

Welcome to Room 1: Please share questions or comments for Gregory Rodriguez in the space below.

Sarah Williams: Hello!

Amelia B: Heya!

Gregory Rodriguez: hi there

Carla Roth: Gregory, u mentioned the "hood" and the "wood" challenge. How do u think this might be better approached, short of moving the building.

Gregory Rodriguez: Carla that's a hard question to answer fully in a chat room.

Sarah Williams: I was trying to remember what you said...can you finish this quote..."Specialization is the enemy of...?" You said this toward the end of the presentation.

Gregory Rodriguez: bur my first answer would be to step back and define Latino in a broader way

Denise Dailey: While we know that having "token" representation is a problem and we don't want to force people to assume "roles" - I think we are still recovering from a time when minorities cried out: "where are the people of color" here - whether on television, in discussion panels etc., -- how do we avoid roles while still including multiple perspectives?

Gregory Rodriguez: and narrow casting undermines the public square

Balboa Park: Projecting on future generations: "Kids are not their parents" -- As I sit here next to my mom with whom I work side by side to maintain and nurture the Centro Cultural de la Raza (on the other side in this work is my 13 year old daughter) I think its a huge mistake to overlook the strong intergenerational connections in Latino families and how we can market along these lines. Thoughts?

The Getty Museum: Hi Gregory - this is a group from the Getty, not necessarily the name you see. We are talking about the "college educated" assumption about audience. Is this truly a reflection of audience trends, or is it a reflection of how museums function, whom we address, our own abilities, or lack of them, to talk to people with different educational levels?

Peter Linett: Gregory, great talk. I'd love to hear how you feel about museums, in general or in specific experience you can remember. I wonder how you feel construed by the museums you've visited.

Gregory Rodriguez: i think keeping continuity and change in mind at the same time is always best. Sure there will be continuity, but we tend to exaggerate it. And when we exaggerate it, we find ourselves ill prepared for change

Rodney Lomax: Hello all. We have a growing Latino/Hispanic population here I Indianapolis (Home of the AFC Champions!) and I am always being asked how do you attract them. The idea of doing bilingual labels is nice, but if we can't reach them, who is going to read them. Are you saying that treating this audience like you treat the rest of your audience will be successful?

Allyson Lazar: I really like Denise's question and as sort of a follow-up, we speak about America as being a "melting pot" when really it is a "patchwork quilt" that is largely stitched together by Caucasian males--much as Gregory you mentioned that it is always the Caucasian male who the moderator of the "diverse" panel. The society into which immigrants are "assimilated" and integrated is still largely the product of white men. At what point will this shift, do you think, and isn't integration problematic because this has not adequately changed yet?

Gregory Rodriguez: peter, I love museums. I love them because they take me away. My crack about Brentwood does not mean I don't think the museum should be there. On the contrary, I find museums comforting me because they allow me to think beyond the day's news

Linda Edquist: What are your thoughts on the creation of national museums for different ethnic "groups"? Such as the new Smithsonian American Indian ~ African History & Culture ~ the Latino one under consideration now. Where does this leave "American History Museums ~ aren't they supposed to be telling these stories?

Peter Linett: Oh, I didn't think you disliked them. Thanks though.

Gregory Rodriguez: not sure we're a melting pot or quilt. Hackneyed terms that never actually described the country. The truth is there was and never will be ONE Way to integrate into the U.S. ask the Amish

Janet Rassweiler: I approach this from the lens of a graduate learning program - how can future museum leaders be best prepared for this balance of continuity and change?

Peter Linett: Linda, that's a great question. Audiences select places where they're going to hear or see "their" stories. But the American idea is (or used to be?) that it's all OUR story.

Amelia B: Linda I think that idea is strongly Eurocentric and ignores the traditional and evolving ways in which non-white Americans view and celebrate their own culture

Gregory Rodriguez: I'm all in favor of people creating museums focusing on just about anything. My only concern is that the creation of national ethnic museums will let the other major museums feel that they don't have to do anything to include those groups

Amelia B: Museums are essentially the result of British classifying compulsion for collection and display

Diane Gutenkauf: Not all of us

Amelia B: In fact the whole collecting compulsion is pretty Western in itself

Missy Groppe: hi, thanks for your remarks. When visiting museums in Europe perhaps 4 years ago, I participated, as a tourist, in 3 different exit surveys. I asked each surveyor the same question: why is there no demographic data related to race or ethnicity? Each said basically the same thing, that that kind of demographic data is not collected in Europe; it is not an issue for them. I wonder if you would encourage museums to move to that kind of data model?

Denise Dailey: regardless of origin - they play completely different roles today!!

Peter Linett: Amelia, depends on what you mean by museums. One can think of very different ways of engaging people in stories, cultures, concepts...

Kat Burkhart: Would it be a good idea to emphasize some cultural exchanges with museums around the globe to get museum people or their counterparts to continue this kind of dialogue?

Amelia B: What is the role of a museum to a Native American?

Cecilia Garibay: Gregory, your point about ethnic museums is interesting. I think in terms of "large, mainstream museums," it speaks to the importance of building a business case for inclusion. I'm interested in your take about the role you see (if any) of ethnic museums.

Amelia B: I certainly don't know what the role of a museum is to an Aboriginal or Torres Strait Islander

Gregory Rodriguez: Cecilia, when they're not bogged down in "official" histories and feel goodism, I think ethnic museums are fine. Again, my major concern is in rebuilding the notion of the public space, the integratable square.

Gregory Rodriguez: Kat, I'm sure it would be a good idea

Rodney Lomax: I think it depends on what you are offering. If your subject matter has some universality, then you will be able to draw from any audience

Carla Roth: Thanks Gregory for an interesting talk. Will look for your Zocalo here in LA!

Amelia B: It seems that a museum that focuses on a particular ethnic group would probably end up being a museum of white people's documentation and assessment of that particular culture

Gregory Rodriguez: cool, Carla.

Clarissa Ceglio: In the case of the Pequots (here in Connecticut), establishing a museum was key to asserting their tribal presence--given the presumption of the broader culture that they'd been both exterminated and "integrated" out of existence. And a museum added to the entertainment complex around the casino. That said, their research center is quite impressive.

Julie McGee: Dear Gregory, aren't all museums in some ways linked to "feel goodism" at least in terms of what they do? It is not an ethnic thing, though I get your point.

Amelia B: unless it was fully controlled by a diverse group of people of that ethnicity

Denise Dailey: Amelia, the Municipal Museum in Riverside partnered with local Native American tribes to better tell the stories of the peoples in that region, share current day craft and stories of the realities of Native Americans today - how they are an amazing bridge between what we know of their past and the sometimes very modern & multi-world existence their children live.

Linda Edquist: Gregory ~ I agree with your point of where does American history get told now? Can all the history museums tell integrated stories with the focus of their ethnocentric vision?

Peter Linett: Rodney, in art museums, universality is often a self-serving assumption. It ain't necessarily so. We have to work hard to create entry points for people even to supposedly universal objects or stories or ideas.

Amelia B: Denise - Yes I think I have read up on your work with Native Americans. It sounds brilliant

Denise Dailey: it is eye opening, it works at ground level to tear down the lives we "assume" Native Americans (and minorities) are living. -- I think Museums are natural and fantastic centers for this kind of interchange -- between people-historians-artists-storytellers etc.

Amelia B: Is there an established protocol (official or unofficial) in America when consulting members of a particular ethnicity/culture? We have one in Australia

David de la Torre: Hi Gregory et al., Gregory-you are aware that we're in the process of opening a new cultural center in Los Angeles dedicated to Mexican and Mexican American heritage. Our first challenge is to interpret the history and evolution of the founding of the city of Los Angeles from a Mexican and Mexican American lens. Decidedly, our interpretation may be ethnic centric but more important we want to tell the stories that have been ignored or obscured overtime. Thank you for any thoughts you might have on our challenge.

Phil Katz: Amelie: "consulting" -- not really, except in some very narrow situations (e.g., about artifacts).

Diane Gutenkauf: If you mean Native Americans, not exactly. Remember Native People here represent roughly 500 linguistic groups and correspondingly different cultures

Amelia B: Diane - yes, Aboriginal Australians have over 700... it can get very tricky to negotiate a communication channel that is inclusive and respectful

Amelia B: Gregory - I was wondering if you could expand on what you call the Latino market? What does that mean? Are Latinos merely the next economic target audience, or does it imply that the number of Latinos who will want to go to museums will rise?

Gregory Rodriguez: amelia I never used the term Latino market in my life

Amelia B: Or that as the Latino population rises, museums have an ethical obligation to represent, include, and display Latino culture and history??

Gregory Rodriguez: : you misheard

Amelia B: Apologies, perhaps it was someone else's presentation. I wrote it down as soon as I saw it on the slide

Gregory Rodriguez: twas

Amelia B: Do you know whose it was? I was intrigued by it!

Gregory Rodriguez: Good day, All, Thanks for joining in!!

Amelia B: oh my bad, it was James Chung

Gregory Rodriguez: Good day

Amelia B: thanks for the chat everyone!

Allyson Lazar: Thank you, Gregory!

Kat Burkhart: Thank you!

Mrs. Gallup: Thank you so much!

Elizabeth Merritt: Thank you so much for joining us Gregory! You rock.

Rodney Lomax: Thanks Gregory, You do indeed "rock"