museums’ heteropatriarchal attitudes, that is, the way in which the exhibited cultural expressions are presented from a heterosexual and male perspective, limit the presence of women and darken the narratives not only of lesbian, gay, transexual, bisexual, intersex and asexual people, but also those of queer artists and representations. In recent decades, however, attempts have been made to challenge the norm and apply new studies that take into account queer and gender perspectives (Alba & Gaitán, 2021). One of the keys to the development of feminist thinking has been the intersection between queer theory, which establishes gender as a fluid category, and trans activism, which defends the rights of those who do not come under traditional gender binary categories (Gosling, Robinson & Tobin, 2018).

Second-wave feminism included a range of demands that materialised in theoretical thinking and gave rise to the first museums focused on women. With the onset of post-feminism and the assumption of post-colonial and decolonial theories that defended the inter-racial nature of culture and the narration of a history, not just from the Western, Eurocentric viewpoint, the museum narrative began to veer towards cultural diversity and multiculturalism as a defining feature of humanity (Alario, 2010).

The first museum focusing exclusively on women was created in 1981, the *Frauenmuseum* [women’s museum] in Bonn (Germany). However, one of the most pioneering museums in the world was The Women’s Museum in Dallas (USA), affiliated to the Smithsonian, which explored women’s contributions throughout history, from a didactic perspective. The Museum of Women’s History and the History of Women’s and Gender Movement (*Gendermuseum*) in Ukraine, and the Muso Kunda Museum of Women in Mali, which opened in 1998, are similar examples. As well as these centres, from the 1990s onward, national women’s museums became widespread, such as the National Women’s History Museum in Washington, which was founded in 1996 to conserve the construction

of women in the USA's national history; the *Kvinnemuseet* [The Women's Museum] in Norway (1995), which focuses on documenting the lives of Norwegian women and their cultural history; the Hanoi Women's Museum in Hanoi (Vietnam), which includes historical and traditional aspects, and offers spaces for training, debate and conferences; the Chinese Museum of Women and Children (China), and the Henriette Bathily Museum of Senegalese Women (Senegal), the first African museum of women (López & Llonch, 2010, pp. 12-18).

There are now many other women's centres for cultural exchange, in which women's participation is key, particularly among participative museums that echo new museology's theories of social inclusion. This is the case with the Center for the Advancement of Working Women in Tokyo; the *Museo de la Mujer Gitana* [museum of Romani women] in Granada (Spain), an example of a grassroots participative museum; or the *Museo delle Donne* [women's museum] in Merano (Italy). These museums that work to conserve cultural traditions associated with women are the most abundant. They have a more social evolution, open to new ways of social participation, in which women are no longer a passive spectator, but have now become active members of the collective that nurtures the museographical experience. Some examples of these are the *Musée de la Femme Rhône-Alps* (France), the Pioneer Women's Hut in Australia or the Pioneer Woman Museum in Oklahoma (1957, in the USA), which narrate ways of life, customs, legends, songs, and the problems women had to face throughout history (Offen & Colton, 2007).

However, some questions need to be asked about the processes initiated: Through the creation of women's museums, can we reach a point where the presence of women in museums is normalised? Is it enough to incorporate a few names as an exception, to challenge the dominant male-oriented discourse in the major museums? Is it valid to bring works and productions by women from different cultures and eras together in one same space, without understanding their particular contexts? These questions have been raised by Alcaide (2010, p. 40), who has observed a desire for acritical compilation in these women's museums, with a tendency to debate, as this often entails the risk of constructing a parallel story, instead of backing the inclusion of art, science and culture made by women throughout history. In this sense, Griselda Pollock (2007) maintained the role of feminist demands in the modification of the nature of art and the historical discourse, which is capable of transforming the museum's discourse as a repository of tradition, understood as the deliberate selection of the most relevant aspects of our past. In the same way, Rosi Braidotti (2004) questioned the

idea of single subjectivity, as accepting the plurality of museum proposals that, while sharing a common goal, offer different ways of including a feminine, inter-racial and multicultural perspective in the discourses, has a profound educational impact that consequently affects the shaping of identities and mentalities.

So, these museums did not meet one of the oldest demands of feminist activism. In 1989, the Guerrilla Girls published a poster in which they condemned the marginalisation of women artists as creators: “Do women have to be naked to get into the Met. Museum?”, after exposing the lack of female presence among the artists exhibiting at the MoMA years before. A similar objective was raised by WAR (Women Artists in Revolution) in New York. Their intention was to fight against the sociocultural inertia that excluded women from the main art and museum events and discourses. Liberating feminist museology has highlighted the importance of intangible or tangible cultural heritage, shown through oral history or tangible assets. Far from having to justify themselves, women’s museums play an active role in women’s demands in cultural expression. This struggle has raised awareness in those who are susceptible to the inclusion of women in traditional museums and the transformation of the traditional museum discourse, which, through women’s knowledge, can modify the canon imposed as a matter of course, and ensure this need acquires a collective dimension. Museums have to act as repositories of tangible and intangible human diversity, given that they are, in fact, capable of expressing cultural and human diversity (Janes and Sandell, 2019). This is the intention of the virtual network of women’s museums ([www. womeninmuseum.net](http://www.womeninmuseum.net)) and the celebration of the 1st and 2nd International Congress of Women’s Museums in Merano (Italy, 2008) and Bonn (2009) (Schönweger, 2010). This is also the intention of inclusive cultural policies, such as the *Patrimonio en Femenino* [Feminine Heritage] in the Digital Network of Museum Collections in Spain, of artistic associationism, such as the *Mujeres Artistas Visuales (MAV)* [women in the visual arts], or those that denounce patriarchal violence, such as *Feminicidio.net*.

In the history of museums, the decade of the 1980s saw gender perspective begin to establish itself in museums from a reflective point of view (Kosut, 2016, p. 286), feminist criticism and the demands of the LGBTQI+ community. However, as we have seen, up until early this century, neither sexual minorities nor transgender or third gender identities were included in the museum discourse. And if traditional museums have internalised the achievements of the feminist struggle and those of queer, trans, LGBTQI+ movements, etc., why do activists continue to mainly use alternative cultural communication platforms, as made possible by Internet,

to democratise access to digital material and spread activist contents? According to Joshua Adair (2020), the binary model still exists in museums, especially in exhibitions that evoke gender stereotypes. There is clearly still room for museums to generate new narratives that encourage inclusion.

The fight against androcentrism has given rise to a greater inclusion of women, other genders and diverse sexualities in museums' traditional discourse. Even so, this has not been easy: for example, in 2017, the Leopold Museum in Vienna organised an exhibition of the painter Egon Schiele, and his nudes appeared in public spaces in the London Underground with the following message: "SORRY, 100 years old but still too daring today." It goes without saying that the experiences of the LGBTQI+ community have traditionally been marginalised, but the fact that the British Museum purchased the Warren Cup seemed to mark a turning point (Frost, 2015). After this event, the Birmingham Museum and Art Gallery inaugurated the *Queering the Museum* exhibition in which Matt Smith participated with 19 installations that resonated with queer topics in the museum's permanent collections, associating the latter with LGBTQI+ culture. In the case of the *Ars Homo Erotica* exhibition, Paweł Leszkowicz, the curator, presented homoerotic motifs that have appeared throughout Polish cultural history to legitimise the presence of LGBTQI+ art in this museum, where artistic-cultural values have, like in so many other places, been based on heteronormativity (Davies, 2013). In the digital world, it is worth mentioning the virtual tours organised by the Victoria and Albert Museum (*Gender and Sexuality in the 19th Century*) and the British Museum (*Desire, Love and Identity*) in London.

Beyond the margins of cultural policy, where they are not represented, feminist, queer and LGBTQI+ movements have traditionally occupied the alternative spaces that are offered by virtual social media and information and communication technologies (ICT), through which a new collective awareness has been created, in a world where the local and the global have become intertwined, and universal access to information has proliferated. Through these accessible and universal platforms, feminism and queer activism have found a space to express themselves and reach society as a whole. The digital museum-related discourse that is currently materialising as a result of COVID-19 does not need to block the freedom of communication spaces that are provided by social media and web platforms, nor does it need to neutralise the historical political demands. One of the main challenges is to find a method to explore the ways in which protest cultures can operate within conventional museum structures, while at the same time resisting the institutionalisation of their achievements and protecting them

from institutional recognition (Sjöholm, 2016). The dialogue between activism, curating, education and management of museums has traditionally been limited. Museums have to be universally accessible and meet the needs of society as a whole, especially the groups that face the greatest barriers to entry or who are at risk of social exclusion.

In these considerations, Ofelia Schutte's work on "Cultural Alterity: Cross-Cultural Communication and Feminist Theory in North-South Contexts" is essential, as it looks at the differences in language, class, ethnicity, sexuality and gender, and Gayatri Chakravorty Spivak's work "Can the Subaltern Speak?", which deals with the subaltern nature of minorities. As Chandra Talpade Mohanty, Ann Russo and Lourdes Torres have defended, from a decolonial perspective, understanding the existence of diverse feminisms offers greater comprehension about the different situations experienced by women in the so-called "third world", not just in Latin America, but also in countries in Asia, Africa and the Middle East, or those of Black women or from other ethnic groups who live in Western countries and who have to fight against racism, poverty and invasion of privacy in every area of their lives. This consideration has also been defended by bell hooks and Pastora Filigrana, who has established the importance of Romani feminism, in the case of Romani women, segregated by race and submerged in a voracious economic, social and cultural inequality, as an example of an intersectional response to the dominant thinking (racist, individualist and patriarchal) that paves the way for the possibility of a redefined excluded identity (Alba & Vasileva, 2021). Away from the museums, the Romipen or Romani culture has had to find its own communication channels. Romani activist, feminist and cultural associations have arisen in recent years on the basis of small committed platforms. Pioneers of social innovation, Internet has provided them with a platform that is akin to their demands and alternative spaces of digital dissemination and culture. Romani culture, only present in museums as a stereotyped object of representation, is shown on platforms such as the European Roma Institute for Arts and Culture (ERAC) and RomArchive, which promotes the study of their history and culture, as well as recognition of their cultural agents and artists. There is a similar initiative on a national scale that is worth mentioning: the Skola Romani by the *Asociación Gitanas Feministas por la Diversidad* [association of Romani feminists for diversity] that strives to rescue the Romani history and culture, and give the protagonists a face, particularly the women. The work of the *Museo de la Mujer Gitana* in Granada (Spain) was pioneering in this task.

This new awareness started to generate an inclusive consideration of minorities in visual arts. One such example was the recent exhibition at the *Museo Reina*

Sofía [Queen Sofia national art museum in Madrid, Spain] devoted to Ceija Stojka (1933-2013), a testimony with high artistic value, associated with the memory of the Romani holocaust, or Porrajmos, the persecution and genocide of the Romani community by Nazi Germany. This experience subverting the official exhibition paradigm in Europe, through the artistic voice of the Roma, appeared alongside changes on the European stage. One such case is the 1st Roma Biennale of 2018, but even more importantly, the Roma pavilion at the Venice Biennale (*Paradise Lost*, 2007), with the project “Call the Witness”. The Open Society Institute, *Allianz Kulturstiftung* and the European Cultural Foundation submitted a selection of contemporary Romani artists from eight European countries, next to the other national pavilions, sending a clear message: the Roma have a crucial role to play in Europe’s cultural and political panorama. The exhibit, however, affirmed an unresolved issue, and a particularly topical one: the historical monopoly of Romani representation by non-Romani people is still prevalent, creating false paradigms (their art is perceived as folklore, almost tribal or naive, etc.), without really looking at Romani visual art and its narratives.

But feminist demands in museum practices go way beyond that, as their applied critical perspective does not only imply greater visibility for women or a fight for greater gender equality, it also requires a comprehensive overhaul of the museum and the way in which exhibitions are organised. The key, then, entails going from the theory (museology) to the practice (museography) and catering to the museum’s own structure. It is not just a question of “add a few women and shake the bottle” (Jiménez-Esquinas, 2016, p. 139; 2017, p. 41), nor is the solution just to create women’s museums (Cuesta, 2017, p. 19), as there is a risk of facilitating a non-integrating process in the museum discourse, but rather the answer would be to foster a process of “ghettoisation” of women’s representations throughout history, and give them their rightful role in the construction of our society and our culture. The real impact of these theories will be a profound transformation of the way of thinking, a change in the mentality, that will affect every area of the museum. Consequently, from the field of museography, a major transformation in the way of thinking has been proposed, as the idea is to remove the patriarchal focus of cultural property; in short, the collections need to be reinterpreted from a gender perspective. In other words, the ultimate goal of feminism is, therefore, to change museum institutions at a structural and organisational level, because museums must not only be seen as a place for exhibitions, but rather as an institution that is made up of a series of interdependent functions. In addition to these problems, there is the fact that the existing issues vary according to the

collection and the different types of museum, their ownerships and the range of problems they face.

Furthermore, these issues lead to an analysis of the challenges related to the museumisation of feminism process and the structural transformation of museums. The role of the museum as an agent of social transformation and as an educational institution through its teaching and dissemination areas is fundamental. Incorporating the gender approach to the museum's endeavours contributes to overcoming the different forms of symbolic and material discrimination that affect women and other sexually diverse sectors of the population, and to promoting gender equality. The aim is to contribute to the transformation of the conditions in which the fact of being a man or a woman has been constructed and experienced in our societies, and how these conditions have made women's participation in our society's cultural heritage invisible. Another objective is to improve the services that museums offer, to make them more relevant to the needs of the communities in which they are situated, and the people within those communities, where creating the necessary conditions to obtain equal access to cultural property and its production is essential.

Furthermore, museums face a wide-ranging public with different interests and concerns, and in no way is it a homogeneous group with similar cultural and social features. From this perspective, the gender focus enables museums to contribute to the transformation of social injustices as a result of the differing situation between men and women, to diversify their possibilities and question representations that have traditionally been made of men and women, as well to make each of their contributions visible as regards science, arts, history and cultural heritage in general.

04. PROPOSALS FOR GENDER MAINSTREAMING IN THE TEACHING OF MUSEOLOGY AND MUSEOGRAPHY

4.1 Objectives of the course subject

The contents of museology and museography have traditionally come under the study plan for the degree in History of Art, as a compulsory subject. In this degree programme, gender perspective runs through all the contents of History of Art and can be included in every subject, as defined by M. Lluïsa Faxedas Brujats in her *Guia per a la Història de l'Art amb perspectiva de gènere* (2018), but it is also present in the different postgraduate programmes for history of art, cultural heritage, cultural management or museum education.

In the current approach to these subjects, the specific skills regarding gender perspective or equality are usually limited to the transversal skills that come under the general competences listed in the different syllabuses, and which fall into four main areas: to develop a commitment to democratic values and a culture of peace within the framework of the artistic activities; to back a commitment to the basic rights regarding equal opportunities between men and women; to develop activities that facilitate the integration of people with a disability; and to recognise diversity and multiculturalism through knowledge of other cultures.

These shortcomings reveal how necessary it really is to specifically introduce gender perspective in the different subjects, considering the development of objectives and skills that are built into the subjects' development, contents and even in the ways they are taught and evaluated. It is therefore important to add new objectives to the development of this course subject. From a feminist stance applied mainly to art galleries, Marian López (2011) establishes four lines of discourse, aspects focused on art but which can also apply to the educational function of museums by re-interpreting their collections from a gender perspective:

- The recovery of women's legacy and their contributions to history.
- The review of the ways in which women and the feminine angle are represented in art.
- The reflection on gender and bodies as social and cultural constructs.
- To make feminist action and thinking visible in recent history and the history of art.

4.2 Contents of the course subject

In our culture, cultural property is not a mere reflection of the dominant ideas about identity; on the contrary, they are part of a process of identity creation, or rather a struggle between the external imposition of identity and the subjective search for that same identity. In this sense, for some time now, museums have been embarking on a process in which they have reviewed their collections from different positions, but mainly from the importance of mediation or non-formal education, by understanding that art and museum collections, whatever their nature, are a great tool for educating and creating new spaces for thought. The combination of feminist demands, the broadening of gender assumptions and the new social view of museology and critical museology are the new paradigms to bear in mind in the contents of this course subject. Furthermore, museums appear to be closely linked to the very notion of cultural heritage, a definition that is, and has been, a settled definition and a social construct that, at a given moment, a group of people defined as valuable and as part of a collective history that deserves to be preserved. To this effect, the questions that arise today are: What has been left out? What does this definition not include? Have museums managed to integrate an inclusive view of men and women, their relationships, their expressions, knowledge, representations and needs in their vision of heritage, history and identity construction?

In the history of museums and their collections, a product of an interest about what and how to conserve, the contributions of certain parts of the population, such as women, have only been partially included in the traditional idea of heritage, and this process has unfolded from a position of non-parity with the conventional male individuals. So, the gender focus aims to represent a critical approach to this fact, generating a different and plural view of heritage, ensuring that both women and other diversities are visible, and striving to achieve equality in access and representation.

4.3 Museology and Museography

In this course subject, the main objectives would be the following:

- To introduce the concepts of museology and museography, and to link them to feminist history of art as one of the main currents of methodology, critique and thinking related to the review of museum-related institutions.

- To introduce the most recent trends that have changed the way of seeing museums from the perspective of new museology and critical museology, which show a closeness to decolonial studies, intersectionality and gender studies, which also include the demands from the LGBTI and queer collectives.
- To disclose the corpus of texts, research, studies and practices that feminist art historians have created with regard to the field of museums, and to disclose the different texts, guides or good practices that allude to gender perspective, intersectional perspective and their integration in museums, questioning the canon shown through exhibitions and the selection processes that are inherent in museum collections.

4.3.1 Museology

From an etymological point of view, museology refers to “the study of museums”, while museography deals with the practical aspects. However, the term, coined in its broadest sense in the 1950s, and its derivative “museological”, has found several very clear meanings. The first meaning, and the most widespread for obvious reasons, tends to widely apply the terms “museology” and hence “museological” to everything concerning museums. The second meaning of the term is frequently used in many Western university networks, and approaches the etymological sense of the term: the study of museums. The most commonly used definition is that proposed by Georges Henri Rivière (1989): “Museology is an applied science, the science of the museum. Museology studies its history, its role in society, the specific forms of research and physical conservation, presentation, activities and dissemination, organisation and functioning, new or musealised architecture, sites that have been received or chosen, its typology and its deontology.” It is in this field that we can introduce the initial contents from a gender perspective:

- To introduce the feminist history of art and the demands of the role that museums play in the field of art and culture, as well as the degree of invisibility of women. The protest movements that came with the second wave of feminism in the 1960s and 1970s were embodied in the field of history of art, in a review of the subject and a condemnation of the way female artists were made invisible. To introduce these issues, the works of Linda Nochlin, Ann Sutherland, Germaine Greer, Whitney Chadwick, Griselda Pollock or Roszika Parker, among others, could be useful, as they enabled works by women artists to be “rediscovered” and they challenged

the exclusionary discourse practice that was prevalent in museums. In this way, it is important to question the representation of women based on stereotypes regarding their social or family role, of the female body as a sex object; it is also important to remember that, to paraphrase Virginia Woolf, anonymous might have been a woman, or that female output has been very significant in areas such as handicrafts, textile arts, pottery or illustration. These issues convey the way in which museums have looked at collections, displayed them and publicised them. One important step is to integrate this change in outlook in the museums' theory, but also in their everyday practices. These demands did, indeed, come about in the field of museums: in 1969, a group of feminists protested in front of the Whitney Museum's annual exhibition against the under-representation of women artists. In the 1970s, the English-speaking world saw the introduction of the first measures to include gender perspective in museums, and this came about through gender equality plans that aimed to achieve professional equality and to detect gender bias and stereotypes in exhibitions. At this point, there is some recommended literature that could be suggested to the students to explore this historical demand, its causes, and to reflect on the extent to which the situation has changed: along with the classics, such as Linda Nochlin or Griselda Pollock, the writings of Estrella de Diego or more recent work by Patricia Mayayo or María Teresa Alario could be proposed.

- To publicise the role of intersectional theory and how it has affected the valuation of museums' role, functions and purposes. In the 1980s, museology was marked by a new critical and reflective approach, especially under the influence of Pollock's work, which questioned the canon imposed by museums and raised the idea of overturning the traditional discourses regarding historically excluded or under-represented groups, such as women and ethnic and racial minorities. Following on from post-modern feminism, we can take the logical relationship between the idea of questioning a single and stable cultural identity and an understanding of femininity as a social construct as a baseline approach. Let us not forget that Judith Butler had already, in previous decades, proposed detonating the traditional epistemological model that divided the world into subjects of knowledge (white, male and heterosexual) and objects (the rest). In the same way that Rosi Braidotti questioned the idea of single subjectivity, it could be that we will find the answer in an acceptance of the plurality of proposals that, while sharing a common goal, offer different

ways of including a feminine, inter-racial and multicultural perspective in the discourses, and which have a profound educational impact that consequently affects the shaping of identities and mentalities.

- To delve deeper into the study of museum history and their evolution over time, taking as a reference point the history of collecting up until the first museums came into existence. At this point, it is important to understand the historical evolution of the concept of museums associated with the main schools of feminist critical thinking; to introduce the creation of the first women's museums that, as we have seen, arose in the 1970s to meet the demands regarding the invisibility of women in museums; and to introduce the main museum networks that are working from a gender perspective. However, it is also important to introduce new ways of working with gender perspective in museum exhibitions, through feminist curating, to reviewing the collections and the approaches associated with non-formal education in museums.
- To show students how to compose a collection and introduce them to the phenomenon of the creation of museums with a gender perspective. We have seen how the different theories of feminism and their evolution affected the field of museums from a theoretical point of view, but also by putting the demands received into practice, by curating exhibitions in keeping with the calls for change of the museum's organisation and functions to serve society as a whole, without exceptions. These expressions through theory or activism have been heavily present, particularly in more contemporary eras, and have generated a wealth of literature. However, we should also highlight the role of women in the art system, especially as patrons and collectors, even before the first museums were founded. Consequently, to introduce gender perspective in this course subject, it would be advisable to revisit the history of collecting and understand the role that women have played in this cultural process.
- To show other ways of understanding the museum, away from Western theory. For example, the Brno School links museology to processes associated with the study and research of collections kept at museums and relates them to the main methodological trends of the time. Another different viewpoint is offered by New Museology or Modern Museology, which has had a huge influence since the 1980s, especially in Latin America: ecomuseums, society museums, community museums, centres of scientific and technical culture, and, in general, most of the new proposals that tend

to use heritage supporting local development, and which integrate women in the discourses and practices of conservation, documentation and study of heritage from various perspectives (life and family histories, traditional knowledge, handicrafts, etc.), or reflections around museums, as well as their role in the formation of knowledge and critical and reflective thinking that critical museology supports.

Remits:

- To promote knowledge and awareness of women's museums or those that focus on human life in its entirety, as well as developing the different international, national and local networks that work with a gender perspective.
- To develop a capacity to evaluate inequalities on the grounds of sex and gender, in order to design the appropriate solutions.
- To identify the intersection of gender inequality with other lines of inequality (age, class, race, sexuality and gender expression/identity, functional diversity, etc.).
- To know about gender studies' and women's contributions, and use them in the course subject.
- To express specific knowledge about museums' origins, evolution and different fields of study, as well as the topics, vocabulary and both classic and current debates on the subject.
- To apply a command of the critical and methodological equipment that is crucial to understanding the theoretical aspects and history (museology).
- To be aware of the representation of men and women and the way in which their heritage is portrayed, through museum collections.

Learning outcomes:

- To identify and compare the different schools of thought that have questioned the institutionalisation of museums.
- To know how to use analytical tools to assess the degree of inclusion of gender perspective in the museums studied.
- To identify and compare the different methodologies and historiographies that have been used to construct the subject matter.

- To acknowledge the contributions to the response by existing power relationships and gender norms and feminist, LGBTI and queer artistic practices in the museum environment.
- To recognise the gender inequalities and differences in the use and management of the historical-artistic heritage.
- To know about and use women's contributions to the history of collecting and the creation of different museum institutions.
- To acknowledge the evolution of museum-related problems in their different manifestations (cultural heritage, collecting, museography, trading, curating, etc.) in order to compare and distinguish the qualitative historical changes, including men and women equally.

4.3.2 Museography

for its part, museography refers to the practical aspects of museum work, and is defined as the practical or applied aspect of museology, that is, the techniques that have been developed to carry out museum-related functions. Museography covers the professional tasks of museums, which must also take into account the requirements of the scientific programme and management of collections, as well as ensuring the objects selected by the conservation team are presented appropriately. It requires knowledge of the methods of object conservation and inventory; it entails stages the contents, proposing a discourse that includes additional mediation that can help people to understand, and which respects society's requirements when mobilising communication techniques adapted to ensure the messages are received correctly. With this in mind, it is necessary to reflect on certain important aspects in museum-related practice:

- To reflect on the absence of work by women in museums and the lack of a discourse explaining how this absence makes half the population invisible, and makes it impossible for women to have cultural references, while at the same time enshrining a representation of reality from an exclusively male perspective that is related to the processes of conservation, selection and acquisition of the cultural property preserved at museums.
- To deal with the condition of exhibitions in all shapes and forms and the development stages of the exhibition process, as well as the essential function that feminist curating has had in the evolution of exhibition formats. This affects the curating work.

This issue has been extensively dealt with by Katy Deepwell (1995), although it has been widely developed in the first decades of the 21st century, particularly following the special issue of *n.paradoxa* on “Curatorial Strategies” (2006); the special issue of the *Journal of Australian Studies* on “Feminism and the Museum”, in the wake of a symposium at the National Library of Australia (2016); the special issue of the journal *On curating* (2016) under the title “Curating in Feminist Thought”, or the special editions of the *Museum International* magazine, which has dedicated its latest issues (2020) to LGBTQI+ Museums and Museums & Gender. These can be useful to introduce such important aspects as the presence of gender perspective in museographical programmes and in the different exhibition design tools, which entail facets regarding who is represented and how.

- To analyse women’s contributions throughout history and their presence in museums, associated with cultural heritage conservation, but also from the point of view of the management and professionalisation of their work. In short, making visible the contribution and role of men and women in the construction of our society’s heritage, history, memory and identity through different creations and productions in which they have taken part. It is worth debating on the topic of the exhibition design devices present in museums so as to challenge many of the basic assumptions shown within the construction of the museum-related discourse, questioning the canon of major artists, the concept of creative genius, the standards of aesthetic quality, the division or hierarchy of the arts, but also the way in which the role of women in history is seen. As an example of work on equality in the construction of history, certain collectives and projects stand out, such as *PastWomen*, *Women’s Legacy* and *Las artistas en la Escena cultural española y su relación con Europa (1803-1945)*.
- Addressing the condition of museography, paying particular attention to the main guidelines of museum management, across different departments, by putting into practice the knowledge about how a real museum operates and integrating gender perspective. Recent developments in museums has raised new challenges, including the reflection on the role of women as custodians of cultural heritage and their role as creators.

As we have seen, museums’ interest in the topic of gender started to become more established in the 1980s, a period in which a series of publications, exhibitions and actions made it evident that there was a concern about the place occupied by women as museum professionals, on

one hand; and on the other, the representation and visibility of the female gender in museums and the lack of women artists in their collections. In a course subject such as this, with a clearly professionalising nature, it is necessary to reflect on gender perspective in museums' operation, not just as regards their collections, review, research or the organisation of the occasional exhibition dedicated to women, but also in their professional endeavour. Change involves understanding the museum's function at the service of society, and removing the patriarchy in the cultural heritage, challenging the canon, and not only including what had previously been left on the sidelines, as Pollock states. Based on feminist theories, the internal organisation of museums is questioned, as it is built on the basis of a hierarchical structure of power. Feminism promotes collaboration, teamwork and collectivism as opposed to individualism and, therefore, requires a horizontal work organisation. The studies carried out by Hein and Deepwell make the case for new ways of working together, as well as new ways of producing knowledge and organising.

- Working on the collections from a decolonial and gender perspective. Gender perspective is a useful tool for the analysis of objects kept in museums, and for studying the relationships and how they have been constructed over time according to the ever-changing sociocultural context. It is not a question of studying women separately, but rather to integrate them into the museum-related discourse and incorporate their historical, social and cultural contributions. The shaping of museum collections is a process that is not only related to the past, but the acquisition policy is almost always an essential element in how any museum works: gathering, archaeological digs, donations and endowments, exchange, purchase, not to mention stealing and looting (which the ICOM and the UNESCO both condemn: Recommendation in 1956 and Convention in 1970), that were inherent in the prevailing colonialism that introduced the pillaging of dominant cities over the dominated cultures and their cultural material remains. It is worth studying and discussing the cases where heritage has been returned, under the UNESCO's arbitration, from an intersectional perspective that includes a decolonial angle. This is why it is important that the role played by the ICOM's deontological code is understood, and the need to approve good practice agreements is met in the field of museums' acquisitions policies.

Remits:

- To carry out a critical analysis of the representation of men and women, as well as the way in which the heritage they form part of is interpreted, overcoming any existing inequalities.
- To evaluate the ethical implications of professional action, recognising linguistic and cultural diversity, as well as respecting this diversity as a source of wealth.
- To identify the intersection of gender inequality with other lines of inequality (age, class, race, sexuality and gender expression/identity, functional diversity, etc.).
- To know about gender studies' and women's contributions, and use them in the course subject.
- To apply a command of the critical and methodological equipment that is crucial to reflecting on the museum practice and profession.
- To develop a capacity to evaluate inequalities on the grounds of sex and gender, in order to design the appropriate solutions.
- To understand how gender perspective in museums contributes to overcoming injustices and the different symbolic and material ways that affect women and other sexually diverse parts of the population.

Learning outcomes:

- To introduce gender perspective in successive academic practices and in future professional practices.
- To identify and value women's contributions throughout history, in varying roles linked to the management and conservation of the heritage, but also as creators.
- To recognise the gender inequalities and differences in the use and management of the historical-artistic heritage.
- To acknowledge the contributions to the response by existing power relationships and gender norms and feminist, LGBTI and queer artistic practices in the museum environment.
- To obtain basic knowledge in the management and organisation of a museum, both from theoretical approaches of museology and

museography, and from putting into practice the knowledge about how a real museum works and the integration of gender perspective in its operation.

- To express specific knowledge about museum collections' origins, evolution and different fields of study, as well as the topics, vocabulary and classic and current debates on these institutions.

4.4 EXHIBITION DESIGN AND MANAGEMENT

Bernard Deloche (2001) proposed defining museology as museum-related philosophy. "Museology is the philosophy of the museal field which has two tasks: (1) it serves as metatheory for the science of intuitive concrete documentation, and (2) it provides regulating ethics for all institutions responsible for managing the intuitive concrete documentary function". In this ethical function of museums, the exhibitions, as regards the display of the collections and their scheduling with regard to the nature of the museum, and the dissemination of said exhibitions through education or cultural mediation programmes, are significant and especially sensitive to gender mainstreaming, due to their direct contact with society. Consequently, exhibitions are essential within a museum's management, associated with its permanent collection and the dynamic possibility that temporary exhibitions entail, bearing in mind the narrative discourse or the museographical script. It is one of museums' basic functions, and they participate through the PRC model (Reinwardt Academie) regarding the general function of communication, which also includes policies related to education and publication (catalogues). In some way, it is the explanatory display of the cultural property on show, and which evokes mental constructs or concepts, which is why it is important:

- To deal with the condition of exhibitions in all shapes and forms and the development stages of the exhibition process, as well as the essential function that feminist curating has had in the evolution of exhibition formats.

In addition to the demands of the Women Artists in Revolution (WAR) group, we should also mention the Guerrilla Art Action Group (1971), which claimed that the structure of museums was a reflection, a microcosm, that reproduced the existing sexism in society, and which perpetuated and reinforced the myths, stereotypes, mental attitudes and mechanisms of male supremacy. At this point, it would be advisable to introduce texts to be

read, which discuss the need to curate from a feminist point of view: Linda Nochlin and Ann Harris, in their “Women Artists: 1550-1950” exhibition (1976), gave museums and the conservation of their works (selection) an essential role in the lack of knowledge about women artists in history; Griselda Pollock, in *Differencing the Canon* (1999), focused the attention on the methodological problems and challenged fundamental concepts such as the Western canon; she also proposed dismantling the paradigm and confronting the exclusionary practices and discourses. Feminist curating proposes programming women’s art or feminist art exhibitions in institutional spaces, as well as the creative work of organising these exhibitions, as indicated by Katy Deepwell in *New Feminist Art Criticism. Critical Strategies* (1995), the special issue of *n.paradoxa* on “Curatorial Strategies” (2006) and the work of Jessica Sjöholm Skrubbe, *Curating Differently: Feminisms, Exhibitions and Curatorial Spaces* (2016), which also mentioned the use of virtual space as an alternative to the institutionality of a museum, as discussed by Griselda Pollock in *Encounters in the Virtual Feminist Museum* (2007).

- To introduce codes of conduct and good practice in museum exhibitions, both permanent and temporary. There is a lot of literature discussing gender mainstreaming in museums: the UNESCO guides for gender mainstreaming in museums and in cultural heritage, the LGBTQ+ Alliance guidelines or the *Guide to Queer Inclusivity*. At a more local level, the *Colectiva Portal de Igualdad* or the analysis tools used by the *Mujeres Artistas Visuales* for equality in museums and other cultural institutions, stand out. It is also worth mentioning the practices developed under the *Museos+ Sociales* programme by the Spanish Ministry of Education, Culture and Sport, which considers museums to be agents of social change and critical awareness; museums are seen as institutions that are open to participation, advocates of civil rights regarding access to culture and heritage, and which must take diversity into account, promoting gender perspective and interculturality. In short, these guides serve to examine in greater detail the idea of the museum as an instrument of transformation: community, diversity and gender perspective in new museum narratives. In these guides, a fundamental element included herein, apart from the exhibition organisation and inclusion, is the issue of expository treatment, selection of items, the discourse and importance of inclusive, non-sexist language, as well as the educational work to face the major problems in

our society, such as hate, discrimination, male violence against women and gender violence.

- To work on controlled vocabulary and glossaries; to reverse excluding stories that make women's contributions to history, art, culture, etc. invisible by reviewing the collections; and to work on the inclusion of minorities, other genders, etc. from a point of intersectionality. As far as exhibitions are concerned, a feminist approach raises the need to avoid a linear chronological or historicist discourse, or one based on hierarchies as regards aesthetics, style or artistic type, and to promote organisation according to theme or concept, in which the cultural history, social history or life stories, etc. convey other types of thought structure with new criteria. Pollock upholds that these reviews may generate unexpected dialogues between objects with new narratives. Some projects, such as *Relecturas: itinerarios museales en clave de género* or *Didáctica 2.0 Museos en femenino* can act as platforms to use in the field of teaching, through which the students can actively take part in new discourses with the possibilities that come with the inclusion of a gender perspective in museum collections, and giving rise to numerous reinterpretations. These approaches are created from a point of view that enables all identities to be visible as opposed to the "normative" or "universal" identity.
- To analyse the role and function of museums in society and the role of their educational discourse from a gender perspective as a tool with which to educate in the concept of equality, and to contribute to the eradication of intolerance and social inequalities. Consequently, to contribute to raising awareness as regards the unequal relationships between men and women that exist in our society, and to the transformation of this reality.

This new way of learning and generating knowledge opens itself to such important issues as shared authority, in which the role of museum educators is crucial. The settled idea of a person as a "visitor" and the deconstruction of knowledge enable methodologies of critical museology to be applied, as well as the convergence of critical pedagogies and feminist critique. In this field of non-formal education in the field of museums, the role of cultural mediation is taking on an increasingly more relevant role. Cultural mediation in museums raises the need to cater for the communities in which they are located, generating spaces in which new forms of citizen participation in culture can flourish, through different educational programmes that cover three environments: museum,

school and community. These educational practices are not now based on the guided tour format, and they are implemented in many different actions, resources and experiences orientated according to the mediation strategies and the concept. They must be understood as more than just an interface to bring art and the public together, but also as an extended field that covers the relationships and knowledge that the museum conveys, the interactions with social groups, and with the territory, and the notion of the institution as a pedagogical device and citizen's mechanism of its own. If, as some authors have claimed, "objects do things", the question here is "what things do museum objects do?", understanding objects to mean more than just the pieces in the collection, or the traditional mediation devices (posters, audio guides, etc.), but rather the museum itself.

Remits:

- To use the procedures inherent in cultural mediation, integrating gender perspective.
- To identify feminist curating practices and incorporate them in museums.
- To value the ethical implications of professional actions and learn to use a non-sexist language applied in several areas of communication and dissemination of the collections.
- To identify the intersection of gender inequality with other points of inequality, and to identify integral working formulas.
- To know about gender studies' and women's contributions, and use them in the course subject.
- To apply expert knowledge about preparing an expository script, and to reflect on the profession, museum practices and the generation of new exhibition narratives and reviews of collections from a gender perspective.

Learning outcomes:

- To identify and compare the different schools of thought that have questioned the institutionalisation of museums.
- To identify the new artistic proposals as regards gender, as well as the symbiosis and implications in arts and museums, according to the critical analysis of their consequences.

- To be critical and self-critical about the self-learning and collective learning processes.
- To identify analysis and synthesis strategies in complex cognitive processes, as is the case with diversity and multiculturalism in the contemporary world.
- To introduce gender perspective in future professional practices.
- To value the implications of cooperative work, and to apply acquired knowledge to collective projects and to specialised professional practice.
- To make the appropriate decisions at each stage of a project's development in keeping with museum ethics.
- To understand how gender perspective in museums contributes to overcoming injustices and the different symbolic and material ways that affect women and other sexually diverse parts of the population.

4.5 Evaluation of the course subjects

In a professionalising course subject such as this, when it comes to evaluation, it is advisable to bear in mind the students' participation in set debates, through practical classes in which they are encouraged to read texts or watch documentaries to subsequently discuss in class. Another recommended practice in this sense is to hand in reports with a critical reflection on the contents they have learned (comments on texts, videos, documentaries, etc. used as sources in the subject, debates and directed reflections). It is also important to attend seminars in which different people from the professional field of museums can provide fresh outlooks on the inclusion of gender perspective in the museum world, and where the acquired knowledge can be assessed through written texts or other formats, such as audiovisual means, in which a reflection is made on the different approaches given, and the students' participation in the debate is taken into account.

In the theoretical-practical subject matter, it is important to organise and schedule any additional activities, the purpose of which has to be to promote field work, visiting a range of different types of museums and temporary exhibitions or cultural mediation workshops, as well as ensuring a critical reflection on how gender perspective has been included in the museums they visited, in which areas of work and which aspects of feminist curatorial practice they are visible

and in which type of museums they are found. In this aspect, the oral presentation of these reflections using visual aids is the most suitable method for evaluation. As a guideline, these activities can represent 40 % of the evaluated grade, while the rest of the subject matter would represent 60 %; although the classic exam methods can also be an option, it is preferable for students to implement, defend and present a museum project in a group, which must be submitted in writing and defended orally. This work must be evaluated by using a rubric, and the aspects to be evaluated refer to the content:

- How much the topic is in keeping with the level required and the depth to which it is studied.
- Suitable and varied, general and specific bibliography: originality in the project and way in which it is approached, integration of gender perspective and intersectionality in the concepts.
- Formal aspects: presentation of a clearly organised discourse, correct use of footnotes and bibliography citations, clarity and correctness in wording, including specific museology and museography terminology, using appropriate language as regards the principles of equality.
- Check that the instructions given by the teacher (teaching guide, rubric, class, tutorials) have been followed.
- Collaboration: effective and equal participation of all members of the team when preparing a project, assigning roles on an equal standing, and collaborative proposals.

For the purposes of preparing the project in question, the work coordinated by Virginia Garde and Isabel Izquierdo Peraile in the Spanish Ministry of Education, Culture and Sport's Museological Plan (<http://www.mecd.gob.es/cultura-mecd/areas-cultura/museos/mc/pm/pm/portada.html>) should ideally be followed.

By means of the proposed evaluation systems, the aim is for the students to progressively acquire the general skills involved in the qualification and those that are specific to the subject. Furthermore, the envisaged methods of evaluation take into account one of the expected learning outcomes: the development of reading habits and communication abilities through knowing, interpreting and applying vocabulary that is specific to the course subject.

4.6 Organisational arrangements of the teaching dynamics

A theoretical-practical methodology is proposed, in which students can distinguish and study museology and exhibition design through direct knowledge and practical experience. Collective, participative and collaborative work enables the heteronormative and hierarchical relations in the classroom to be broken down, and it helps to establish new communication and interaction dynamics, with the purpose of facilitating a critical reflection on the essential role of museums in the construction of contemporary thought.

- Theory classes in which the different contents of the subject matter will be developed, in turn encouraging student participation to solve any issues that may arise during the presentation.
- Practical classes so that the students can acquire the necessary skills to obtain and prepare data, as well be able to analyse the results and to present the project in line with the requirements of scientific communication.
- Additional activities, such as group seminars, where different topics related to the subject matter are discussed in further depth, which enables them to consolidate some of the skills in question. These may be specially aimed at applied aspects, so that the students, whether individually or as a group, and using the materials provided, can acquire the capacity to develop the knowledge and skills they have learned and apply them to the real situation they will find in their future professional activity. Also to ensure that they may acquire and strengthen all the skills suggested in the subject matter.
- Field trips and tours around the city, with the purpose of locating, analysing and debating on topics that have come up in the theory or practical classes, or both (visits to museums and exhibitions). The strategy used in additional activities, except in the case of conferences or when watching documentaries and films (where different groups of students may come together), ideally entails working in small groups. This strategy is more useful than other methods to achieve three objectives: the development of communication skills; the development of intellectual and professional skills; and personal growth. In the specific case of visiting museums as a case study, it is important to visit both traditional institutions and alternative or outlying institutional formats, both as regards their

geographical dimension and regards the discourses on which they operate and the methodologies they involve.

- Personalised tutorials in which the students are offered supervision and guidance, to ensure they follow the training activities appropriately. And also group tutorials to supervise practical exercises, guidance and problem-solving, particularly when it comes to preparing evaluation tests. Tutorials will be individual or in small groups to solve any problems, direct project work, etc.

4.7 Teaching methods

The proposed dynamics enable gender-sensitive learning to be established, as it unfolds through a case study system (museums and exhibitions) based on group visits or debate, along with professionals from the sector. The same thing occurs with project-based learning. The development and implementation in small groups (no more than six people is the recommended size) of a museum-related or exhibition project forces the students to face challenges and find solutions, generates critical thinking, evaluating the interaction of different professional profiles and their own interaction to develop the museum-related project, promotes thoughtful debate that is committed to learning based on ethical principles applied to museums as an institution, in which gender perspective and intersectionality are essential in the promotion of democratic values and human rights, social justice and a culture of peace, as opposed to discrimination, exclusion, hate, male violence against women and gender violence. These dynamics provide learning through case studies, learning based on problem-solving, the resolution of issues related to the projects, as well as cooperative and collaborative learning.

By means of these methodological approaches, the subject breaks away from merely aesthetic training and the production of objects to focus more on the museum's capacity and the exhibition discourse in order to question the reality, explore alternative visions and build new social imaginaries, participating in the construction of institutional or alternative narratives, and generating collective participation stages and experiences. Through a critical, meaningful and transformative approach, the models of critical reflection on the basis of debate, critical analysis and case studies, and the development of projects, allow for a reflection on museums' duties and purposes to take place, on a journey from past and present institutional models, exploring the paradigms and possibilities that arise through the incorporation of gender perspective

and intersectionality, to feminist curating or critical pedagogies in the area of cultural production.

These methodologies are based on the following principles:

- The idea of learning as a process that is constructed through the formation of knowledge. To do so, methodologies such as case studies, visual thinking tools and public presentations will be used.
- Self-directed learning, promoting abilities that enable the students to take the initiative for their own learning through active accompaniment, cooperative work, debates, self-assessment and group tutorials.
- Learning based on real life, placing the study programme in context, from situations and problems that are similar to those in real professional practice, creating learning scenarios and fostering the formation of collaboration networks among professionals.

05. SPECIFIC TEACHING RESOURCES FOR GENDER MAINSTREAMING

Feminist critique in museums can be followed through the works of Hilde Hein (2007; 2010), Liliame Cuesta (2022), and Solbes & Roca (2020). It was not until the end of the last century that museum theory started to take an interest in museums' critical research and curatorial practices. Museums, as contemporary-age institutions, were established based on male experiences and interests, both as regards the concepts and the selection of artifacts to conserve, and the story told through the exhibitions or museum teaching. This has also had an impact on the way work is organised, which has meant that, traditionally, the experience, spaces and work assigned to women has been belittled and their contributions have been made invisible. Without a reflection on the gender bias that can exist in the teaching practice, teachers can find themselves contributing to a situation where gender inequality is strengthened and perpetuated. In fact, the recommendations included in this guide involve establishing the need to incorporate gender perspective in study programmes related to museums, exhibition work and curating, but also as regards work organisation, the purpose and duties of museums and their socialisation.

It is important to mention the contributions from several authors who, as a response to the androcentric bias in the field of museology, have highlighted the relevance of studying museums from a critical perspective. While it is true that the theoretical side of gender perspective in museums has focused on the history of art (bearing in mind the critical tradition of education, particularly evolving around the role of contemporary art museums), in recent years, scientific literature has extended its research to include curating practices and strategies, exhibition work, cultural programme and the creative role and discourse analysis that organising a temporary or permanent exhibition entails, educational workshops, the role of cultural mediation, review of collections, even an increase in the collections. But it has particularly taken into account, on a deeper level, the very structure of museums themselves, to smash the hierarchy of values that underpin the traditional museum-related discourse, where studies in this area should not only focus on art museums, but on museums of all kinds.

We have already seen how feminism challenges museums' organisational and functional hierarchy, but it also questions the evaluation, hierarchies and status of the objects, a hierarchy that becomes clear when it comes to arranging the contents (for example, the number of works by women artists in the permanent

exhibition rooms), the aesthetic criteria that consider certain artistic expressions over others (traditional hierarchy between arts and crafts, and the inferior recognition of collections of a popular nature). All this can lead us to question (from a gender perspective) the canon, and consequently the expressions used in supporting texts and other museum devices. “Masterpiece”, “genius”, “historic moment”, etc., are all expressions that reinforce the hierarchy and highlight unique objects as valuable elements, reducing procedural or cultural aspects to invisibility. At this point, visiting museums and carrying out a practical, thoughtful study is a useful method for analysing to extent to which the canon is a construct that has been imposed on us by heteropatriarchal societies, and how museums can uphold that canon (Alario, 2010, p. 21), and how it can be challenged, when it is shown that this means rethinking the very construction of knowledge and paying attention to what, up until now, had been kept invisible on the grounds of ethnicity, race, class, gender or geopolitical and biopolitical divisions. As the feminist critique defends, to do so it is necessary to reject the linear and sole discourse based on an evolutionist idea of history and its periodic classification, to highlight other unique aspects or which challenge the discourse and raise other topics based on inclusive and cross-cutting concepts in which there is also a break from the binary oppositions or dichotomies (man/woman, male/female, heterosexual/homosexual, diversity as opposed to universalism) that makes it possible to ensure the inclusion of diversity and a myriad of gender identities. In this way, gender perspective becomes an analytical tool with which to reflect on museum practice. The use of a gender approach when working with collections (research, documentation, inventory process, etc.) will make it possible to avoid the gender bias that, according to Sullivan (1994: 102-103), can be summarised into six types: invisibility (under-representation of certain groups); stereotyping (assignment of traditional roles and attributes to certain groups, which mask diversity); imbalance/selectivity (inclusion and exclusion of objects that distort history); unreality; fragmentation/isolation (separation of topics or groups implies that they are less important or that they do not form part of the norm); and linguistic bias.

It is worth discussing the exhibition design devices used in museums, and connecting reading with practical activities, where a visit to a museum can be crucial in the process of challenging many of the basic assumptions shown within the construction of the museum-related discourse, questioning the canon of major artists, the concept of creative genius, the standards of aesthetic quality, the division or hierarchy of the arts, but also the way in which the role of women in history is seen. There are numerous examples, but we will choose just one that

offers a resounding way of narrating from inclusive perspectives. The prehistorian Margarita Sánchez (2016) emphasises the narration of prehistory as a cumulation of evolutionary processes in which the focus has traditionally been awarded to men: from making the first tool to the discovery of fire, milestones about which there are no reliable facts. Even so, up until recently, it was normal to see dioramas and educational resources in museums in which scenes of tasks such as hunting, making tools, performing sacred rituals or making fire were represented exclusively by men, something which also occurs in text books. Some museums, such as the [Spanish] National Archaeological Museum (MAN [according to its initials in Spanish]), have introduced new narratives in such scenes, in which we now see women playing an equal part in the representations of everyday life (Querol, Hornos, 2015; Sánchez, 2000).

However, applying gender perspective in the analysis of museum collections does not exclusively mean studying women artists or the representation of women in museum objects. It is necessary to go one step further and understand that studying gender means to study relationships and how they have been constructed throughout history, depending on their changing sociocultural context; it is not a question of studying women alone, but more a case of integrating them into the museum discourse, along with their historical, social and cultural contributions.

The creation of museum collections is a process that is not only related to the past, but the acquisition policy is almost always an essential element in how any museum works. Acquisition combines the means through which a museum takes possession of humanity's tangible and intangible heritage. The recent evolution of museums, and especially how they have gained awareness about the existence of intangible heritage, places a value on the integral nature of the collection, and this comes with fresh challenges. Intangible collections, such as, for example, customs, rituals or legends (in ethnology), but also shows, expressions and ephemeral installations (in contemporary art) lead to the need to fine-tune new acquisition devices, but they also represent a reflection on the role of women as guardians of this cultural heritage and on their role as creators.

5.1 Inclusive language

ALARIO, Carmen; BENGOCHEA, Mercedes; LLEDÓ, Eulàlia & VARGAS, Ana (1995). *NOMBRA*. Instituto de la Mujer: Madrid
<https://www.mujerpalabra.net/pensamiento/lenguaje/eulalialledocunill/nombra.pdf>

BREDA, P. (1999). *Recomendaciones para un uso no sexista del lenguaje*. Spanish Ministry of Education, Culture and Sport. *Museos+Sociales*.

<https://www.culturaydeporte.gob.es/museos-massociales/presentacion.html>

LLEDÓ, Eulàlia (2010). *Guía de lenguaje para el ámbito de la cultura*. EMAKUN- DE- Instituto Vasco de la Mujer: Vitoria- Gasteiz.

https://www.emakunde.euskadi.eus/u72-publicac/es/contenidos/informacion/pub_guias/es_emakunde/adjuntos/guia_lenguaje_cultura_es.pdf

LUQUE RODRIGO, Laura (2021). «Lenguaje inclusivo y no sexista en el ámbito museístico de habla hispana». *Atenea (Concepción)*, (523), 305-329.

https://www.scielo.cl/scielo.php?script=sci_arttext&pi-d=S0718-04622021000100305&lng=es&nrm=iso&tlng=es

UN website. Gender-inclusive language.

<https://www.un.org/es/gender-inclusive-language/guidelines.shtml>

5.2 Examples of sex-disaggregated data and gender-sensitive analysis

Gender data portal. OECD

<http://www.oecd.org/gender/data/>

Gender data portal. World Bank

<https://genderdata.worldbank.org/topics/entrepreneurship>

State of the Arts Report about the situation of women artists and professionals in the Cultural and Creative Industries sector in Europe. WOMARTS

<http://www.womarts.eu/upload/01-LI-WOMART-1-20-6.pdf>

Gender Gaps in Cultural and Creative Sectors -NEMO

<https://eenca.com/eenca/assets/File/EENCA%20publications/Final%20Report%20-%20Gender%20in%20CCS%20EAC.pdf>

5.3 Proposals for working with text in the classroom

EXPÓSITO MOLINA, C. (2012). «¿Qué es eso de la interseccionalidad? Aproximación al tratamiento de la diversidad desde la perspectiva de género en España». *Investigaciones feministas* 3, 203-222.

FERNÁNDEZ VALENCIA, A. (2012). *La historia de las mujeres en los museos: discursos, realidades y protagonismos. El protagonismo de las mujeres en los museos* (pp. 11-30). Madrid: Fundamentos.

GARCÍA, Á. (2016). «El techo de cristal de las mujeres en los museos españoles». *El País* [14th June 2016], s.p. https://elpais.com/cultura/2016/06/13/actualidad/1465830534_846045.html

MAYAYO, P. (2011). *Historias de mujeres, historias del arte*. Madrid: Cátedra.

REILLY, M. (11th July 2017). «What Is Curatorial Activism?», *Artnews*, s.p. <http://www.artnews.com/2017/11/07/what-is-curatorial-activism/>
<http://www.womarts.eu/women-in-art-quiz/>

5.4 Gender-sensitive visual materials

The Eighteenth Century Woman, 1982 | From the Vaults. The Metropolitan Art Museum

<https://www.youtube.com/watch?v=EJPlasXVp-8>

Women in the present, women in the past. Chau Chak Wing Museum. 2021

<https://www.youtube.com/watch?v=hJe6388wmSY>

Las mujeres y la Prehistoria: desmontando mitos, by Margarita Sánchez

<https://www.youtube.com/watch?v=0y8RRREPGBo>

Women's and Gender Museums, International Association of Women's Museums

<https://www.youtube.com/watch?v=l-x3E06oymk>

Female artists confront decades of gender inequality in museums

<https://www.youtube.com/watch?v=eVAG7JrfU5M>

The Gender Equity in Museums Movement, The Gender Equity in Museums Movement (GEMM)

<https://www.youtube.com/watch?v=tgLyWkOE1sw>

Constructing Cultural Contexts: Gendered Narratives with Brown Girls Museum. Blog, Walters Art Museum

<https://www.youtube.com/watch?v=U2TgYNTdPBI>

Museums Are Not Neutral: A Conversation on Gender, Power, and Privilege, The Frick Pittsburgh

<https://www.youtube.com/watch?v=l5jTB-slcik>

Inclusion and diversity in museums: what does that mean? Dartmouth

<https://www.youtube.com/watch?v=TtEfYLxWalY>

Hacia una nueva perspectiva de género en los museos/Ana Rosas Mantecón, anthropologist. EducaThyssen

<https://www.youtube.com/watch?v=M1Hgkodks5w>

¿Por qué ir más allá? Mariola Campelo, Museo Nacional Thyssen-Bornemisza, EducaThyssen

https://www.youtube.com/watch?v=AxfjdlIqxBA&list=PLJFL_bcXlr92gnFp8U-58vNzh00wH-ycDe

Interview with Marian López Fernández Cao. Género, exclusión social y museos. Museo Picasso Málaga

<https://www.youtube.com/watch?v=W4-r4zAHAgg>

Enfoque de Género en Museos Latinoamericanos

<https://www.youtube.com/watch?v=djBownbaypU>

Museos, Comunidades y Género: Investigación y sinergias en la Serie Imaginarios, Servicio Nacional del Patrimonio Cultural

<https://www.youtube.com/c/ServicioNacionaldelPatrimonioCultural>

06. TEACHING HOW TO CARRY OUT GENDER-SENSITIVE RESEARCH

When it comes to considering the basic guidelines to prepare an end-of-degree or end-of-master's degree project, one that includes gender perspective across the board in the different stages of research in the field of museum studies, we have to take into account that these projects are put forward as personal and independent, aimed at the design and development of a viable project in the museum world, which cannot overlook the knowledge acquired throughout the study programme. This final project must show the student's capacity to develop a personal vision of this professional field, and at the same time, they must be able to implement and critically evaluate their own production in a real-life context, implicating the different stages of research and conceptualisation, as well as the development of the project and its subsequent evaluation and public communication, where gender perspective applied to the entire process of development is essential. To reach this point and encourage an interest in this process of introduction to research with a gender focus, gender mainstreaming in teaching is, therefore, an inevitable step to promote subsequent gender-sensitive research, whether by subject matter or by the methodology used.

Within this paradigm, it is crucial to know the bibliographical references that provide suitable research models and to investigate so as to prepare a literature review that includes the already extensive bibliography that, since the 1970s, has been working to include women in the museum discourse, and the structural orientation of the museum as an institution from a gender perspective. Equipping students to develop research, projects or applications with a gender perspective is paramount. Both in the end-of-degree and end-of-master's degree projects, the students have to prove that they have learned to use gender as an analytical and explanatory variable in the identification of the research question, theoretical review, definition of hypothesis, use of methodology, data collection and analysis, conclusions and proposals for future action.

One of the challenges facing tomorrow's female researchers will be to study the dangers of institutionalism, the legitimisation of feminism and to rethink the ways in which feminism and gender perspective have been incorporated into the institution. Feminist curators will need to prevent feminism from becoming a "ghettoised" space that is included in the museum as a separate category. Furthermore, in the future, it will be necessary to research feminist curator practices within the institution, and the contribution of feminist researchers

and artists in the changing institutional structures. The female researchers of tomorrow will have to focus on studying strategic alliances and collaboration between feminist artists, curators and museum management. Although feminist researchers, curators and artists need to regain their space in museums, the relationship between these artists, curators and institutions does not necessarily have to be one of opposition. The solution entails working towards alternative options, greater cooperation, commitment and dialogue, instead of working against the museum.

A good guide for research work at museums from a gender perspective is that written by Liliane Cuesta “Critique, Reflection, Deconstruction: Gender Mainstreaming in Museums”, in *Relecturas: Itinerarios museales en clave de género* (2022), as well as the most recent issues of the *Museum International* journal, which include, among others, work by Cheeyun Lilian Kwon, “Sexual Violence, Imperialism, and Museum Activism: The Case of the War & Women’s Human Rights Museum” or by Liliane Cuesta “Gender Perspective and Museums: Gender as a Tool in the Interpretation of Collections” (Issue: Museums & Gender), as well as

“Crossing Over: Museums as Spaces of Violence” by Amy K. Levin, and “Curators in Conversation: Conceiving the Queer Past at the GLBT Historical Society Museum” by Gerard Koskovich, Don Romesburg & Amy Sueyoshi (Issue: LGBTQI+ Museums).

In the same way, given its importance in the field of research, it is worth highlighting the issue of the *Espacio, tiempo y forma* journal, under Patricia Molins, on “Feminism and Museums. An imaginary in progress” (2020), which raises the need to discuss the relationship between feminism and museums, and gender mainstreaming in institutions that is still a long way from achieving equality, both as regards the exhibitions (in which there have been women’s exhibitions that have been an important tool in making female artists visible who had largely been excluded from museum presentations and historiographic narrations), and in the field of feminist studies in the area of art and museums. The work by Olga Fernández “Feminism in exhibition discourses and museographic stories since the nineties”, in which she offers a critical view of the way in which museums have institutionalised feminism’s demands, showing women artists as isolated, exceptional cases in the collection or preparing exhibition routes and topics superimposed on the museum discourse without integrating women and their contributions in the itinerary. Another significant reference is the text by Patricia Mayayo, “After Feminist Genealogies. Feminist strategies for intervention

in museums and tasks to be done”, in which she stresses the need for art and museum practices to have a fundamental axis in applied research processes as an effective means to destabilise the canon.

As Patricia Molins has pointed out, there are still many topics to study, including those affecting the museographic practice itself, such as exhibition assembly or permanent and temporary installations, an aspect which has “still not been particularly studied from a feminist viewpoint and I think it would deserve greater development, as the decisions that are made regarding the installation of artwork, the exhibition furniture and public use, not only guide the way in which the museum or the artwork are perceived, or the way in which the concept that supports the exhibition is displayed, but also the manner in which this affects the viewer and how it is affected by the viewer, pushing them out or pulling them in, incorporating or separating them from the works of art in question, guiding their gaze and proposing models of behaviour in the artistic space”. She also indicates that the field of research has widened towards the visual culture and cultural studies, a framework that has shown itself to be more inclusive than the historical-artistic tradition. The framework of studies into the relationship between museum and feminism has also been broadened, and it has gone from being a simple proposal to extend the canon in collections and exhibitions, to its insertion in pedagogical departments and in work processes and structures. To find out more about an exemplary methodological model in the application of gender perspective in a new history of the arts, the current texts by Lomba (2022) are a recommended read.

Applying gender perspective to the history of collecting and the history of museums does not mean reproducing the diachronic systematisation of common events, nor does it mean placing the emphasis on a chronological narration of facts, theories on aesthetics and taste, or trying to fit in a series of names that accompanied men in their role as guardians of the cultural heritage; it is a call for change in the methodology used. The reflections can come from the approaches put forward by critical museology (also known as reflexive museology, transformational museology or new museology) and can propose an analysis from several areas, taking the article by Anthony Shelton titled “Critical museology. A manifesto” as a starting point, or the work by Jesús Pedro Lorente and Vicente David Almazán Tomás titled “Critical museology and contemporary art” (2003). Since the mid-1980s (Lorente, 2015, p. 112), critical museology has become a trend in the field of museology that entails a critical study of the discipline, as is the case in other fields, such as the history of art or pedagogy, for example.

Cultural criticism has contributed to museums in the following areas: the concept of museum, understood as a cultural and social construct; collecting; a review of institutional histories; the relationship between museums and native cultures; criticism of the civilising mission of museums from a post-colonial perspective; professional roles and exhibition policies. However, even though critical museology and the feminist critique regarding museums' institutionalism come together on certain points, the former does not consider a reform of museums or their operation; it also does not question the establishment of an alternative for museums. Critical museology does not distinguish between museology and museography because this distinction is incompatible with its own methods. The practical application of the critical and reflective attitude and theories in museums' own practice is necessary, while feminism, for its part, aims to offer the transformative potential of institutions on a structural and organisational level (Díaz, 2016), which explains why it is concerned with internal organisation, the relationships between professionals and ways of working. Nevertheless, at this point, critical museology presents us with an interesting perspective on collecting and the creation of collections, the process of which cannot be reduced to mere psychological reasons, but rather it must be understood within a series of more complex social, ideological and cultural processes that require a historical, critical and reflective approach to understand the creation and development of museum collections.

Some studies have reflected on feminist curating strategies, their interventions and histories, as well as on gender equality strategies that museums carried out up until at least 2016. For example, Sjöholm (2016) asks some interesting questions about the orientation of research: How can diverse feminist art practices and feminist exhibitions be theorised and chronicled? What feminist methodologies and theories have revealed the curatorial strategies of feminist art?

Laura Díaz (2017) wrote a thesis on "Feminist Curatorial Interventions in Museums and Organisational Change: Transforming the Museum from a Feminist Perspective", which also provides an excellent piece of field work on gender perspective in museums, while asking certain important questions that can be helpful in problematising the issue. Some of these questions are: Is it possible, by means of the exhibition format, to present a story of feminism without chronicling it, and thus avoid the canon when curating exhibitions? Can feminist curating present feminist art as a political art form that transforms society, and not as a story? Is it possible to present different generations of feminist artists and diverse feminist projects? How can the binary system present in curating projects

be rejected and the prevalence of the English-speaking world's perspectives be avoided? How can the concepts of gender performativity and queer critique be introduced? In what way can a dichotomous discourse be eradicated and transnational feminisms, such as debates about class, ethnicity, disability and sexual orientation, be introduced? At the same time, can connections be made between feminist curating and the strategic alliances with queer and post-colonial curators? And how can these alliances be negotiated? For Laura Díaz, the inclusion of gender faces significant challenges that entail understanding that there is still a major gender gap and that the inclusion and exhibition of women's work continues to be a priority. In the field of museum transformation, from the process of museumising feminism and transforming the museum's structure, the dangers of institutionalism and the legitimisation of feminism can be discussed in the classroom, as well as reviewing the ways in which feminism has been incorporated in the institution as regards research work: Can we prevent culture and art by women from becoming a ghettoised space that is included as a separate category in the museum? What happens when feminist curating projects are displayed in institutionalised spaces, such as museums or exhibitions? Are feminist ideas neutralised when they form part of the institution? For this reason, it is important at this point to introduce the questions associated with the role of feminist activism and to reflect on the need for dialogue between activists, curators, the departments of museum conservation, education, cultural mediation and management that participate both in women's museums and in feminist curating, with the role of active agents in matters of human rights and social activism.

07. PEDAGOGICAL RESOURCES

7.1 Glossary of concepts

Anti-Essentialism and Relativism: Western culture envisages a dual system of sex/gender: two sexes, two genders, sexual orientation from a binary viewpoint. Anthropological studies have shown that this system is neither unique nor universal, as there is a wide variety of gender systems that consider two, three or more genders.

Canon: for Griselda Pollock, the canon becomes an impoverishing filter that reinforces the patrilineal genealogy. Museums have maintained this canon, showing and selecting works by a set of artists who have conventionally been considered as “great artists” or “geniuses”, and cultural property in which women have been omitted from the story, contributing to uphold the heteropatriarchal structure of western culture. Museums today must ask themselves what “greatness” means,

incorporating gender, race, class and territory, among other themes, and questioning how the “others” (women, non-white and western people, other genders, minorities, etc.) have been ignored as creators of cultural heritage.

Collection: in general, a collection can be defined as a set of tangible and intangible objects (artwork, artifacts, specimens, documents, archives, testimonies, etc.) which an individual or an establishment has assembled, classified, selected, and preserved in a safe setting and usually displays to a smaller or larger audience, according to whether the collection is public or private. Whether tangible or intangible, the collection is at the heart of a museum’s activities, and represents its essential nature. Given that the term “collection” is in common usage, an effort has been made to distinguish a museum collection from other types of collection. All this is linked to the origins of museums and the understanding of the phenomenon of collecting throughout history. Generally speaking (since this is not the case for every establishment) the museum collection, or collections, are both the source and the purpose of the activities of the museum perceived as an institution. Collections can thus be defined as “the collected objects of a museum, acquired and preserved because of their potential value as examples, as reference material, or as objects of aesthetic or educational importance”. We may refer to the museum phenomenon as the institutionalisation of a private collection, which makes it essential to analyse the creation of the different collections from a gender perspective, given the role of women in the process or

the causes for which their work has been omitted in the creation of collections on the basis of the value that has historically been bestowed on them.

Feminist curating: one of the main challenges facing feminist curators is to curate politically, displaying the power structures while working within the institutions. However, these ideas have not yet appeared in feminist curatorial literature, and activist curating has not yet been recognised in recent curatorial practices. Furthermore, one of the questions for feminist curators is the future of grassroots projects and curatorial projects on minorities. More research is required into alternative institutions and, specifically, into women's museums and their practices, from activism to cultural practice.

Conservation: the concept of conservation is often preferred over preservation. For many museum professionals, conservation (which in turn includes the action and intention of protecting a cultural, tangible or intangible asset) represents the essence of a museum's activity, and includes the problem of inventory or cataloguing, and it must be associated with vocabulary where gender perspective is particularly important.

Museography: museography is currently defined as the practical or applied aspect of museology, that is, the techniques that have been developed to carry out museum-related functions, in particular with regard to the planning and fitting out of the museum premises, conservation, restoration, security and exhibition. The use of the word "museography" aims to refer to the art or techniques of exhibition. For some years, the term "expography" (exhibition design) has been proposed for the techniques involved in exhibitions, whether they be in a museum or otherwise. Generally speaking, what we call the "museographical programme" covers the definition of the contents of the exhibition and its requirements, as well as the functional links between the exhibition spaces and the other museum areas.

Museology: the first meaning, and the most widespread for obvious reasons, tends to widely apply the terms "museology" and hence "museological" to everything concerning museums, and in general, the term "museum-related" to museological matters, but also, in the academic world, to the study of museums. Museology is, to a certain degree, the opposite of museography, which identifies the set of practices associated with museology.

Critical museology or New museology: this is presented as a critical discourse regarding the social and political role of museums. It includes the attempts at theorisation or critical reflection associated with the field of museums, which we

know as critical museology in the so-called post-modern society. The common denominator of this field is characterised by its documentation of all things real through sensitive, direct understanding. It does not, a priori, reject any type of museum, even the oldest and newest (cyber museums), as it tends to be interested in being open to all experiences related to museums.

New museology or Modern museology: its interest focuses on new types of museums that have been designed in opposition to the classical model and to the central position that the collections occupy. These are eco-museums, society museums, scientific and technical cultural centres and, in general, most of the new proposals that tend to use heritage for the benefit of local development.

Review: the review, or “re-reading” of collections that each museum houses, for the purpose of generating new narratives. This will allow for a reflection on the role of women, patriarchal myths and the existing social inequality between men and women.

Cultural mediation: understood as an autonomous cultural practice that unfolds in diverse contexts such as museums and education centres, but also in social contexts and a range of different realities, through exhibition and cultural proposals, but also as autonomous learning mechanisms.

7.2 Research groups

Las mujeres cambian los museos. De la igualdad a la equidad. Complutense University of Madrid

<https://www.mujerescambianlosmuseos.com/>

Mujeres Artistas en España, 1804-1939

<http://maes.unizar.es/>

EARTDI group (Art applications for social inclusion), Complutense University of Madrid

<https://www.ucm.es/eartdi>

CREARI, University of Valencia

<https://www.uv.es/creari/es/>

Past Women. Historia material de las mujeres

<https://www.pastwomen.net/>

Eulac Museums and Community

<https://eulacmuseums.net/index.php>

Women's Legacy. Our Cultural Heritage for Equity

<https://womenslegacyproject.eu>

Research group on gender equality, University of Alcalá

<https://www.uah.es/es/investigacion/unidades-de-investigacion/grupos-de-investigacion/Grupo-de-investigacion-sobre-igualdad-de-genero-Research-Group-on-Gender-Equality/>

Work and research group on museums and gender, under the network of history museums and monuments in Catalonia

https://www.mhcat.cat/museu_en_la_xarxa/manifestos_i_comunicats/manifest_del_grup_de_treball_museus_i_genere_de_la_xarxa_de_museus_d_historia_i_monuments_de_catalunya

Permanent observatory for art and gender, University of Seville

<http://grupo.us.es/arteygenero/index.php>

SHE-CULTURE

<http://archive.interarts.net/en/acabats.php?p=418>

7.3 Online resources

Gender Equity in Museums Movement (GEMM)

<https://www.genderequitymuseums.com/>

State of the Arts Report about the situation of women artists and professionals in the Cultural and Creative Industries sector in Europe, Wom@rts project

<http://www.womarts.eu/upload/01-LI-WOMART-1-20-6.pdf>

Gender gaps in the Cultural and Creative Sectors (with the exception of the audio-visual sector), European Expert Network on Culture and Audiovisual (EENCA)

<https://eenca.com/eenca/assets/File/EENCA%20publications/Final%20Report%20-%20Gender%20in%20CCS%20EAC.pdf>

Where are the women? National Museum of Women in the Arts

<https://nmwa.org/support/advocacy/get-facts/>

Gender discrimination in the cultural heritage sector, Europeana

<https://pro.europeana.eu/post/gender-discrimination-in-the-cultural-heritage-sector>

La memoria femenina: mujeres en la historia, historia de mujeres, Subdirección General de Museos Estatales, Spain

<http://www.iber museos.org/recursos/documentos/la-memoria-femenina-mujeres-en-la-historia-historia-de-mujeres/>

Gender perspectives on cultural heritage and museums, Museum International

<https://unesdoc.unesco.org/ark:/48223/pf0000108368>

Díaz Ramos, Laura (2017). *Feminist Curatorial Interventions in Museums and Organizational Change: Transforming the Museum from a Feminist Perspective*. University of Leicester. Thesis.

<https://hdl.handle.net/2381/39450>

7.4 Museum-related networks

International Association of Women's Museums

<https://iawm.international/>

National Network for Women's History

https://kvinnemuseet.no/en/national_network

Didáctica 2.0 Museos en Femenino

<https://museosenfemenino.es/>

Museos+ Sociales

<https://www.culturaydeporte.gob.es/museosmassociales/presentacion.html>

Patrimonio en femenino. Spanish Ministry of Education, Culture and Sport

<https://www.culturaydeporte.gob.es/cultura/areas/museos/mc/ceres/catalogos/catalogos-tematicos/patrimoniofemenino/presentacion/portada.html>

Relecturas, itinerarios museales en clave de género

<http://relecturas.es/proyecto/>

MNAC. Dones artistes

https://www.museunacional.cat/ca/dones_artistes

Red de Museos por la Igualdad. MAV

<https://mav.org.es/mav-reune-a-mas-de-30-museos-y-juntos-crean-la-red-de-museos-por-la-igualdad/>

7.5 Guidelines and good practice guides

Guía para la incorporación del enfoque de género en museos, DIBAM

https://www.genero.patrimoniocultural.gob.cl/651/w3-article-25975.html?_no_redirect=1

Gender perspectives on cultural heritage and museums

<https://unesdoc.unesco.org/ark:/48223/pf0000156040?posInSet=7%26queryId=16da6976-af6a-499b-b317-b8b7b7159ec9>

Gay & Lesbian Policy Guidelines for Museum Programs

https://www.amaga.org.au/sites/default/files/uploaded-content/website-content/SubmissionsPolicies/glama_gay_and_lesbian_policy_1999.pdf

LGBTQ Alliance's Welcoming Guidelines for Museums

<https://incluseum.com/2016/05/30/lgbtq-welcoming-guidelines-museums/>
<https://www.aam-us.org/wp-content/uploads/2017/11/An-institutions-guide-to-gender-transition.pdf>
<https://www.aam-us.org/wp-content/uploads/2019/05/2019-Welcoming-Guidelines.pdf>

A Museum's Guide to Queer Inclusivity

https://digitalcommons.buffalostate.edu/cgi/viewcontent.cgi?article=1033&context=museumstudies_theses

Gender and Sexuality Inclusion Toolkit for Museums, Heritage and Cultural Institutions

<https://museum.bc.ca/brain/gender-and-sexuality-toolkit-for-museums-heritage-and-cultural-institutions/>

Género, roles y espacios: ¿Cuánto pasado tiene el presente? Subdirección Nacional de Museos, Chile

<http://www.iber museos.org/recursos/documentos/genero-roles-y-espacios-cuanto-pasado-tiene-el-presente/>

IF/THEN® Gender Representation Toolkit

<https://www.astc.org/wp-content/uploads/2020/03/ASTC-IF-THEN-Gender-Representation-Toolkit.pdf>

Gender and Sexuality Inclusion Toolkit for Museums, Heritage and Cultural Institutions, BC Museums Association (BCMA)

<https://museum.bc.ca/brain/gender-and-sexuality-toolkit-for-museums-heritage-and-cultural-institutions/>

Hypatia: Gender-inclusive ways of communicating STEM in Science Centres and Museums: A Toolkit, ECSITE

<https://www.ecsite.eu/activities-and-services/resources/gender-inclusive-ways-communicating-stem-science-centres-and>

Pro-Women. Up-skilling Itineraries for Women as New Cultural Promoters to Enhance Territorial Heritage, Erasmus+ KA2

<https://prowomen-project.eu/es/home-spain/>

Textos Permeables. PERMEA master's degree. Experimental programme of mediation and education through art (University of Valencia and Consortium of Museums in the Autonomous Community of Valencia)

<https://www.consorciomuseus.gva.es/master-permea-es/?lang=es#1603979705251-e3d47067-d3b3>

MAV tool for equality

<https://mav.org.es/herramienta-mav-para-la-igualdad/>

Colectiva Portal de Igualdad

<http://amparozacares.com/tag/colectiva-portal-de-igualdad/>

7.6 Social participation

Arts & Equity Toolkit, Toronto Arts Foundation

<https://neighbourhoodartsnetwork.org/learning-room/art-and-equity/arts-equity-toolkit>

ASTC Equity and Diversity Toolkit: Exhibit, program and audience resources, ASTC

http://www.astc.org/wp-content/uploads/2014/11/ASTC_DiversityEquityToolkit_Exhibits.pdf

Good Practices of Social Participation in Cultural Heritage, REACH

<https://www.open-heritage.eu/heritage-data/good-practices/>

Measuring Cultural Participation, UNESCO

<https://unesdoc.unesco.org/ark:/48223/pf0000219213>

Escuela Virtual de Feminismo Romani

<https://skolaromani.org/>

7.7 Links to course syllabuses

Art and Gender, University of Granada, Degree in History of Art

<https://www.ugr.es/estudiantes/grados/grado-historia-arte/arte-genero>

Art and Gender, Autonomous University of Madrid (UAM), Degree in History of Art

<http://uamfilosofia.com/ordenacion/guiasDocentes/2017-2018/19249.pdf>

Master's degree in Cultural Studies and Visual Arts (Feminist and Queer Perspective), Miguel Hernández University in Elche

https://www.umh.es/contenido/Estudios/:tit_m_261/datos_es.html

Gender studies, Feminism and History of Art, University of Malaga

<https://www.uma.es/centers/subject/facultad-de-filosofia-y-letras/5258/50271/>

Contemporary Visual Culture. Art, Identity and Gender. Master's Degree in History of Art and Visual Culture. University of Valencia-Jaume I University in Castellón

<https://www.uv.es/uvweb/master-historia-art-cultura-visual/ca/master-universitari-historia-art-cultura-visual-1285904663052.html>

Art and Gender. Master's Degree in Advanced Studies in History of Art, University of Barcelona

https://www.ub.edu/web/ub/es/estudis/oferta_formativa/master_universitari/fitxa/E/M1802/index.html

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Museums were shaped by male interests and experiences, both in terms of concepts, the selection of elements to be preserved, and the story constructed through exhibitions or museum didactics. That has also affected to the organization of work, causing the experience, spaces and work assigned to women to have traditionally been undervalued and women's contributions to have been made invisible.

The Guide for university teaching with a gender perspective in Museology and Museography offers proposals, examples of good practices, teaching resources and consultation tools that will allow new generations to incorporate the gender perspective in teaching, the transfer of knowledge and the investigation.



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