

**Doing Dis/ordered Mapping/s: Embodying Disability in the Museum Environment**

by

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## **Abstract**

This research is a doing of mapping/s through multi-sited case study research—Canada’s Sports Hall of Fame (CSHF) in Calgary, Canada (pilot study), the Canadian War Museum (CWM) in Ottawa, Canada (case study one), and the Canadian Museum for Human Rights (CMHR) in Winnipeg, Canada (case study two)—that engages in a doing of mapping/s in order to better understand how and if the embodied experiences of those with disabilities are included in museum environments. It is transdisciplinary research that brings together museum studies and disability studies, which takes material culture, relational, embodied and reflexive approaches with an aim towards a more holistic view on disability and museums. The two central questions queried are: how are the embodied experiences of people with disabilities included/excluded in the museum environment and how is knowledge produced about the embodied experiences of people with disabilities in the museum? The doing of mapping/s is not about fixing lines and encounters in order to produce a map or model; on the contrary, the doing of mapping/s is to explore differing embodiments and material relations among people, things and disability. Therefore, the approach to this research weaves in/with/through embodying in order to pursue new trajectories—in methods and methodologies, in material and relational theories, in processes of inclusion, in transdisciplinarity and in the doing of mapping/s. What the complex braiding of this research suggests is that a more holistic exploration of inclusion in the museum needs to be articulated, embodied, and drawn up. Moreover, that by embracing an unknowingness, a co-constitutive knowledge process and an embodied criticality museums can shift their understanding of inclusion from product to process and to an ongoing enactment of inclusion.

The findings of this research include the mapping/s that emerge as various trajectories, acts, doings and makings of museums in Canada to reveal complicated stories. These stories are about: disability and ability; remembering, forgetting and silencing; ways of knowing through processes and products and are inclusive of differing lines of embodiments (reading, digging, resting, wheeling, swirling). There are no simple conclusions, concise summaries or easy answers but through a doing of dis/ordered mapping/s, differing ways of approaching, framing, doing, mapping and narrating are opened up to: new knowledge processes (and an unknowingness); new engagements (multisensorial and co-constitutive); and an embodied criticality. By mapping how disability is included/excluded in the museum—an influential institution where knowledge is both produced and consumed—insights into how society engages with and constructs disability are revealed.

## **Preface**

This thesis is an original work by Janice Rieger. The research project, of which this thesis is a part, received research ethics approval from the University of Alberta Research Ethics Board, Project Name “REPRESENTING DISABILITY: THE INCLUSION OF THE LIVED EXPERIENCE OF PEOPLE WITH DISABILITIES IN THE MUSEUM ENVIRONMENT”, No.Pro00054650, 18/03/2015.

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Like other things, this thesis follows along lines—lines through library stacks, museums and airports, on buses through blizzards, on trains, in cars, in wheelchairs, on scooters, on bikes and lines through feet on the ground. These lines also span across large distances, from Canada (Edmonton to Cochrane to Calgary to Winnipeg to Ottawa), to Portugal, to the USA and to Australia.

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## CHAPTER ONE: INTRODUCTION

*But what precisely is an encounter with someone you like? Is it an encounter with someone, or with the animals who come to populate you, or with the ideas which take you over, the movements which you move, the sounds which run through you? And how do you separate these things? (Deleuze) <sup>1</sup>*

### Introducing

The research herein explores the doing of mapping/s in order to better understand (or understand from an alternative perspective) *how* and *if* the embodied experiences of those with disabilities are included/excluded<sup>2</sup> in the museum environment. This research explores this phenomenon<sup>3</sup> through three museums (one as a pilot study and two as case studies) across Canada. The three museums studied are: Canada's Sports Hall of Fame (CSHF) in Calgary, Alberta (pilot study), the Canadian War Museum (CWM) in Ottawa, Ontario (case study one), and the Canadian Museum for Human Rights (CMHR) in Winnipeg, Manitoba (case study two). The research is a doing of dis/ordered mapping/s of the embodied experiences, encounters and entanglements<sup>4</sup> of/in two national museum case studies.

---

<sup>1</sup> Gilles Deleuze and Claire Parnet. *Dialogues*. Columbia University Press, 1987.11.

<sup>2</sup> It is critical to note that the use of included/excluded is not meant to reinforce fixed dualisms that are often at odds with one another but to articulate inclusion—exclusion as relational and entangled. See Chapter Six: Discussion for a discussion of included/excluded.

<sup>3</sup> The phenomenon is how and if the embodied experiences of those with disabilities are included or excluded in the museum environment.

<sup>4</sup> Here I am defining entanglement as things (inclusive of people) that come together and are relationally produced. In this way, I am aligning with Hodder's concept of entanglement but unlike Hodder, I do not believe that entanglement involves entrapment. For a further discussion see: Ian Hodder, "Human-thing entanglement: towards an integrated archaeological perspective." *Journal of the Royal Anthropological Institute* 17, no. 1 (2011): 154-177; Ian Hodder, "The entanglements of humans and things: A long-term view." *New Literary History* 45, no. 1 (2014): 19-36.

The research began by studying two specific clusters of research. The first cluster focused on how and if the embodied experiences of people with disabilities were incorporated into the design of the museum built environment. The second cluster studied how disability is represented through artifacts, exhibits and didactics in museums.<sup>5</sup> As the research progressed, these two specific clusters became entangled to the point where it became impossible to separate out the physical space from the content of the museum. In examining scholarly work that merges museum studies and disability studies, through a material culture, relational and embodied approach, this research becomes an entanglement of encounters, lines and wanderings.

By entangling material culture with relational and embodied theories such as actor-network theory,<sup>6</sup> and assemblage,<sup>7</sup> it positions this research away from the more structuralist understandings of material culture<sup>8</sup> and towards a consideration of the entangled relations among human and nonhuman things. Here all things are understood as relational, embodied and vibrant. Bennet expands:

While the smallest or simplest body or bit may indeed express a vital impetus, *conatus* or *clinamen*, an actant never really acts alone. Its efficacy or agency always depends on the collaboration, cooperation, or interactive interference of many bodies and forces. A lot happens to the concept of agency once nonhuman things are figured less as social constructions and more as actors, and once humans themselves are assessed not as autonomous but as vital materialities.<sup>9</sup>

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<sup>5</sup> It is prudent, to clarify here, that this research is a critique of meaning making in the museum and therefore more of a re-doing rather than a re-thinking or re-presenting. This is the reason that this study maps embodied encounters to come to understand the movements, entanglements and enactments of disability in the museum beyond the fixity of representation.

<sup>6</sup> See Chapter Two: The Literature Review for a further discussion on ANT.

<sup>7</sup> Gilles Deleuze and Felix, Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* translation by Brian Massumi. London: Continuum, 2002.

<sup>8</sup> Bjørnar Olsen, "Scenes from a troubled engagement: post-structuralism and material culture studies." *Handbook of material culture* (2006): 85-103; Christopher Y. Tilley "Reading Material Culture Structuralism, Hermeneutics and Post-Structuralism." (1990).

<sup>9</sup> Jane Bennett, *Vibrant matter: A political ecology of things*. Duke University Press, 2009, 21.



This idea of materialities and embodiment becomes a relational force for this research when looking into museums and inclusion. Although there has been research conducted on the relationship between disability and museums, most of the research is based in the UK and has not looked at the material manifestation of disability as being both physical access and content in the museum environment.<sup>10</sup> Extensive literature reviews indicate that little research has been done on disability in museums within the Canadian context.<sup>11</sup> This research extends aspects of these works by doing this within the Canadian context, while also looking more holistically at how disability is embodied, enacted, included/excluded in the museum.

Through a focus on materialities and embodiment, this research aims to map how museums in Canada include disability. Following Moser, this research explores disability through a material relational approach and as such, “turns from concern with essence or being to exploring embodiment in practice, as ongoing enactment, materialisation and process.”<sup>12</sup>

Drawing on three case studies of significant museums in Canada, I mapped how different forms of embodiment matter and come to play together to explore the lines of this research. This research is a doing of disability in the museum environment that explores how, and if, the embodied experiences of people with disabilities are included as part of the process towards constructing knowledge around disability. Therefore, this research explores two central questions:

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<sup>10</sup> Refer to Candlin, Sandell and Sandell et al. for some of these UK studies.

<sup>11</sup> Jennifer Carter, "Human Rights Museums and Pedagogies of Practice: The Museo de la Memoria y los Derechos Humanos." *Museum Management and Curatorship* 28, no. 3 (2013): 324-341; Jennifer Carter and Jennifer Orange. "Contentious Ground: Developing a Human Rights Museology." *Museum Management and Curatorship*, 27 (2) (2012): 111-127.

<sup>12</sup> Ingunn Moser, "A body that matters? The role of embodiment in the recomposition of life after a road traffic accident." *Scandinavian Journal of Disability Research* 11, no. 2 (2009): 84.

- 1) How are the embodied experiences of people with disabilities included/excluded in the museum environment?
- 2) How is knowledge produced about the embodied experiences of people with disabilities in the museum environment?

This research situates the museum in a more holistic way, through multi-site case studies, wherein the question of embodiment applies to the entanglement of the physical access (the site and building) with the content (objects, documents, didactic materials). In centralizing embodiment in this research, not only as an analytical approach and theoretical interpretation, but also as something that informs my methodologies and methods, these doings of mapping/s offer something new to museum studies, disability studies and material culture<sup>13</sup>.

#### Framing

This research is framed by an embodied and relational approach but is also framed by a doing and undoing of material culture studies. Material culture is often understood as the study through objects of the values, ideas, attitudes and assumptions of a society or culture at a given time.<sup>14</sup> It uses objects and thingness as primary data and material culture proposes methodologies that put objects or things at the centre. Material culture is primarily based on the proposition that objects can be used actively as evidence rather than passively as illustrations.<sup>15</sup> Prown expands: “The word *material* in material culture refers to a broad, but not unrestricted, range of objects. It embraces the class of objects known as artefacts—objects made by man or modified by man.

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<sup>13</sup> This research is not critical museum studies, disability studies, STS, or design studies it is transdisciplinary and as such weaves in and through all of these areas of study through— material culture and embodiment(s).

<sup>14</sup> Jules David Prown. *Mind in Matter: An Introduction to Material Culture Theory and Method.* (*Winterthur Portfolio*, 1982), 1-19.

<sup>15</sup> *Ibid*, 15.

Thus the study of material culture might include a hammer, a plow, a microwave, a house, a painting, a city.”<sup>16</sup> This research does not study a single object but rather an entanglement of things.

Studies in material culture express the inherent and attached value of objects in a culture, they are surviving historical evidence, they are representative of culture, and there is a veracity to material culture.<sup>17</sup> Prown argues that material culture and the study of systems of belief through an analysis of objects offers new opportunities to circumvent the researcher’s own cultural perspective.<sup>18</sup> As material culture is entangled with the lines of my mapping/s, its language, theorists and concepts are woven throughout this research.

Studies in material culture have often been approached through semiotics,<sup>19</sup> and it is argued that the best way to appreciate the role of objects is to consider them as signs and symbols that represent the values, actions, beliefs and behaviours of people.<sup>20</sup> A semiotic perspective has significantly enhanced material culture studies, but naturally, it also has limitations that represent a rather narrow view of the complexity of material culture. Therefore, I propose a relational, embodied and material approach that widens the scope of human relationships with materials.

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<sup>16</sup> Ibid.,2.

<sup>17</sup> Ibid.

<sup>18</sup> Ibid. Although Prown’s (1982) work is older, it is a good representation of the current state of material culture and museums. Miller (2001) has moved away from looking at the museum and looking towards how ordinary people ‘curate’ their own homes; Dant (1999) looks at how objects contain societal values and Hebdige (1988) looks at everyday objects such as scooters.

<sup>19</sup> Daniel Miller, *Stuff*, Polity, 2010.

<sup>20</sup> Ibid.

Material culture studies have also been explored through other oppositional theoretical projects that emerged in the late twentieth century, like post-structuralism.<sup>21</sup> The most identifiable post-structuralist influence is in the notion of material culture as text.<sup>22</sup> The claim was that material culture could be *read* like text. Olsen expands: “A post-structuralist approach emphasises *how* things mean, what thoughts they stimulate; it investigates and affirms plurality of meanings obtained by things being re-read by new people in new contexts. Such readings are more a matter of translation and negotiation than of recovering.”<sup>23</sup> Olsen argues that the primacy of post-structuralism and the extent to which it can help develop sensitivity and a symmetrical approach to things is doubtful, and it is “found in the limitations imposed by the current territorial circumscription of knowledge and expressions.”<sup>24</sup> He argues that “post-structuralism is an unreliable ally in the defence of things.”<sup>25</sup> The textual approach to things campaigned for by post-structuralists, has possibly reinforced the hegemony of the text allowing no space outside of it.<sup>26</sup>

van Beek also argues that the materiality of things ends up as no more than an arbitrary quality in a dematerialized discourse.<sup>27</sup> Olsen argues, that what is most promising is the possibilities offered for linking text with photos, sounds, etc. into hypertextual networks.<sup>28</sup> These

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<sup>21</sup> Olsen, 98.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid, 90.

<sup>24</sup> Ibid, 98.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

<sup>27</sup> van Beek, Gosewijn. "Words and Things: A comment on Bouquet's' Images of Artefacts'." *Critique of Anthropology* 11, no. 4 (1991): 359.

<sup>28</sup> Ibid.

networks then enable the reader to be creative and to explore their own choice along rhizomatic paths.<sup>29</sup>

This shift away from post-structuralism and a reading of material culture reinforces a relational and embodied approach to material culture. Olsen speaks to an embodiment, wherein our dialogue with the material world is a discourse about closeness, familiarity, about body belonging and remembering and about extremely rich and polysemic encounters involving all of our senses.<sup>30</sup> Material culture presses upon this research in complex and difficult ways, and it is through an exploration of things and their lines of entanglement that opens up trajectories beyond humanism, beyond the primacy of signs and beyond the primacy of text. Furthermore, this opens up new lines of engagement and a doing of mapping/s in relation to materiality.

### Doing

Material culture is often explored through models of production, consumption and mediation but it is can also be explored through a making and a doing. Moreover, its trajectories can flow towards an exploration of materials and an understanding of materials in relation to embodiment.

This research is shaped through/ by embodiment and therefore embodiment becomes the continuous line that weaves through all of the data collection, analysis and in the *doing* of this research. By *doing* mapping/s through embodiment, this research is pushing against *knowing* in relation to notions of objectness, human agency and representation in the museum environment. Therefore the research herein is shaped through a doing of mapping/s—an entangled mesh of lines. These lines originated with actor-network theory (ANT) and then became entangled with

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<sup>29</sup> Ibid.

<sup>30</sup> Olsen, 90.

other lines, such as: the lines of movement through the museum sites; the lines of entanglements with and between various things in the museum; the flows of lines as I started to draw them up,<sup>31</sup> and through the embodied experiences of/in/with the museums. As such, these lines started to move away from a network of connected points to a *doing* of mapping/s (see figure 1).

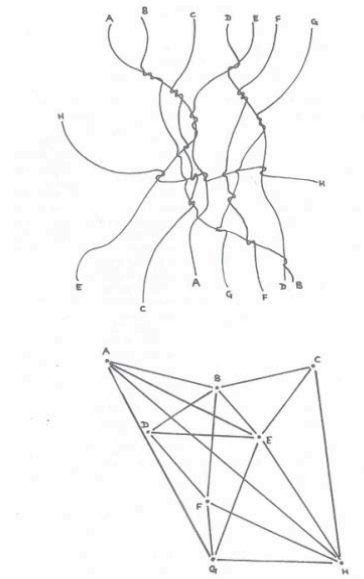


Figure 1: Entangled Lines and Connected Points.<sup>32</sup>

I submit, via Ingold, that the lines of connected points seem to be pulled taut, becoming linear and straight.<sup>33</sup> Therefore, these linear lines with connected points do not seem to allow for a “drawing out through the actions of the fingers and body” and are not inclusive of embodiments and the complexities of multisensorial encounters.<sup>34</sup> It was in the analysis of the entangled lines through mapping/s upon mapping/s that I started to recognize a particular cartographic method for this research. It is important here to distinguish between mapping and maps, between methodologies of cartography and cartographies, as this research is not about

<sup>31</sup> Here when I speak to a ‘drawing up’ I am referring to an activity—a doing of drawing.

<sup>32</sup> Tim Ingold, *Lines: A Brief History*. New York: Routledge, 2007, 82.

<sup>33</sup> Tim Ingold, “The Textility of Making.” In *Cambridge Journal of Economics* 34 (2010): 91-102.

<sup>34</sup> Victoria Mitchell, *Drawing Threads from Sight to Site*, (Textile 4, 2006), 345.

fixing lines and encounters onto a map, but a *doing* of mapping/s to explore the material relations and flows of this research. These mappings/s are about the *process of doing* and not about the process of producing.<sup>35</sup>

This understanding of a network of connected points is also not meant to be a simplification of actor-network theory (ANT) or a rejection of actor-network theory altogether, as many of these underlining relational theories still press upon this research and in turn are entangled within the doing of mapping/s. To expand upon this, Deleuze and Parnet expand on this idea of mapping and multiplicities: “To extract the concepts which correspond to a multiplicity is to trace the lines of which it is made up, to determine the nature of these lines, to see how they become entangled, connect, bifurcate, avoid or fail to avoid the foci. These lines are true *becomings*, which are distinct not only from unities, but from the history in which they are developed.”<sup>36</sup> The potentialities and possibilities of lines, as becomings, as the weaving of warps and wefts that connect, became entangled with my process of doing mapping/s.

### Approaching

By doing this research around a reflexive approach, I am situating my own relatedness to this study. It is through unknowingness<sup>37</sup> and a doing through embodied criticality,<sup>38</sup> that I am

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<sup>35</sup> I submit that the *doing* of maps and the *making* of maps are different processes. Where 'making maps' is more of a process towards making a product; in doing mapping/s, it is more about a process of investigating, exploring and creating multiple and complex mappings, not maps. Moreover, the idea of doing mapping/s creates flows, movements and trajectories that move beyond the form making of hylomorphic models (for further discussion see chapter three). Making to me has more 'mental imaging' and form to it than a doing. In other words, making has an end goal of a made product and doing is about the activity of exploration and reflection.

<sup>36</sup> Deleuze and Parnet, *Dialogues*, viii.

<sup>37</sup> Judith Butler, *Giving an account of oneself*. Oxford University Press, 2005. Note: Unknowingness is entangled in my approach to this research but also becomes entangled with the methods and theories of the encounters with/of this research as well. It is about taking risks to become undone and to acknowledge that knowing and unknowing are entangled.

able to explore my relationship to these mapping/s. As a reflexive researcher,<sup>39</sup> serious attention is paid to the ways different elements are woven together in the knowledge development process.<sup>40</sup> Here, reflexivity is the constant assessment ‘of the relationship of knowledge’ and ‘the ways of doing knowledge.’<sup>41</sup> Hammersly and Atkinson remind us of the fundamental concept of reflexivity, is that “we are part of the social world we study”<sup>42</sup> and thus bring personal values and beliefs that have “an effect on the social phenomena we study.”<sup>43</sup> Therefore this research is shaped from my embodied experiences as a museum professional at institutions across Canada and from fifteen years of working with people with disabilities to design inclusive spaces. It is also shaped by my teaching, my practice as a designer, from having family members who have disabilities, from living in four different countries, and from being a caregiver of my blind grandmother. Furthermore, this research is shaped by my own embodied experiences and my willingness to risk myself at moments of unknowingness and my willingness to become undone.<sup>44</sup> By this, I mean that in my ablebodiedness and my unknowingness in relation to the embodied encounters of those with disabilities, I have come to understand how significant it is to

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<sup>38</sup> Rogoff, “Smuggling’ – An Embodied Criticality,” (2006). <http://transform.eipcp.net...> Note: I interpret embodied criticality through a multiplicity of lines and encounters in this research— through my own body, through/with the shared embodied encounters of wheeling, sitting and walking with other researchers and things and through/with my body and the bodies of people with disabilities.

<sup>39</sup> Mats Alvesson, and Kaj Sköldböck. *Reflexive Methodology: New Vistas for Qualitative Research*. (Sage, 2009). Reflexive research aims, to varying degrees, to cast doubt on the idea that ‘competent observers’ can ‘with objectivity, clarity, and precision report on their own observations of the social world’ (Denzin and Lincoln, 1994, 11) which will be discussed in detail in chapter three.

<sup>40</sup> Alvesson and Skoldberg, *Reflexive Methodology*.

<sup>41</sup> Marta B. Calas, and Linda Smircich, Re-Writing Gender into Organizational Theorizing: Directions from Feminist Perspectives. *Rethinking Organization: New Directions in Organization Theory and Analysis* (1992), 240.

<sup>42</sup> Martyn Hammersley and Paul Atkinson. *Ethnography: Principles in practice*. Routledge, 2007,18.

<sup>43</sup> Ibid,15.

<sup>44</sup> Butler, *Giving an account of oneself*, 136.



be reflexive of my knowingness and unknowingness. It is also through this unknowingness that I am able to reflect on the importance of inclusion in the museum environment, begin to reveal the gaps that exist in the practice, process and production of inclusion and explore the complexities of inclusion and exclusion in the museum.

It is also through an embodied criticality that I explore the possibility of an engaged experience that brings researchers and their audiences closer to other people's multisensory experiences, practices, memories and embodiments.<sup>45</sup> Here I am expanding upon Rogoff's embodied criticality in order to situate myself in relation to the methodologies, methods, data collection and analysis of this research.<sup>46</sup> My encounters with human and nonhuman things have consequences, and collecting, transcribing, interpreting and exploring these relations can be understood as an embodied activity—a doing. Recognizing the embodied experience, the knowingness and unknowingness of a researcher, opens up the possibility of unveiling hidden fore-meanings, especially the destructive ones that affect the research process.<sup>47</sup>

### Mapping/s

This dissertation is a series of mapping/s that entangle with the research and researchers.<sup>48</sup> In doing mapping/s of the dissertation I found it useful to illustrate the lines, flows and trajectories of embodiment(s) and their interconnected encounters. As such, I am acknowledging that mapping has a material quality; that through mappings I came to an understanding of my

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<sup>45</sup> Sarah Pink. *Doing Visual Ethnography: Images, Media and Representation in Research*. Revised and expanded 2<sup>nd</sup> edition. (London: Sage, 2007),132.

<sup>46</sup> Rogoff, 'Smuggling'— An Embodied Criticality.

<sup>47</sup> Marja Schuster, "Hermeneutics as embodied existence." *International Journal of Qualitative Methods* 12 (2013), 195-206.

<sup>48</sup> By researchers I am referring to the many contributors to this research and not just to myself as *the* researcher. In understanding this dissertation as a co-constitutive process there is an entanglement of collaborators and co-conspirators and therefore it is sometimes an 'I' or 'my' but most often a 'we' or 'ours'.

own situatedness to this study and the embodied relations therein. Furthermore, these mapping/s allowed me to understand the need to draw up the relations and entanglements through movement, and that movement is paramount to understanding embodiment and multisensorial encounters. In other words, I struggled with different ways to draw up movement and to try to move beyond flat two-dimensional diagrams, models, tables and sketches.<sup>49</sup> Therefore, I decided to create multiple mappings (some of which are three dimensional and tactile) to come to understand the layers of this dissertation in relation to embodiment(s). Figure 2 begins to explore the idea of doing mapping/s as a way to explore and communicate the dissertation by using a mode, other than language to communicate the lines, flows, encounters and trajectories.

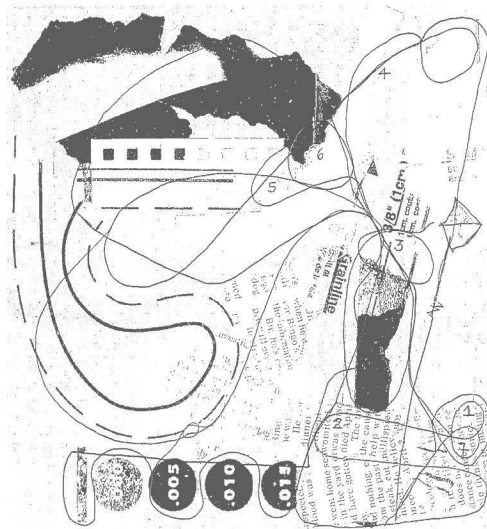


Figure 2: *Lines of becoming* (doing mapping/s of my dissertation).

*Lines of becoming* (see figure 2) began with some line explorations from my research proposal and then began to entangle with both my past and present physical, intellectual,

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<sup>49</sup> Here I am expanding upon Juhani Pallasma, *The thinking hand: Existential and embodied wisdom in architecture*. Chichester: Wiley, 2009.

emotional and spiritual embodied encounters of the three museums studied. Working from the idea of trace,<sup>50</sup> I chose a material exploration that I had started sometime ago, to layer with the new explorations that I undertook in this dissertation. As such, it is layered and folded in with other lines and materials in order to explore the encounters of this research. The hand-written numbers refer to the chapters of this dissertation. The other “things”<sup>51</sup> refer to the abstract, preface, table of contents, acknowledgements, appendices and bibliography as these all came together to create the doing of mapping/s. This mapping is not meant to be read as having a background or foreground, as any one thing being hierarchal over another thing, or as a preconceived and fixed form that was then use to shape other mapping/s; it is meant to be an exploration of the embodied encounters of/with this dissertation. This mapping is about the dissertation document but also about my encounters with various things through the process of doing this dissertation. It is a following of materials<sup>52</sup> and a surrendering to lines in the anticipation of what might emerge.

### Narrating

The narrating of this story and stories (thesis) is another activity of doing. Moreover, this dissertation is a narrating and a doing of a process—a process that is an ongoing enactment and engagement with differing things. A process that is a series of mapping/s of a multiplicity of lines that creates movements, flows and trajectories. These are wild lines and wild encounters that are unpredictable and complex.

The lines and mapping/s of this dissertation were not drawn out in advance and then traced and retraced as a familiar form. Instead, these lines move in rhizomatic ways, in many different

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<sup>50</sup> Here the notion of trace is inspired by Deleuze, Ingold and the creative works of William Kentridge.

<sup>51</sup> I am defining “things” through Miller, Deleuze and Guattari.

<sup>52</sup> Ingold, *Textility of Making*, 98.

directions and with no set path. This thesis is a doing of mapping/s that flows like “a rhizome and is not amenable to any structural or generative model.”<sup>53</sup> Here Deleuze and Guattari state that a rhizome is “a map and not a tracing.”<sup>54</sup> Moreover, Deleuze and Guattari submit that “the map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted, to any kind of mounting, reworked by an individual, group, or social formation.”<sup>55</sup> Like the rhizome the mapping/s of this dissertation are oriented to experimentation, agility and adaptation.

The woven lines of this thesis come together here and there and entangle, but they are wild wanderers. In other words, this dissertation did not set out to prove a theory or produce results, and therefore did not set up a path to be followed or a form to be traced. This thesis and the narrating of this thesis is a doing and a becoming, with multiple entryways. This narrating begins to follow “the ways of the world, as they open up, rather than to recover a chain of connections, from an end-point to a starting point, on a route already travelled.”<sup>56</sup> This narrating and doing are about a gesture, a line, a complex braiding that does not reach a terminus but is ongoing.

### Summarising

My doing of mapping/s is an entanglement of many stories, lines and encounters. It is a bringing together of framing, doing, approaching, mapping/s, and narrating where I am entangled with the research and the research is entangled with me. Like Ingold, I question, “what do

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<sup>53</sup> Deleuze, and Parnet, 12.

<sup>54</sup> Ibid.

<sup>55</sup> Ibid.

<sup>56</sup> Ingold, *Textility of Making*, 98.

walking, weaving, observing, singing, storytelling, drawing and writing have in common?”<sup>57</sup> My answer moves beyond Ingold’s statement “...that they all proceed along lines of one kind or another...”<sup>58</sup> to be inclusive of differing lines of embodiments (reading, digging, resting), mobilities (wheeling) and movements (meandering, servicing, swirling).

This chapter introduces the research questions, purpose of the research and starts to situate the study in relation to gaps in the literature and the current paradigmatic shifts that are happening in museums and material culture studies. It also introduces my approach to this research as reflexive and embodied. Chapter two expands on these mapping/s, lines and encounters by providing a literature review of the shifts and gaps that were identified through chapter one, and the ways that museums, disability and embodiment(s) entangle.

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<sup>57</sup> Ingold , *Lines: A Brief History*, 1.

<sup>58</sup> Ibid.

## CHAPTER TWO: LITERATURE REVIEW

*It seems to me that within the space of a relatively short period we have been able to move from criticism to critique, and to what I am calling at present criticality. That is that we have moved from criticism, which is a form of finding fault and of exercising judgement according to a consensus of values, to critique, which is examining the underlying assumptions that might allow something to appear as a convincing logic, to criticality, which is operating from an uncertain ground of actual embeddedness. By this I mean that criticality while building on critique wants nevertheless to inhabit culture in a relation other than one of critical analysis, other than one of illuminating flaws, locating elisions, allocating blames. (Rogoff)<sup>59</sup>*

### Introducing

This chapter expands upon chapter one by providing an overview of the braided lines that weave through this research— museums, disability, and embodiment(s). This chapter also expands upon my interdisciplinary nature of *approaching* research and how I am weaving together the encounters of this research with relative theories. As such, this literature review reflects complex mappings and mappings of complexity in relation to a criticality. Moreover, chapter two is a braiding of, mixing of, and melding of literature from various scholarly realms that enable a *doing of* research in differing ways.

### Approaching Museums

In approaching museums, I am speaking to the diverse ways that museums come to be experienced, embodied, mandated and constituted by both visitors and museum professionals. Furthermore, that museums are shaped by shifting paradigms and practices but also that museums shape knowledge. As such, this line of inquiry requires an exploration into the shaping of museums through physical space and content.

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<sup>59</sup> Irit Rogoff, "From Criticism to Critique to Criticality," 2003.

Within museums, stories, objects and didactics are encountered in relation to the spaces of the museum. Furthermore, physical space and content are both ‘material’ and although these are easily written or mapped as separate things, they are not neatly separable because they are entwined with knots and relationships.

### **The Shaping of Museums**

Museums over the last century have experienced paradigmatic shifts arising in part from the scrutiny of public audiences. Anderson explains: “The last century of self examination—reinventing the museum—symbolizes the general movement of dismantling the museum as an ivory tower of exclusivity and toward the construction of a more socially responsive cultural institution in service to the public.”<sup>60</sup> Museums have experienced paradigmatic shifts, throughout centuries of production, but still there is no beginning, middle or end to the shaping of museums along some defined line. Rather, museums have flowed and moved in a variety of different directions and trajectories.<sup>61</sup>

The museum, was once understood as a cabinet of curiosities, where private collections were put on display. Museums have also been understood as ivory tower of exclusivity,<sup>62</sup> as well as cultural storehouses. Most recently it has been argued that museums are seedbanks.<sup>63</sup> Janes explains:

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<sup>60</sup> Gail Anderson, *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*. Rowman Altamira, 2004.1.

<sup>61</sup> This is in no way meant to be a ‘history of museums’ rather it is just to situate how museums are still experiencing paradigm shifts and as such, shaping their mission, mandate and designs around these shifting lines. For instance, the CMHR refers to itself as an “Ideas Museum” and the CWM refers to its galleries as “Experience Galleries.”

<sup>62</sup> Anderson, *Reinventing the Museum*, 1.

<sup>63</sup> Robert Janes, *Museums in a Troubled World: Renewal, Irrelevance or Collapse?* New York: Routledge, 2009, 179.

The record of material diversity contained in museums may have a value not unlike biodiversity, as we seek adaptive solutions in an increasingly brittle world. Collections will be the key to examining the relevance of this material diversity in contemporary times, and will distinguish museums as the only social institutions with this perspective and the necessary resources. In this respect, museums are as valuable as seed banks.<sup>64</sup>

Janes' articulation of the museum as seedbanks points to how museums continue to adapt and change to stay relevant in a troubled world.<sup>65</sup> Moreover, it points to how museums still continue to shape shift and in turn shift knowledge as they shape themselves in diverse ways.

Another current shape shifting in museums is the idea of the museum as post-museum.<sup>66</sup> Hooper-Greenhill, argues that it is time to adopt a new model of the museum, the post-museum that moves away from the authoritative shaping of buildings and exhibitions by museums.<sup>67</sup> Furthermore, the post-museum will be fundamentally different than the traditional museum in that it will embrace diverse perspectives, rather than one voice among many.<sup>68</sup> Regardless of where the museum is going, the museum has been a shape shifter over the centuries, shifting from collecting and storing, to entertaining and engaging, to educating and narrating, and it will continue to have relevance in our society, and continue to shape knowledge.

### **The Shaping of Knowledge in Museums**

Museums have been shaping knowledge for over 600 years and yet museums have only recently come under critical examination.<sup>69</sup> Surveys and studies document and confirm that

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<sup>64</sup> Ibid, 179.

<sup>65</sup> Ibid, 178.

<sup>66</sup> Robert Janes, "The mindful museum." *Curator: The Museum Journal* 53, no. 3 (2010): 325-338.

<sup>67</sup> Eileen Hooper- Greenhill, *Museums and the interpretation of visual culture*, 2000.

<sup>68</sup> Ibid.

<sup>69</sup> Eileen Hooper - Greenhill, "What is a museum?" *Museums and the Shaping of Knowledge*, Edited by Eileen Hooper-Greenhill, (Routledge, 1992), 12.



museums are trusted and respected sites for the conveyance of knowledge.<sup>70</sup> In a typical study, eighty percent of visitors reported that museums are more authoritative than films or books when it comes to imparting information.<sup>71</sup> This reported authority of the museum in many ways is taken for granted, as there have been very few critical studies in relation to the museum and virtually all of these have been written from outside the direct experience of the museum.<sup>72</sup> That is, until recently museums have virtually escaped a careful study of the knowledge they produce, the nature of their knowing and how they produce knowledge.<sup>73</sup> Hooper-Greenhill explains that “knowledge is now well understood as the commodity that museums offer.”<sup>74</sup> The lack of examination and interrogation of the museum environment, especially in relation to how disability is represented, communicated and understood, has not been addressed in research, particularly in Canadian museums. Museum staff typically reflect on visitors of museums including visitor experience rather than thinking about the museum experience as being a kind of knowledge production and practice that reflects the values of society.

Kotler and Kotler explain: “Museums are actively re-organizing their spaces and collections, in order to present themselves as environments for self-directed learning based on experience.”<sup>75</sup> The idea of ‘self-directed learning based on experience’ is a very important

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<sup>70</sup> Katherine Ott, “Collective Bodies What museums do for disability studies”. In *Re-Presenting Disability: Activism and Agency in the Museum*, Edited by Richard Sandell, Jocelyn Dodd, and Rosemarie Garland-Thomson, 2013, 269-279.

<sup>71</sup> American Association of Museums, *Trust and Education, America’s Perceptions of Museums: Key Findings of the Lake, Snell Perry February 2001 Survey*, Washington, DC: American Association of Museums, 2001.

<sup>72</sup> Eilean Hooper - Greenhill, “What is a museum?”, 3.

<sup>73</sup> Ibid.

<sup>74</sup> Ibid., 2

<sup>75</sup> Ibid., 1.

concept when considering how museums shape knowledge. It brings forth questions like who is really producing knowledge in the museum—the museum staff, the physical space, the visitor, or all of these things together.

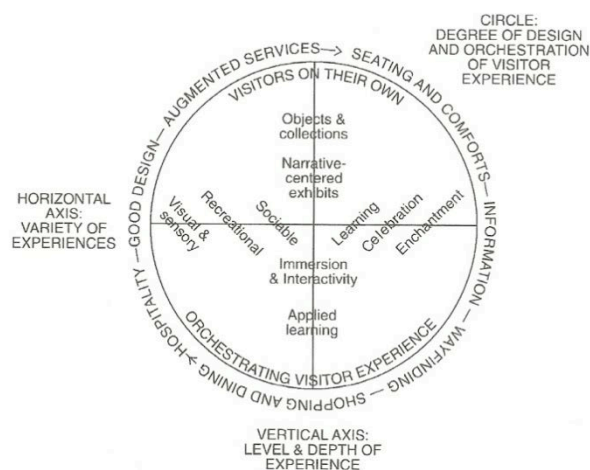


Figure 3: Dimensions of the museum-going experience.<sup>76</sup>

Kotler and Kotler’s mapping of the museum-going experience (Figure 3) speaks to experience as inclusive of the senses, the physical environment and learning, but it is unclear as to how this learning is produced. They have chosen to separate out “visitors on their own” from “orchestrating visitor experience” and I would argue that these are not so easily separated because where does one begin and the other end. This model is presupposing a structuralist notion that there is an author and a reader. The “level and depth of experience” as it is articulated on the vertical axis also shows that objects and collections are primarily experienced by the visitor on their own and does not take into consideration the narratives that are constructed and orchestrated by the museum staff.

It would also appear that objects are to be experienced passively as opposed to more applied learning and immersive interactivity because these are not aligned with the axis of

<sup>76</sup> Neil Kotler, and Philip Kotler, Can Museums Be All Things To All People? Missions, Goals, and Marketing’s Role, In *Reinventing The Museum*, ed. Gail Anderson, 2004, 177.

activity. Kotler and Kotler argue that experiencing objects and collections is a passive engagement, and as you move down the axis to applied learning there is more active immersion. These dimensions of the museum-going experience and its organization appear to be comprehensive but I argue this model thinking is limiting in its organization and in its articulation of the museum-going experience, especially in terms of spatiality, embodiment and a material culture approach.

Spatiality in the museum needs to be explored in relation to the museum-going experience as it creates limited experiences through its layout, paths, wayfinding and general access. Peponis and Hedin published a seminal paper that provides a thorough review of the pedagogic and social implications of the layout of museums.<sup>77</sup> The study compared the National History Museum's Birds Gallery and the Human Biology Hall Gallery. The study concluded that knowledge was shaped through space. One gallery presented knowledge directly and explicitly and the other presented knowledge indirectly and elaborately.<sup>78</sup> This study shows that knowledge is produced in many different ways in the museum and by many different things. Moreover, the built environment of the museum and its layout presses upon visitors, by creating paths that are to be followed.

Connerton questions what the museum-going experience is and whether it is inclusive of marginalised narratives?<sup>79</sup> Connerton expands, "in exhibiting a master narrative, the museum's spatial script is overt in its acts of celebratory remembrance, covert in its acts of editing-out and

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<sup>77</sup> Bill Hillier and Kali Tzortzi. "Space Syntax: The Language of Museum Space." *A Companion to Museum Studies*, edited by Sharon Macdonald, 282-301. Oxford: John Wiley & Sons, 2006.

<sup>78</sup> Ibid.

<sup>79</sup> Paul Connerton, "Cultural Memory." *Handbook of material culture*, 316-324, Edited by Chris Tilley, Webb Keane, Susanne Küchler, Mike Rowlands, and Patricia Spyer, (Sage, 2006), 321.

erasure.”<sup>80</sup> For example, entering the Great Hall of the Metropolitan in New York, the visitor stands at the intersection of the museum’s principal axis: Greek and Roman art; Egyptian collection; and European painting. A shaping of knowledge and an ordering of values based on the Western tradition is encountered as soon as you enter the front door, as these are the choices that visitors are offered and on full display.<sup>81</sup> The knowledge that museums shape has often been created outside of marginalized voices, and these marginalized narratives, if they are included within the master narrative, are hidden from view.<sup>82</sup>

Soja, like Connerton critiques this shaping of space around dominant narratives. He questions both the current ways of knowing in relation to authority and power, and the permitting of marginalized voices to engage in the production of space. Soja explains:

Understanding that space— like justice— is never simply handed out or given, that both are socially produced, experienced, and contested on constantly shifting social, political, means that justice— if it is to be concretely achieved, experienced, and reproduced— must be engaged on spatial as well as social terms. Thus, those vested with the power to produce the physical spaces we inhabit through development, investment, planning— as well as through grassroots embodied activism— are likewise vested with the power to perpetuate injustices and/or create just spaces. . . . What a just space looks like is necessarily kept open, but must be rooted in the active negotiation of multiple publics, in search of productive ways to build solidarities across difference. This space— both process and product— is by definition public in the broadest sense; the opportunity to participate in inscribing its meaning is accessible to all. . . . Justice is therefore not abstract, and not solely something “handed down” or doled out by the state, it is rather a shared responsibility of engaged actors in the sociospatial systems they inhabit and (re)produce.<sup>83</sup>

I want to bring attention to the part of this quote wherein Soja speaks to ability of all things to inscribe meaning into space and make it accessible to all both in terms of the process and the product.

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<sup>80</sup> Ibid., 321.

<sup>81</sup> Ibid, 321.

<sup>82</sup> Ibid, 321.

<sup>83</sup> Edward W. Soja, *Seeking spatial justice*. Vol. 16. (U of Minnesota Press, 2010), 28.

This space — both process and product— is by definition public in the broadest sense; the opportunity to participate in inscribing its meaning is accessible to all. . . . Justice is therefore not abstract, and not solely something “handed down” or doled out by the state, it is rather a shared responsibility of engaged actors in the sociospatial systems they inhabit and (re)produce.<sup>84</sup>

If, knowledge is indeed the commodity that museums produce, then it is important to understand how that knowledge is shaped, and through what forces. It is also important to be critical of this knowledge production from a more holistic frame that is inclusive of how the museum space controls movement, creates paths and continues to overlook barriers.

### Entangling of Museums and Disability

As museums have shifted their understanding and articulation of how they are shaped and by the things that come to shape them (mandates, spaces, collections, museum staff) they have also taken greater interest in how this shaping is inclusive and exclusive of certain audiences.

### Re-presenting Disability in Museums

If disability has been represented in the museum then *how* has it been represented? Chimirri-Russell speaks to how disability has been considered in museums in Canada and specifically through the work at the Nickel Arts Museum. She explains:

Like many other museums, the extent of our awareness of the needs of disabled people had been primarily limited to facilitating ease of access to the museum building, installing automatic doors and providing for the basic comforts of patrons in wheelchairs through accessible washroom facilities.<sup>85</sup>

She explains that by exhibiting the work of a disabled artist the museum had to widen their perspective about the relationship of disability and museums beyond physical access.<sup>86</sup>

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<sup>84</sup> Ibid., 28

<sup>85</sup> Geraldine Russell-Chimirri, “The Red Wheelchair in the White Snowdrift” In *Re-Presenting Disability: Activism and Agency in the Museum*, Edited by Richard Sandell, Jocelyn Dodd, and Rosemarie Garland-Thomson, (2013), 168-178.

<sup>86</sup> Ibid.

One view of disability, is that people with disability are “fixed, named and labelled,” and then forgotten.<sup>87</sup> From a Canadian study conducted in 2004 and 2006, *Advancing the Inclusion of Persons with Disabilities: A Government of Canada Report*<sup>88</sup> the findings were that the prevailing sentiment in Canada on disability is one of ambivalence, with an odd mixture of positive and negative attitudes, beliefs, perceptions, experiences, and behaviours.<sup>89</sup> The reality of ambivalent attitudes among Canadians on disability and inclusion suggests that there is still cultural work that needs to be done in getting the public to see disabilities and people with disabilities in more informed and positive ways.<sup>90</sup> The person with disabilities becomes what Prince calls the “absent citizen,”<sup>91</sup> which is socially constructed, created and reproduced through cultural beliefs, material relations, and everyday social practices.<sup>92</sup> Even though the concept of the “absent citizen” is one that holds a great deal of power, it does not mean that disability is forgotten and needs to be *found*.

Connerton speaks to this relationship between a collective memory and a national memory and that often historians among other academics have paid a great deal of attention to the role of memory in transmitting knowledge and forming identity, but little attention to what people

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<sup>87</sup> Stiker (1982) as quoted in Patrick Devlieger, Frank Rusch and David Pfeiffer. *Rethinking disability: The emergence of new definitions, concepts and communities*.(Garant, 2003), 11.

<sup>88</sup> Canada, *Advancing the Inclusion of Persons with Disabilities: A Government of Canada Report*. (Social Development Canada, 2004); Canada, *Advancing the Inclusion of Persons with Disabilities: A Government of Canada Report*. (Ottawa: Human Resources and Social Development, 2006).

<sup>89</sup> Michael J.Prince, *Absent citizens: Disability politics and policy in Canada*. (Toronto: University of Toronto Press, 2009).

<sup>90</sup> Ibid.

<sup>91</sup> Ibid., 48.

<sup>92</sup> Ibid.

forget, how they forget and what they forget.<sup>93</sup> Therefore, in order to understand what is included in a museum, you need to recognize the dominant narratives that are shaped by/through museums.

### **Labelling Disability in the Museum**

To label or not to label disability is the question that many museums must face. Is labelling disability reproducing territorialized tropes or allowing for a naming and articulation of the rights of a marginalized group? The stereotypes so often associated with disability are—social outcast, hero, victim, noble symbol, and freak.<sup>94</sup> Furthermore, the medical model of disability looms large amongst curators and museums, and the narratives of people with disabilities are often linked to medical conditions.<sup>95</sup> Sandell suggest that “the museum is a potentially powerful site in which audience perceptions of an issue, a prejudicial view, or a socially accepted memory—even one that is deeply ingrained might be challenged and altered.”<sup>96</sup>

Following Latour, Graham argues for a politics in the museum that traces the networks—via movements of people, objects and ideas—that maintain differentiation, hierarchy and inequality.<sup>97</sup> Museums can replace critical distance with visitor experiences of ‘critical proximity’.<sup>98</sup> Graham argues that labels, that which Latour and Callon have called ‘black

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<sup>93</sup> Connerton, *Cultural Memory*, 322.

<sup>94</sup> Ana Carden-Coyne, “Ghosts in the War Museum” *Re-presenting disability: activism and agency in the museum*, Edited by Richard Sandell, Jocelyn Dodd, and Rosemarie Garland-Thomson, Routledge, 2013, 64-78.

<sup>95</sup> Annie Delin, "Buried in the footnotes: the absence of disabled people in the collective imagery of our past." In *Museums, society, inequality*, Edited by Richard Sandell, Routledge, 2002, 84-97.

<sup>96</sup> Richard Sandall, *Museums, prejudice and the reframing of difference*. Routledge, 2007, 85.

<sup>97</sup> Helen Graham, “To Label the Label? ‘Learning disability’ and exhibiting ‘critical proximity’”, In *Re-Presenting Disability: Activism and Agency in the Museum*, Edited by Richard Sandell, Jocelyn Dodd, and Rosemarie Garland-Thomson, (2013),115-129.

<sup>98</sup> Latour, *Reassembling the social*, 253.

boxes’,<sup>99</sup> attempt to ‘stabilize’ meaning.<sup>100</sup> Here, ‘black boxes’ are like labels, in that they are fixed and no longer need to be reconsidered.<sup>101</sup>

### Approaching Disability

Approaching disability is a complicated kind of mobility as disability is a broad concept that includes numerous variations of, what are often considered to be, human deficiencies in physical, cognitive and/or sensory abilities.<sup>102</sup> There is a multiplicity of lines that entangle and flow from/through disability, disability studies, critical disability studies and studies in ableism. As such, the lines that I have chosen to articulate in this literature review are lines that press upon the lines of inquiry for this research and ones that entangle with approaches to disability.

### Models of Disability

In order to understand the ways of knowing in museums and specifically how to consider the nuances of disability, it is important to understand disability studies and its model thinking. Historically there are four models of disability—these are the religious/charity model, the medical model, the social model and the cultural model.<sup>103</sup>

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<sup>99</sup> Michel Callon and Bruno Latour. "Unscrewing the big Leviathan: how actors macro-structure reality and how sociologists help them to do so." *Advances in social theory and methodology: toward an integration of microand macro-sociologies* (1981), 285.

<sup>100</sup> Graham, To Label the Label?, 117. For a further discussion of labelling disability in the museum, see: Richard Sandell, Annie Delin, Jocelyn Dodd, and Jackie Gay. "Beggars, freaks and heroes? Museum collections and the hidden history of disability." *Museum Management and Curatorship* 20, no. 1 (2005), 5-19

<sup>101</sup> Graham, To Label the Label?, 120.

<sup>102</sup> David Braddock and Susan Parish, "An Institutional History of Disability". In *Handbook of Disability Studies*; Albercht, G., Seelman, K., Bury, M., Eds.; SAGE Publications: London, UK, 2001; pp. 11–68.

<sup>103</sup> Barbara M. Altman, "Disability definitions, models, classification schemes, and applications." *Handbook of disability studies* (2001): 97-122; Patrick Devlieger, and Megan Strickfaden. "Reversing the {im}aterial Sense of a Non-place: The Impact of Blindness on the Brussels Metro." *Space & Culture* 15, no. 3 (2012): 224-238; Patrick Devlieger, Frank Rusch and David Pfeiffer. *Rethinking Disability: The Emergence of New Definitions, Concepts and Communities*. Antwerp: Garant, 2003.



In the religious model, which is linked to the charity model, disability is understood as a punishment inflicted on an individual, or sometimes as a gift or blessing. Within this model, people with disabilities are pitied, their stories are seen as tragic and they are dependent on the charity of others.<sup>104</sup> The medical model conceptualizes disability as a problem of the person, which is directly caused by disease, trauma or another health condition. The social model of disability defines disability not as an individual problem but as a social issue caused by policies, practices and the environment. Its focus is on social justice and on eliminating barriers—barriers in the environment and barriers to full social participation.<sup>105</sup> Here disability has material and cultural dimensions, society as a whole is in the center of the analysis in contrast to the medical model's focus on the individual.<sup>106</sup> Within the social model, physical, structural, or institutional barriers together with social constructions determine the notion of disability.<sup>107</sup>

The social model emerged, in part, as a reaction to the medical model, “where disability is applied as the unproblematic description of objective conditions, characteristics and functionings of individualized bodies and persons.”<sup>108</sup> Galis comments that “this approach bypasses the notion of self and enacts disability in terms of urban and social environments that disabled people live in.”<sup>109</sup> Moser notes, that what the social model does further is to understand

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<sup>104</sup> Devlieger, Rusch & Pfeiffer, 2003.

<sup>105</sup> Strickfaden & Devlieger, 2011b.

<sup>106</sup> Vasilis Galis, *From shrieks to technical reports: Technology, disability and political processes in building Athens Metro*. "Linköping Studies in Arts and Sciences No. 374. PhD diss., Department of Thematic Studies – Technology and Social Change (2006), 39.

<sup>107</sup> Ibid.

<sup>108</sup> Ingunn Moser, *Road Traffic Accidents: The ordering of Subjects, Bodies and Disability*. Series of dissertations submitted to the Faculty of Arts, University of Oslo, no. 173. Unipub AS, Oslo 2003, 6; Galis, *From shrieks to technical reports*, 40.

<sup>109</sup> Galis, *From shrieks to technical reports*, 40.

disability in economic terms.<sup>110</sup> Galis notes further that “the same phenomena that able-bodied individuals might perceive as “normal” and standard could be viewed by disabled people as dysfunctional, discriminatory and inaccessible.”<sup>111</sup> Moser argues:

The difference is that those of us who have a ‘standard’ set of bodily functions, features and abilities, who fit into a statistical norm that in turn forms the basis for whole sets of technical standards, building regulations etc., are enabled and made capable of acting, and are thus given status as independent and self-reliant actors, whereas those who fall outside this pattern are literally disabled.<sup>112</sup>

Social relations and material configurations co-produce disability with material artifacts and urban spaces.<sup>113</sup>

A cultural model of disability, as argued by Devlieger, is different from the other models in that it is “the creative components of disability that are reflected in identity, culture and worldviews.”<sup>114</sup> The cultural model of disability differs from the other models, in that it emphasizes the entwinement of modes of thought subject to particular situations and circumstances.<sup>115</sup> Such a tolerance should however not imply a non-critical practice but rather inclusive modes of thought that confirm the complexity of disability as existential, technical and social phenomenon, in other words, disability as defined and reflected by culture.<sup>116</sup>

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<sup>110</sup> Moser, Road Traffic Accidents, 7; Galis, From shrieks to technical reports, 41.

<sup>111</sup> Galis, From shrieks to technical reports, 42.

<sup>112</sup> Ingunn Moser, “Against normalisation: subverting norms of ability and disability.” *Science as culture* 9, no. 2 (2000): 222-223.

<sup>113</sup> Galis, From shrieks to technical reports, 42.

<sup>114</sup> Patrick Devlieger, “Generating a cultural model of disability.” In *19th congress of the European Federation of Associations of Teachers of the Deaf (FEAPDA), October*, pp. 14-16. 2005, 2.

<sup>115</sup> Ibid.

<sup>116</sup> Ibid.

As such, a study in the context of the small cultures of disability would therefore incorporate all of the models and newer re-conceptualizations of disability and include: 1) individuals, 2) the communities and societies, and 3) the broader worldview.<sup>117</sup> Additionally, the cultural model of disability also incorporates different types of knowledge that allows for a more holistic, multimodal knowledge production such as epistemic (study of knowledge and its scope), techné (embodied experience), and phronesis (practical wisdom or common sense).<sup>118</sup> That is, the world is experienced in many ways including co-constitutive, reflexive and embodied ways.<sup>119</sup>

### **Ableism**

Studies on museums, specifically ones on how disability is represented/embodied in museums, have not considered the concept of ableism.<sup>120</sup> Following Wolbring, I position ableism outside of disability studies and situate it as a critique of hegemony, the normalizing vision of

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<sup>117</sup> Ibid.

<sup>118</sup> Ibid.

<sup>119</sup> For further discussion on the models of disability see Bennett, 2002: "Disabled by design". Moser, 2003; Priestley, 1998 "Constructions and Creations: idealism, materialism and disability theory"; Porter, 2002 "Compromise & constraint: Examining the nature of transport disability in the context of local travel"; Oliver, 1991. See also: Sim, Milner, Love & Lishman, 1998; Sim, Milner, Love & Lishman, 1998 "Definitions of Need: can disabled people and care professionals agree?"; Barnes, 1997: "A Legacy of Oppression: A History of Disability in Western Culture"; Patrick Devlieger, Steven Brown, Beatriz Miranda & Megan Strickfaden (Editors) *Rethinking Disability: World Perspectives in Culture and Society*, Garant Publishers, Antwerpen, Belgium, 2016; Myriam Winance, "How Speaking Shapes Person and World: Analysis of the Performativity of Discourse in the Field of Disability" *Social Theory & Health* 5, no. 3 (2007): 228-244; and Myriam Winance, "Trying out the Wheelchair: The Mutual Shaping of People and Devices through Adjustment" *Science, Technology & Human Values* 31, no. 1 (2006): 52-72.

<sup>120</sup> Richard Sandell, and Eithne Nightingale, *Museums, equality and social justice*. (Routledge, 2013); Richard Sandell, Annie Delin, Jocelyn Dodd, and Jackie Gay. "Beggars, freaks and heroes? Museum collections and the hidden history of disability." *Museum Management and Curatorship* 20, no. 1 (2005), 5-19; Fiona Candlin, "Touch, and the limits of the rational museum or can matter think?" *The Senses and Society* 3, no. 3 (2008), 277-292. Even though these sources explore agency and activism in the museum in relation to disability they do not investigate the concept of ableism.

ability, and the production of museum spaces.<sup>121</sup> Chouinard defines ableism as “ideas, practices, institutions and social relations that presume ablebodiedness, and by so doing, construct persons with disabilities as marginalised . . . and largely invisible ‘others’.”<sup>122</sup> Ableism, can be likened to racism and sexism insofar as it involves a bias towards a certain way of engaging with the world.<sup>123</sup> Ableism is useful to seeing a specific way that the social world emphasizes certain abilities above others. Every person cherishes certain abilities and finds others non-essential<sup>124</sup> leading to an ability-based and ability-justified understanding of oneself, one’s body and one’s relationships with others and one’s environment.<sup>125</sup> Drawing on Butler’s work, McRuer writes:

Everyone is virtually disabled, both in the sense that able-bodied norms are ‘intrinsically impossible to embody’ fully and in the sense that ablebodied status is always temporary, disability being the one identity category that all people will embody if they live long enough. What we might call a critical disability position, however, would differ from such a virtually disabled position [to engagements that have] resisted the demands of compulsory able-bodiedness.<sup>126</sup>

In a nutshell, ableism is about bias for or against, people’s expected abilities. Furthermore, studies in ableism offer more than a contribution to a re-thinking of disability; they offer a radical re-thinking of ability and in turn a criticality of museums.

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<sup>121</sup> Gregor Wolbring, "The politics of ableism." *Development* 51, no. 2 (2008), 255.

<sup>122</sup> Vera Chouinard, “Making space for disabling difference: Challenges ableist Geographies”. *Environment and Planning D: Society and Space*. 15 (1997), 380.

<sup>123</sup> Wolbring, “The Politics of Ableism,” 252.

<sup>124</sup> Gregor Wolbring, "Why NBIC? Why human performance enhancement?." *Innovation: The European journal of social science research* 21, no. 1 (2008b), 25-40.

<sup>125</sup> Wolbring, “The Politics of Ableism,” 252-53.

<sup>126</sup> Robert McRuer, “Compulsory able-bodiedness and queer/disabled existence”. In *Disability Studies: Enabling the Humanities*, (New York: Modern Language Association, 2002), 95-96.

## Dis/entangling Disability and Embodiment

Entangling and disentangling are not about unravelling a concept or idea in order to understand it but about the activity of the doing. In other words, disability is not inside the body or outside the body, it is not bounded or fixed, it is both present and absent, silenced and forgotten, tangible and intangible, but more than anything it is a complex, undefinable, ongoing enactment—a doing.

### **Embodiment, the Body and Disability**

The entanglements of disability, the body and embodiment have pressed upon disability studies in conflicting and contradictory ways. Therefore I am not starting at the beginning (so to speak) with Aristotle, nor am I going to provide definition after definition about embodiment in relation to the body. Rather, this line of inquiry is to open up of this discourse and situate these entanglements with/in my research.

Disability is often thought of as a problem and is often represented as exclusively an individual problem requiring remedy.<sup>127</sup> Titchkosky explains:

Such an understanding does not arise simply because our bodies, minds, or senses give us problems; the problem is brought to people through interaction, the environment, and through the production of knowledge. The overly deterministic sense in which our culture gives us disability *as* a problem is still not the final word on the social significance of being disabled, since other representations of it also arise within everyday life.<sup>128</sup>

This exploration of disability as a problem goes beyond a problem of the body as Titchosky has explained, and this is where further explorations are needed to disentangle disability as a problem of the body to be solved.<sup>129</sup> Following, Davis; “one must consider that the disabled body

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<sup>127</sup> Titchosky, *Disability, self and society*, 131.

<sup>128</sup> *Ibid.*, 131-132.

<sup>129</sup> See Titchosky, 2003; Abberly, 1998.

is not a discrete object but rather a set of social relations,”<sup>130</sup> and this is where these lines of entanglement between embodiment, the body and disability can begin to be articulated in relation to problem solving.

Moving from disability as a problem, to a doing of disability or becoming dis/abled “leaves it empirically, methodologically and conceptually open as to, where, when, how, and how extensively people become enabled or disabled.”<sup>131</sup> Through an understanding of disability as a doing or an ongoing enactment, disabled experiences push against abled assumptions. Therefore, the embodied know-how of those with disabilities has the potential to become *embodied* (tangible and intangible) through movements, flows, ongoing engagements and encounters.

### **The Embodied Experiences/Knowledge of those with Disabilities**

Enacting disability and acknowledging the embodied know how of people with disabilities, is the main epistemological basis for this research.<sup>132</sup> This embodied knowledge can be understood as *techné*<sup>133</sup> and refers to the embodied experience and the know-how of everyday people<sup>134</sup> that is linked to the phenomenon of engaging in daily life and practice.<sup>135</sup> Strickfaden and Devlieger explain:

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<sup>130</sup> Lennard Davis, *Enforcing Normalcy: Disability, Deafness and the Body*, 1995, 11.

<sup>131</sup> Michael Schillmeier, *Rethinking Disability, Bodies, Senses and Things*, 2010, 116.

<sup>132</sup> Max Van Manen, *Researching lived experience: Human science for an action sensitive pedagogy*. Suny Press, 1990.

<sup>133</sup> Megan Strickfaden, and Patrick Devlieger. “Empathy through Accumulating Techné: Designing an Accessible Metro.” *Design Journal*, 14(2) (2011a), 207-229.

<sup>134</sup> *Ibid.*

<sup>135</sup> Bent Flyvbjerg, *Making Social Science Matter: Why Social Inquiry Fails and How It Can Succeed Again* Cambridge: University Press, 2001.

Techné is considered to be the knowledge that is enacted in daily life, is naturally occurring, involves genuine human expertise, and is bound to necessity and something practical. Techné is connected to embodiment, which is defined as experiences and performances that are contained within the memory of peoples' bodies.<sup>136</sup>

The concept of techné enacted by people as a performance means embracing the notion of practice, particularly the everyday practices of mundane activities. Most significant, however, is that the everyday experience of people is recognized as knowledge that can inform other kinds of practice. Techné is defined as being connected to embodiment, which is sometimes described as body knowledge or ways of being that are within the body and acted out by the body.

In their work on the Brussels metro, Strickfaden and Devlieger examine how the techné of blind people drove the redesign of the metro system for people who are blind and visually impaired.<sup>137</sup> The Brussels metro project used techné as an inroad to the phenomenon of blindness in order to push against normative abilities and discover the nuances of the abilities of the user group. Techné offers a knowledge system that leads to a deepening sense of involvement for all and results in a more holistic and embodied way of knowing.<sup>138</sup> This concept of techné as a more holistic and embodied way of knowing has the potential to shape ways of knowing in museums.

#### Approaching Embodiment(s)

In approaching embodiment and embodying<sup>139</sup> I not only *speak* to or *write* about approaching but also *reflect, draw, do* mapping/s of lines and *inhabit* an embodied approach in/through this research. These differing and embodied lines are drawn up through research into

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<sup>136</sup> Strickfaden and Devlieger, "Empathy through Accumulating Techné, 223.

<sup>137</sup> Ibid., 207-229.

<sup>138</sup> Patrick Devlieger, and Megan Strickfaden. "Reversing the {im}aterial Sense of a Non-place: The Impact of Blindness on the Brussels Metro." *Space & Culture*, 15(3) (2012), 224-238.

<sup>139</sup> I am coming to understand embodiment and embodying as both tangible and intangible. Moreover, that it is not just about touching with the hand but about an inhabitation and a complex multisensorial engagement with material things and my tangible and intangible relations with them.

material culture and embodiment(s), through the senses (multisensoriality and multimodality), and an embodied criticality. These lines are interrelated and come together to articulate my approach to embodiment(s) and embodying as different to and the same as other approaches.

### **Material Culture and Embodiment(s)**

Embodiment and material culture are entangled through an exploration of the tangible and intangible relations of people and objects. Prown in *Mind in Matter: An introduction to Material Culture Theory and Method* situates material culture within a semiotic and structuralist approach and claims that objects are representative or signs of cultural beliefs and do not have agency.<sup>140</sup> Miller in *Stuff*, would disagree and states that objects are much more than a mere servant to humans.<sup>141</sup> According to Prown, by undertaking cultural interpretation through objects, researchers can engage not just with their minds, which are the seat of our cultural biases, but with their senses as well.<sup>142</sup> Here Prown indicates that studying material culture through the senses is a way of avoiding cultural biases. I would question what senses Prown is speaking to, and whether they are the Western five senses which carry many cultural biases. The Western five senses model reinforces a sort of cultural bias that separates the senses into a hierarchy, rather than seeing the senses united through the sensorium.<sup>143</sup> Furthermore, vision is often privileged, and thus creating ocularcentrism in the museum environment.

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<sup>140</sup> Prown, *Mind in matter: An introduction to material culture theory and method*, 1-19.

<sup>141</sup> Miller, *Stuff*, 15.

<sup>142</sup> Prown, *Mind in matter: An introduction to material culture theory and method*, 5.

<sup>143</sup> Constance Classen, and David Howes. "The museum as sensescape: Western sensibilities and indigenous artifacts." *Sensible objects: colonialism, museums and material culture*, Edited by Elizabeth Edwards, Chris Gosden, and Ruth Phillips, (Berg 2006), 199-222 ; Pink, "Multimodality, multisensoriality and ethnographic knowing: social semiotics and the phenomenology of perception," 261- 276.



Prown's articulation of the senses and their empathetic mode of apprehension are important to the understanding of material culture, especially in relation to reflexivity and to disability studies. Prown writes:

This affective mode of apprehension through our senses that allows us to put ourselves, figuratively speaking, inside the skins of individual who commissioned, made, used or enjoyed these objects, to see with their eyes and touch with their hands, to identify with them empathetically, is clearly a different way of engaging the past than abstractly through the written word. Instead of our minds making intellectual contact with minds of the past, our senses make affective contact with senses of the past.<sup>144</sup>

In this way, Prown brings together an analyses process that involves combining the senses, the notion of difference, a sense of empathy with makers resulting in what could be considered a deep engagement in material culture studies.

How do we study objects in material culture studies? Prown sets forth one of the most comprehensive strategies for collecting and interpreting material culture.<sup>145</sup> Prown's three-stage method of object analysis, which includes *description, deduction and speculation*, is further expanded here. *Description* is the recording of the internal evidence of the object itself (by using all of the senses).<sup>146</sup> A description of the internal evidence of an object can be done as thick descriptions verbally, textually and through images. For example, a pot can be described through the materials it is made from, the shapes, colors and volumes, the way it interfaces with the stove or a counter and more. Furthermore, when describing a pot through the human senses it is natural to consider how to lift it, hold it, remove the lid, fill it with water, fill it with food, pour it out, and more. *Deduction* is the interpretation between the object and the perceiver.<sup>147</sup> *Deduction* is

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<sup>144</sup>Jules Prown, "Style as evidence." *Winterthur Portfolio* (1980), 208.

<sup>145</sup> Prown, *Mind in matter: An introduction to material culture theory and method*, 6.

<sup>146</sup> *Ibid.*

<sup>147</sup> *Ibid.*

defined in terms of a sensory engagement, an intellectual engagement and an emotional response.<sup>148</sup> *Speculation* is framing hypotheses and questions which lead from the object to external evidence. *Speculation*, according to Prown, is done completely in the mind of the perceiver.<sup>149</sup> This three-stage process is iterative and the themes for analysis are not formulated until the description stage is completed.

### **Multisensoriality/Multimodality**

Multimodality assumes that representation and communication draw upon a multiplicity of modes, all of which contribute to meaning.<sup>150</sup> Multimodality focuses on describing and developing the full repertoire of meaning-making resources such as visual, spoken, gestural, written, drawn, objects, haptics, embodiment and others in different contexts.<sup>151</sup> Multimodality is closely related to semiotics; however, it also has a relationship to material culture and embodiment. That is, multimodality is about temporality, movement, fluidity, reading with and through the body. The way that I am using a multimodal approach is to combine images and text with other modes like embodiment within a multisensorial frame.

Multisensoriality is also about the entanglement of the senses (a more holistic sensory experience) and not about privileging of one sense (usually vision) over the others. Pink describes a method that involves multimodality and multisensoriality as a type of sensory ethnography that is self-critical and reflexive.<sup>152</sup> Here, multimodality and reflexivity become

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<sup>148</sup> Ibid

<sup>149</sup> Ibid.

<sup>150</sup> Jeff Bezemer, and Diane Mavers. "Multimodal transcription as academic practice: A social semiotic perspective." *International Journal of Social Research Methodology* 14, no. 3 (2011), 191-206.

<sup>151</sup> Ibid.

<sup>152</sup> Pink, Multimodality, multisensoriality and ethnographic knowing, 268.

entangled. Other researchers who describe a multimodal paradigm are Dicks et al. who argue for a “new multi-semiotic form in which meaning is produced through the interrelationships between and among different media and modes.”<sup>153</sup> Dicks et al expand: “What we actually observe in the field are the various media in which these modes are produced—marks on the page, movements of the body, sounds of voices, pictures on the wall.”<sup>154</sup>

In this way material culture and multimodality come together. Multimodality is not just about triangulation but about more holistically describing an object or thing. Multimodality is about representation and communication whereas multisensoriality is about *how* we interact with and explore these different modes.

### **Embodied Criticality**

By breaking down the dominant disciplinary paradigms of material culture and moving away from a ‘reading’ or ‘critiquing’ of an object, it allows for an entangling of “embodied criticality”<sup>155</sup> with things. Here, I am looking at Rogoff’s understanding of an embodied criticality as a reflection of this paradigm shift, in that it allows for alternate relational perspectives to be used to reframe our understanding of objects, exhibition practices and museum discourse.<sup>156</sup> Here Rogoff explains:

With what I am calling ‘criticality’ it is not possible to stand outside of the problematic and objectify it as a disinterested mode of learning. Criticality is then a recognition that we may be fully armed with theoretical knowledge, we may be capable of the most sophisticated modes of analysis but we nevertheless are also living out the very conditions we are trying to analyse and to come to terms with. Therefore, criticality is a state of duality in which

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<sup>153</sup> Bella Dicks, Bambo Soyinka, and Amanda Coffey. "Multimodal ethnography." *Qualitative Research* 6, no. 1 (2006), 78.

<sup>154</sup> Ibid, 82.

<sup>155</sup> Rogoff, “Smuggling’– An Embodied Criticality”, 2.

<sup>156</sup> Ibid.

one is at one and the same time, both empowered and disempowered, knowing and unknowing.<sup>157</sup>

Rogoff is speaking to criticality as a mode of embodiment, ‘a living things out’ which has a transformative power as opposed to a pronouncing on them.<sup>158</sup> A shift occurs from the actual inhabitation and modalities of that occupation that does not judge but rather engages in an embodied criticality.

Through an exploration of the fluid relational agency of objects and their mode of engagement it opens up a space for embodied criticality in material culture studies. It is not that I ask questions of the object but that, in a way, the object also asks questions of me. This idea of the object having agency is not a new concept and solely applicable to actor- network theory or assemblage. Rogoff spoke to this idea that an object had a ‘say’, so to speak, with her idea of art as interlocutor, “It is precisely because art no longer occupies a position of being transcendent to the world and its woes nor a mirror that reflects back some external set of material conditions, that art becomes such a useful interlocutor.”<sup>159</sup> I would argue that Rogoff’s articulation of art as an interlocutor can be translated into material culture studies and also speaks to the object or artifact as interlocutor. This is where my research is bringing forth new information on embodied and relational encounters, disability and the museum environment framed by material culture studies.

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<sup>157</sup> Ibid.

<sup>158</sup> Ibid.

<sup>159</sup> Irit Rogoff, *terra infirma geography’s visual culture*. (London, UK: Routledge, 2000).10.

## Objects, Relations and Debates

Historically, studies in material culture have been approached through semiotics,<sup>160</sup> and it is argued that the best way to appreciate the role of objects is to consider them as signs and symbols that represent people (humans).<sup>161</sup> A semiotic perspective has significantly enhanced material culture studies but, naturally, it also has limitations, in that it represents a rather narrow view of the complexity of material culture. I therefore propose an alternative approach that aids in widening the scope on human relationships with materials. This research began by folding around actor-network theory, then it shifted from network to assemblage, then to mappings. While I was exploring these various relational approaches I found that neither a network nor an assemblage allowed me to frame this study, therefore, I shifted into the idea of cartographies and mappings. It was necessary to put ANT to work and then play with assemblage to be able to move beyond them. As such, I have included my encounters with ANT in order to understand the lines and folds that led me to the mapping/s of this research.

The difference between semiotics and material semiotics is the concentration on signs. Material semiotics is about translating and mapping the network of actors in order to create a more holistic understanding of a phenomenon. These actors can be humans and/or nonhumans and their relationships are considered symmetrical ones within a network, meaning that humans are not considered to be more significant or hierarchically higher than nonhumans. As Miller has argued, semiotics makes objects into mere servants of humans whose tasks are to represent

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<sup>160</sup> Miller, *Stuff*, 23.

<sup>161</sup> *Ibid.*

human subjects—that objects do our bidding.<sup>162</sup> My research in material culture situates objects as actors and acknowledges that these nonhuman actors have agency.

Emerging during the mid-1980's, actor-network theory was situated within the sociology of science and technology studies (STS).<sup>163</sup> ANT is difficult to summarize, define or explain but despite its ontological complexity, ANT has spread across a number of disciplines and is now considered to be an applicable theory of the social world that includes human and nonhuman actors. ANT is frequently associated with Michel Callon, Bruno Latour and John Law and it has also recently been taken up by Vicky Singleton, Annemarie Mol and *Marianne de Laet*, among other scholars sometimes referred to as 'after ANT' theorists.<sup>164</sup>

In *Reassembling the Social*, Latour renders the subject/object distinction as simply unusable and charts a new approach towards knowledge, work, and circulating reference.<sup>165</sup> Mainstream research often defines humans as subjects and nonhumans as objects; ANT has tried to debunk this. ANT attempts to look more broadly, and provides a more holistic story, which levels the playing field between human and nonhuman actants—this is at the heart of its creation. Law explains:

Truth and Falsehood. Large and small. Agency and structure. Human and non-human. Before and after. Knowledge and power. Context and content. Materiality and sociality. Activity and passivity... all of these divides have been rubbished in work undertaken in the name of actor-network theory.<sup>166</sup>

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<sup>162</sup> Ibid.

<sup>163</sup> Darryl Cressman, "A Brief Overview of Actor- Network Theory: Punctualization, Heterogeneous Engineering & Translation", Vancouver: School of Communication, Simon Fraser University, Centre for Policy Research on Science & Technology (CPROST)(2009),1-17.

<sup>164</sup> Ibid.

<sup>165</sup> Latour, *Reassembling the Social*.

<sup>166</sup> John Law. "After ANT: Complexity, Naming And Topology." *The Sociological Review* 47, no. S1 (1999), 3.

This ontological leveling refers to the idea of “generalized symmetry” in ANT.<sup>167</sup> Callon and Law explain:

Often in practice we bracket off non-human materials, assuming they have a status which differs from that of a human. So materials become resources or constraints; they are said to be passive; to be active only when they are mobilized by flesh and blood actors. But if the social is really materially heterogeneous then this asymmetry doesn't work very well. Yes, there are differences between conversations, texts, techniques and bodies. Of course. But why should we start out by assuming that some of these have no active role to play in social dynamics?<sup>168</sup>

It is no longer a debate about who the subject is and who is the object—this asymmetrical, post humanistic approach is flattened and thus, symmetrical actors, or actants emerge within ANT. Latour speaks to a new level playing field, a “flattened landscape” as he calls it.<sup>169</sup> Latour writes that, “it is counter intuitive to try to distinguish ‘what comes from the object’ and ‘what comes from the viewer’ when the obvious response is to ‘go with flow’. Object and subject might exist, but everything interesting happens upstream and downstream”.<sup>170</sup> Here Latour is arguing that it is not a top-down or a bottom up approach, but a fluid relationship.

So why is actor-network a theory? Latour named it a theory, but he believed that it really does not explain ‘why’ or ‘how’ a network acts and takes the form that it does.<sup>171</sup> It is not a unifying theory that can be ‘applied’ to frame our understanding of relations and phenomenon; rather it is a way of exploring the relationships within a network. As Latour notes: “explanation

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<sup>167</sup> Michel Callon, “The Sociology of an Actor-Network: The Case of the Electric Vehicle.” In *Mapping the Dynamics of Science and Technology: Sociology of Science in the Real World*. (London: MacMillan Press, 1986).

<sup>168</sup> Michel Callon and John Law. "After the Individual in Society: Lessons on Collectivity from Science, Technology and Society." *Canadian Journal of Sociology/Cahiers Canadiens de Sociologie* (1997), 168.

<sup>169</sup> Latour, *Reassembling The Social*.

<sup>170</sup> *Ibid.*, 237.

<sup>171</sup> Latour, “On Actor- Network Theory: A Few Clarifications,” (1997) 380.

does not follow from description; it is description taken that much further.”<sup>172</sup> It is not, in other words, a theory "of" anything, but rather a method, or a "how-to book" as Latour puts it.<sup>173</sup> Even so, as a “how-to book” it is not prescriptive and does not dictate rules on how to engage with research.

The most central concept in ANT is the actor-network. The term "network" is somewhat problematic in that, as Latour notes, it has a number of unwanted connotations and can be greatly misinterpreted. Latour chose to use the term network because:

...it has no a priori order relation; it is not tied to the axiological myth of a top and of a bottom of society; it makes absolutely no assumption whether a specific locus is macro or micro- and does not modify the tools to study the element 'a' or the element 'b'.<sup>174</sup>

Latour’s use of the term "network" is very similar to Deleuze and Guattari's rhizomes;<sup>175</sup> Latour even remarks, tongue in cheek, that he would have no objection to renaming ANT “actant rhizome ontology”.<sup>176</sup> Latour’s descriptions of networks are fluid, transient, existing in a constant making and remaking. This means that, according to Latour and others, relationships among people and things are dependent on repeated performativity or the network will dissolve.<sup>177</sup> In other words, meaning is not fixed and prescribed, but fluid. Moxey explains:

In the rush to make sense of the circumstances in which we find ourselves, our tendency in the past was to ignore and forget ‘presence’ in favor of ‘meaning’. Interpretations were hurled at objects in order to tame them, to bring them under control by endowing them with meanings they did not necessarily possess.<sup>178</sup>

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<sup>172</sup> Ibid.

<sup>173</sup> Ibid.

<sup>174</sup> Latour, On Actor- Network Theory: A Few Clarifications, 375.

<sup>175</sup> Deleuze, and Guattari. *A Thousand Plateaus*.

<sup>176</sup> Latour, *Reassembling the social*.

<sup>177</sup> Ibid.

<sup>178</sup> Keith Moxey, “Visual Studies and the Iconic Turn.” *Journal of Visual Culture*, 7 (2008),132.



ANT allows material culture studies to move away from interpretive models, where meaning is ‘placed’ upon the object with language and interpreted by a system of signs. As a ‘theory’ it opens up the possibility of an encounter, a relationship between human and non-human actors. ANT is situated with the “material semiotic” which is the notion that it maps relations that are simultaneously material (things) and semiotic (concepts).<sup>179</sup>

ANT and material culture studies both undertake to ‘rescue’ objects from the subordinate and passive role typically assigned to them.<sup>180</sup> Objects are thus seen as constitutive elements and embodiments of social relations.<sup>181</sup> Objects are not passive, in this sense, awaiting the curator to give them meaning. For instance, museum space as material culture is not the background for experience to happen, but is an active agent in shaping knowledge and creating relations.

Actants, which Latour defines as “not what an actor does ... but what provides actants with their actions, with their subjectivity, with their intentionality, with their morality.”<sup>182</sup> As soon as an actor engages with an actor-network it too is caught up in the web of relations. ANT deals with the articulation of the material, architectural, technological, environmental and subjective phenomena as a system or network acting to create coherence, and subject to change or modification.<sup>183</sup> Latour also relies on theories of relativism in that the relativist recognizes the

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<sup>179</sup> Michel Callon, “The Sociology of an Actor-Network: The Case of the Electric Vehicle.” In *Mapping the Dynamics of Science and Technology: Sociology of Science in the Real World*. (London: MacMillan Press, 1986).

<sup>180</sup> Michael Zell, “Rembrandt’s Gifts: A Case Study of Actor-Network Theory”. *Journal of Historians of Netherlandish Art*, JHNA. (Summer 3, 2011), 2.

<sup>181</sup> Ibid.

<sup>182</sup> Latour, On Recalling ANT, 19.

<sup>183</sup> Cressman, “A Brief Overview of Actor- Network Theory: Punctualization, Heterogeneous Engineering & Translation”, 5.

plurality of metaphysics that actors bring into being, and attempts to map them rather than reducing them to a single structure or explanation.<sup>184</sup>

Despite epistemological similarities, ANT includes distinct qualities and characteristics that make it a unique approach in and of itself. Cressman explains:

The first of these is the oxymoron “actor-network”. How can something be both an actor and a network? Does this not contradict conventional notions of agency & structure and content & context that have guided social thought since Descartes? The answer to this question, briefly, is that everything can be considered both an actor and a network – it is simply a matter of perspective. Everything, then, is an actor-network.<sup>185</sup>

Callon further explains:

reducible neither to an actor alone nor to a network...An actor-network is simultaneously an actor whose activity is networking heterogeneous elements and a network that is able to redefine and transform what it is made of.<sup>186</sup>

ANT argues that both human and nonhuman actors be understood within a network wherein their identity is defined through their interaction with other actors

Thus, once again, for ANT, to study any type of organization, institution, social order or technical innovation is to study the relations between heterogeneous actors<sup>187</sup> enrolled within a network. If we assume size and power without explaining how it is situated within the network, we miss out on explaining how the world we inhabit is ultimately performed.<sup>188</sup> Sensitive to the criticisms of ANT, Latour simply advocated “abandoning what was wrong with ANT, that is

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<sup>184</sup> Ibid.

<sup>185</sup> Cressman, A Brief Overview, 3.

<sup>186</sup> Michel Callon, "Society in the making: the study of technology as a tool for sociological analysis." *The social construction of technological systems: New directions in the sociology and history of technology* (1987), 93.

<sup>187</sup> This is something that ANT has in common with material culture studies. Miller’s first chapter from *Stuff* (see full reference in bibliography) is about the heterogeneity of meaning across and among cultures, genders and peoples, and that meaning cannot be generalized.

<sup>188</sup> Cressman, A Brief Overview, 9.

‘actor’, ‘network’, ‘theory’ without forgetting the hyphen.’<sup>189</sup> In the mid 1990’s, ANT moved beyond STS and is now considered to be a widely applicable theory of the social world.<sup>190</sup> Latour describes the shift:

ANT started with research into the history and sociology of science, tried first to provide a ‘social’ explanation of scientific facts, failed to do so, and then, from this failure, it drew the conclusion that it was the project of a social explanation of everything that was itself wanting.’<sup>191</sup>

ANT is a theory that is best understood when performed rather than summarized.<sup>192</sup> Thus speaking to ANT in the abstract is very difficult, and it is easier to understand and explain ANT by *doing* ANT.<sup>193</sup> This understanding that ANT is only understood by *doing* is, in part, why I chose to put ANT to work.

I would be remiss to discuss ANT and its relationship to studies in disability and inclusion without bringing in some of the critical reviews that actor-network theory has received in terms of its understanding of ‘otherness’ and power relations. I believe that critiques of the ‘other’ and ANT are not at odds with one another, as some critics have suggested. Lee and Brown in *Otherness and the actor network: The undiscovered continent* problematizes ‘otherness’ and how it plays out in ANT.<sup>194</sup>

According to Lee and Brown:

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<sup>189</sup> Bruno Latour, “On Recalling ANT.”, In *Actor Network Theory and After*, Edited By John Law and John Hassard, 1999, 19.

<sup>190</sup> Cressman, *A Brief Overview*, 11.

<sup>191</sup> Latour, *Reassembling the social: An introduction to actor-network-theory*, 35.

<sup>192</sup> John Law, and Vicky Singleton. "Performing technology's stories: on social constructivism, performance, and performativity." *Technology and Culture* 41, no. 4 (2000), 765-775.

<sup>193</sup> Cressman, *A Brief Overview*, 12.

<sup>194</sup> Nick Lee and Steve Brown. "Otherness and the actor network." *American Behavioral Scientist* 37, no. 6 1994, 779.

In delivering such a successful theory of networks, built on an oddly productive and compelling combination of liberal-democratic and Nietzschean thought, they [ANT theorists] bring themselves to the limit of the postenlightenment ambition to devise a system of thought that can colonize all areas—to incorporate order and unify all things.<sup>195</sup>

Lee and Brown assert that this ‘colonization by ANT’<sup>196</sup> is achieved ironically by a claim for a more radical fairness—a generalized symmetry. Here they are calling out Callon and his concept of a ‘generalized symmetry.’<sup>197</sup> Lee and Brown continue to argue that ANT is a ‘colonizer’ because of its relations and that the identities of the actants are fused in this network, and one actor ‘speaks’ for the other.<sup>198</sup>

I argue that Lee and Brown are confusing a network with a system (which Latour and other ANT theorists have always argued against) and that Lee and Brown are confusing symmetry as heterogeneous.<sup>199</sup> The heterogeneity of ANT and its concepts debunk the idea of a shared identity and that one actor ‘speaks’ for another in this conceived colonized network. I believe that Lee and Brown are misreading Callon’s idea of ‘generalized symmetry’<sup>200</sup> and have reduced Callon’s concept to just symmetry. I also believe that Lee and Brown are not articulating the difference between actor and actant in their critical review, and because of this they believe that an actor can only be represented and not represent themselves.<sup>201</sup> They explain: “To produce

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<sup>195</sup> Ibid., 783.

<sup>196</sup> Ibid., 779.

<sup>197</sup> Michel Callon, “The Sociology of an Actor-Network: The Case of the Electric Vehicle.” In *Mapping the Dynamics of Science and Technology: Sociology of Science in the Real World*. (London: MacMillan Press, 1986).

<sup>198</sup> Lee and Brown. Otherness and the Actor Network, 780.

<sup>199</sup> Ibid, 780.

<sup>200</sup> Callon, The Sociology of an Actor-Network, 1986.

<sup>201</sup> Lee and Brown. Otherness and the Actor Network, 775.

an identity between two actants is to allow one to speak for or represent the other.”<sup>202</sup> The intent of highlighting this debate on power and symmetry is not to provide a comprehensive conceptual framework for investigations of how power relations and identity are constructed and deconstructed in actor-network theory, but to acknowledge these debates and reflect upon them. This does not, of course, mean that we can neglect the effects of already assembled and reified asymmetries.<sup>203</sup>

The “generalized symmetry principle implies that disability is an ‘effect’ of a process of associations in a network”.<sup>204</sup> Galis argues that the inability of early ANT to follow politically weak actors (like those with disabilities) generated a number of concepts in relation to the involvement of concerned disability groups.<sup>205</sup> In other words, ANT allowed for a rethinking or redoing of disability, through the embodied experiences and knowledge of those with disabilities and encouraged an ontological intervention, so to speak.

Wolff, a cultural historian who is well known in museum studies, has also responded to posthumanist theories through various critical analyses. Wolff believes that the idea of a symmetrical relationship between humans and objects is taking it too far.<sup>206</sup> This is a problem for studies in material culture because material culture after all is about bringing attention back to the object.<sup>207</sup> Wolff would argue that an object cannot have agency, and that to look at the Social

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<sup>202</sup> Ibid., 783.

<sup>203</sup> Mattias Kärholm, "The Materiality of Territorial Production a Conceptual Discussion of Territoriality, Materiality, and the Everyday Life of Public Space." *Space and Culture* 10, no. 4 (2007), 437-453.

<sup>204</sup> Galis, *Enacting Disability*, 831.

<sup>205</sup> Ibid., 835.

<sup>206</sup> Janet Wolff, "After cultural theory: The power of images, the lure of immediacy." *Journal of Visual Culture* 11, no. 1 (2012), 3-19.

<sup>207</sup> Miller, *Stuff*.

Sciences, STS Studies and Cognitive Sciences for new methods of how to understand the object are reductionistic, and yank the object from its socio-historical context.<sup>208</sup> She believes that social history is under attack by alternate methods (such as actor-network theory) and she speaks to the evaporation of the social in cultural studies and critical theory.<sup>209</sup>

Wolff argues that what is at stake is the status of critical theories of culture, the sociological, hermeneutic, semiotic, and interpretive which are often rejected in these paradigm shifts in material culture. She does remark that her anxiety of this shift is because of her own positioning as an unreconstructed humanist, for whom notions of the posthuman and the agency of objects are a step too far.<sup>210</sup> Wolff believes that the objects cannot exist without the power with which people invest in them. She explains in one of her six stated challenges to using scientific methods of inquiry: “In 21st-century Western culture, the advances of technology, medical science and information sciences have brought radical modifications of what humans can do, often in close association with these technologies. The boundary between human and non-human is not confused or blurred as a result of this.”<sup>211</sup>

I would argue against Wolff’s insistence that an object only comes into being when a human gives it meaning or invests power into it. As I approach material culture studies from a visual culture background, I have a unique relationship with the object and its interpretation. This is, in part, why my literature review is peppered with theories from visual culture. Additionally, as a consequence of my background and prior formal educational experiences I have a very

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<sup>208</sup> Wolff, *After cultural theory*, 7.

<sup>209</sup> *Ibid.*

<sup>210</sup> *Ibid.*

<sup>211</sup> *Ibid.*, 14.

reflective and intimate relationship with objects and over the years have distanced them, thrown interpretations at them, designed them and, of course, used them.

Why has our fascination with the object grown over the last decade and brought about new perspectives for the interpretation, understanding and consumption of the object? Has this shift or ‘iconic turn’ as Moxey understands it arisen because of the inadequacy of the current methods of critique and the distanced interpretation of the object?<sup>212</sup> Moxey speaks to this shift and the idea of a ‘presence’ of objects<sup>213</sup>:

Affirmations that objects are endowed with agency—have become commonplace. Without a doubt, objects (aesthetic/artistic or not) induce pangs of feeling and carry emotional freight that cannot be dismissed. They return us to times and places that are impossible to revisit and speak to events too painful or joyous or ordinary to remember. Yet they also serve as monuments of collective memory, as indices of cultural value, as foci for the observation of ritual, and satisfy communal and personal needs. The ‘life’ of the world, materially manifest, once exorcised in the name of readability and rationality, has returned to haunt us.<sup>214</sup>

Here, Moxey is calling out the epistemological enterprise of the subject/object distinction. In the breaking down of this binary in material culture studies it opens up the possibility for a symmetrical relationship between the object and the subject.<sup>215</sup> It also ruptures the binary by eliminating the object altogether, bestowing the object with power, therefore making the object a subject—an actor with agency.<sup>216</sup> By rupturing the subject/object binary, it opens up the possibilities of new perspectives from other disciplines. By taking up an embodied criticality,

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<sup>212</sup> Moxey, *Visual Studies and the Iconic Turn*, 131.

<sup>213</sup> *Ibid.*

<sup>214</sup> *Ibid.*

<sup>215</sup> This binary is the subject/object distinction, where the subject is active and has agency and the object is passive and without agency.

<sup>216</sup> Moxey, 132.

this research refuses the position of dominance of the human actor over the nonhuman actor and opens up the idea that objects or actors cannot be confined by interpretations placed upon them.

By embracing an embodied criticality in museums it creates an unexpected encounter whose effect is to stimulate the visitor's critical awareness of themselves in material, social, and spatial ways.<sup>217</sup> By overturning what we expect to *do* and *feel* when we visit a museum, an embodied criticality can bring about a reflexive and relational experience.<sup>218</sup>

### Entangled Lines of Museums, Embodiment and Disability

The complex entangled lines of *approaching* in this literature review are not lines that have been thoroughly pursued and/or followed thus far. Through extensive literature reviews I was unable to find literature that brought together museums, embodiment(s) and disability. There is literature on the museum visitor experience in relation to art education for the blind, but this does not explore how knowledge is produced through embodying and enacting disability.<sup>219</sup>

There are studies that explore the perception of people who are blind through the creation of tactile images that would allow people who are blind to experience paintings or photographs through touch in the museum.<sup>220</sup> For this project, the involvement of the embodied knowledge of someone with a disability went beyond simply consulting: the user/expert was actually the manager of the project and he was born blind. A team of museum experts along with a head

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<sup>217</sup> Leahy, *Museum Bodies*.

<sup>218</sup> Ibid.

<sup>219</sup> e.g., Art Education for the Blind, at the MET; or about perceptions of visitors with disability, e.g., Rudolph Arnheim, "Perceptual Aspects of Art for the Blind," *Journal of Aesthetic Education* 24, no. 3 (1990): 57-65. Or Morton Heller, "Haptic Perception in Blind People," in *The Psychology of Touch*, ed. Morton Heller and William Schiff (Hillsdale, NJ: Lawrence Erlbaum Associates, 1991), 239-61; Estelle Costes, Jean-Francois Bassereau, Olivier Rodi, and Ameziane Aoussat, "Graphic Design for Blind Users: An Industrial Case Study," paper presented at the International Association of Societies for Design Research, Seoul, South Korea, Oct. 18-22, 2009: *Proceedings of 3rd IASDR World Conference on Design Research*, 1099-1108.

<sup>220</sup> Strickfaden & Vildieu, 2014, Strickfaden & Vildieu 2011.



designer and the project manager worked together to create tactile images that were made by Alain Mikli, an eyeglass designer and manufacturer.<sup>221</sup> Through a complex process of translating from the visual mode to the tactile mode, visual information was interpreted and then translated into tactile representations to communicate various kinds of information embedded in an image. This approach to developing tactile information is unprecedented. Most often, when spatiality is involved, tactile maps are created that follow the conventions of the sighted world, such as symbols that represent different parts of a picture. As such, museums and designers do not acknowledge the complexity of touch or what it means to visually see in different ways than what is considered normal.

Often, when tactility is used to communicate visual things (e.g., maps, photographs or images) with people who are blind or visually impaired, Braille and some tactile components are simply tacked onto visual materials. This is evidenced through more than two dozen audits of museums in Canada, the USA, China, the UK and Europe. What is revealed through the tactile image project is that touch is extremely complicated; it is a language unto itself and its translation and communication can only be understood through in-depth research into and through the embodied knowledge of people with visual disabilities. Because touch requires an intimate encounter with an object the experience becomes more personal, more familiar. The distance that the eye creates is eliminated by the hand. Touch actually requires a different level of concentration and focus. Candlin emphasises the use of touch by arguing that museums do not understand *how* people touch and how *sight* still structures tactile exhibits and museum education.<sup>222</sup> Candlin argues that it is “important to understand the values and limits of touch, as

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<sup>221</sup> Ibid.

<sup>222</sup> Fiona Candlin, "The dubious inheritance of touch: Art history and museum access." *Journal of Visual Culture* 5, no. 2 (2006): 141.

touch is not just an adjunct to seeing. Only then will touch be credited with being a legitimate route to knowledge and not just a substitute for vision.”<sup>223</sup> Therefore, based on the work of Strickfaden, Vildieu and Candlin with museums, embodied knowledge of those with disabilities becomes paramount to museum spaces that consider tactility and embodiment.

### Summarizing

In approaching the literature review (like the approach to this study) it is about reflexivity, an embodied criticality and a doing of mapping/s. I want to entangle all of the complex lines of this study and situate my own encounters with these various theories and folds. It is important for me to put my theories and methods to work and to map and play with them, as it allows me to get to a place where I am able to inhabit the research. It is extremely important for me to understand and articulate the tensions that exist between disability studies (which is mostly humanist) and material culture studies (which is mostly structuralist and about the object). During the mapping/s of these tensions I was able to explore relational theories such as ANT, assemblage and meshworks<sup>224</sup> to arrive at my own articulation of doing mapping/s. It was in the doing of ANT that I realized that it was not going to work for this research, and it was in the playing with assemblage and the performative nature of assemblage that I was pressed towards doing mapping/s of enactments and embodied encounters. The trajectories of ANT, assemblage and other relational theories and methodologies created multiple entryways and exits for me to inhabit and embody the encounters of this research and entangle with differing things.

Coming from a design, visual and material culture background was also something that I had to reconcile; it was through doing mapping/s that I was able to bring in interdisciplinary

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<sup>223</sup> Ibid., 140.

<sup>224</sup> See Chapter One and Chapter Three for a fulsome explanation and articulation of the theories of ANT, assemblage and meshworks.

theories and tools. I have now mapped out lines that diverge and flow from the performative to ones that are enacting, from lived experience (s) to embodied experience(s). I have disentangled tensions between humanist and post-humanist, structural and the post-structural, shifted from the occularcentric to multisensorial, inhabited rather than critiqued, flowed between visual and material culture, from representation to embodied criticality and then moved from ANT, to assemblage to then to doing mapping/s. This journey is evident in the mapping/s of this literature review, and even though it may not have a beginning, middle and end, or funnel in or out perfectly, it does have messy lines of work, play and is overall a becoming.

### CHAPTER THREE: METHODOLOGY

*One shouldn't complicate things for the pleasure of complicating, but one should also never simplify or pretend to be sure of simplicity where there is none. (Derrida)<sup>225</sup>*

#### Introducing

This chapter outlines the research—framed around the material and embodied encounters of two museums—to map the myriad of connections between, within and among these different case studies. Case study research in material culture is not just about explaining a phenomenon, but also about exploring things and their importance in relation to a phenomenon. Here the phenomenon is *how* and *if* the embodied experiences of those with disabilities is included in the museum environment. I use case study research and multisensorial methods to explore the museum environments in as holistic a manner as is possible. A case study herein is considered to be a single museum bound by its interior with everything within, as well as the exterior features and the site that links it to a community, a city and a nation.

Stake describes case studies as both “process of inquiry about the case and the product of that inquiry.”<sup>226</sup> The process of inquiry in this research is a doing of mapping/s and the product of inquiry is the data and its dissemination through various mobilisations. This research expands upon Stake’s definition of case study research by a doing through mapping/s. Here doing becomes mapping/s—mapping/s that are part of the process to understanding the phenomenon.

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<sup>225</sup> Derrida, J. *Limited Inc.*, 119.

<sup>226</sup> Robert E. Stake, “Case studies.” In *Handbook of qualitative research*, (2<sup>nd</sup> Edition) Edited by Denzin, Norman K., and Yvonna S. Lincoln, Sage, 2000, 436.

These material explorations are informed by methodologies around cartography, and embodiment(s), specifically, a methodology of cartography<sup>227</sup> that is inspired by the mappings of Deleuze and Guattari,<sup>228</sup> and by Rogoff's concepts around an embodied criticality<sup>229</sup>. Deleuze and Guattari's notion of "mapping"<sup>230</sup> informs the mapping of the research encounters, the articulation of lines, the exploration of relations between things, and discerns emergent patterns.<sup>231</sup> To further consolidate an embodied approach, which is a contrast to the similarly-based relations that are predominately used in qualitative coding strategies, the museum case study research herein draws upon the consistent notion of embodied relations.<sup>232</sup> By taking up Spinoza's concept of "conatus",<sup>233</sup> which explores the embodied nature of assemblages, or the "active impulsion" of a body by Bennet,<sup>234</sup> these mapping/s bring forth an understanding of movement and rest, of and between various things.<sup>235</sup>

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<sup>227</sup> Sharon Murphy Augustine, "Living in a Post-Coding World Analysis as Assemblage." *Qualitative Inquiry* 20, no. 6 (2014): 747-753; Elizabeth de Freitas, "The classroom as rhizome new strategies for diagramming knotted interactions." *Qualitative Inquiry* 18, no. 7 (2012): 557-570. Hillevi Lenz Tagushi, "A diffractive and Deleuzian approach to analysing interview data." *Feminist Theory* 13, no. 3 (2012): 265-281; Hillevi Lenz Tagushi and Anna Palmer, "Reading a Deleuzio-Guattarian Cartography" *Qualitative Inquiry*, 20(6) (2014): 764-771; Kim McLeod, "Orientating to assembling: Qualitative inquiry for more-than-human worlds." *International Journal of Qualitative Methods* 13, no. 1 (2014): 377-394.

<sup>228</sup> Deleuze and Guattari; Deleuze and Guattari, *A Thousand plateaus*.

<sup>229</sup> Rogoff, 'Smuggling' – An Embodied Criticality.

<sup>230</sup> Deleuze and Guattari, *A Thousand Plateaus*, 187.

<sup>231</sup> Kim McLeod, "Orientating to assembling: Qualitative inquiry for more-than-human worlds." *International Journal of Qualitative Methods* 13, no. 1 (2014): 377-394.

<sup>232</sup> Ibid.

<sup>233</sup> Benedict Spinoza, "Ethics, trans." *A. Boyle, Intro. and notes by G. Parkinson, London: Everyman* (1993).

<sup>234</sup> Bennett, *Vibrant matter: A political ecology of things*.

<sup>235</sup> de Freitas, The classroom as rhizome, 560.

Cartographies plot lines of entanglement between knowledge and power, discourses of practices, materialities of seeing, telling, doing, and conjectures of how foldings together and/or unfoldings might occur and impact social surfaces.<sup>236</sup> Maps also create specific kinds of knowledge productions and as I am mapping this research, I am being reflexive during the production of knowledge from these cartographic explorations. A Deleuze-Guattarian cartographic methodology constitutes a decisive onto-epistemological shift that makes the researcher co-producer of reality together and in engagement with other things in the production of research and knowing.<sup>237</sup> My making of maps is about a co-constitutive *process* and not about creating a *product* for the reader to consume. The process of my doing of mapping/s is to explore lines, encounters and the relations of things in museums in order to explore movements, flows and trajectories. Following Moser, I too am mobilizing tools and resources to empirically trace and map processes in which things, their materialities and the collectives they are members of, emerge and become ordered and disordered.<sup>238</sup>

### Doing Mapping/s

The difficulty with making a mapping is to find a starting point, particularly when the terrain is varied and complex. How does one decide where to start a map? Better yet, how does one find a starting point for a network or a rhizome? Then there is the problem of where to end. How do I make a mapping of the data that is fluid and flows, and not fix it so that it becomes a product? Furthermore, how do I create boundaries that bind/hold a case study together to situate

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<sup>236</sup> Bruno Bosteels, "From text to territory: Félix Guattari's cartographies of the unconscious", in G. Genosko (ed.), *Deleuze and Guattari: Critical Assessments of Leading Philosophers*, Vol. II, New York, Routledge, (2001), 881–910.

<sup>237</sup> Lenz and Palmer; Reading a Deleuzio-Guattarian Cartography; Lenz, A diffractive and Deleuzian approach.

<sup>238</sup> Ingunn Moser, "Disability and the Promises of Technology: Technology, Subjectivity and Embodiment within an Order of the Normal." *Information, Communication and Society* 9 (2006): 373–395.

the scope of the research, without putting boundaries in the mapping/s? How do I reconcile territorialisation while simultaneously trying to create a deterritorialization? These are questions that pressed upon me in this research and continue to press upon me now. It was in the doing of mapping/s, this drawing up that I began to see entangled lines, encounters and trajectories that I may not have realized before. This confusion and discomfort of mapping was essential to my research process in that it afforded me the opportunity to (re)consider how findings are *written up*. It also pressed upon me to research various techniques from other methods and to follow a trajectory that aligned with my theories and methodologies.

In trying to find the starting point for doing my mapping/s, I was able to realize the significance of the pilot study for this research and, how in many ways it became the beginnings of my mapping process. I debated whether or not to include the pilot study data and/or to just place it into the appendices of this dissertation. As this pilot study departs from the idea of a pilot study as a small-scale methodological test to prepare the main case studies, and instead is an encounter that has lines and wanderings that are entangled with the other case studies, it becomes something different, something that needs to be mapped and drawn up.

The choice to do a pilot study for this research and the drawing up of this pilot proved to be essential in six ways. These are: finding issues and barriers to recruiting participants; practicing data collection (specifically artifact analysis); practicing interview techniques; assessing the proposed data analysis techniques to uncover potential problems; modifying interview techniques and questions; and assessing the scope of the data collection. Again, this was not a *test*, but an encounter that had nonlinear lines that became entangled with the lines of the other case studies.<sup>239</sup>

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<sup>239</sup> For a further discussion of linear lines refer to Chapter One.

The site chosen for the pilot study is Canada's Sports Hall of Fame (CSHF) in Calgary, Canada. This museum was chosen because it is a worthwhile example of how a museum represents disability and specifically Paralympic athletes in Canada. It is also a relatively new building<sup>240</sup> on a significant site and it followed reasonably up-to-date guidelines around inclusion. It is a museum where sport, ability and athleticism have embraced/considered disability, and thus there are opportunities for disability to be embodied and enacted. It is also an appropriate site for a pilot study for this research because it is considered a national museum.

Brickell argues that mapping and doing should be understood in a mutually constitutive manner.<sup>241</sup> She argues that doing has the potential to challenge exclusionary processes of mapping.<sup>242</sup> These ideas are shared through the doing of the mapping/s in this research and also point to the relationship of doing and mapping with inclusion/exclusion.<sup>243</sup>

It was through the initial explorations and wanderings of this museum that I started to understand how embodiment and the analysis of embodiment had the potential to inform my approach to this research. In elaborating upon this embodied approach, it was during the first encounters with CSHF that I found it very difficult to separate out the physical building from the content of the exhibits, as my encounter of one was entangled with the other (see figure 4).

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<sup>240</sup> CSHF was built in 2011.

<sup>241</sup> Katherine Brickell, "'Mapping' and 'doing' critical geographies of home." *Progress in Human Geography* 36, no. 2 (2012), 14.

<sup>242</sup> *Ibid*, 11.

<sup>243</sup> It is important to note that I did not encounter this reference of doing and mapping until the end of my thesis and therefore it did not frame my research but rather reinforced my findings.



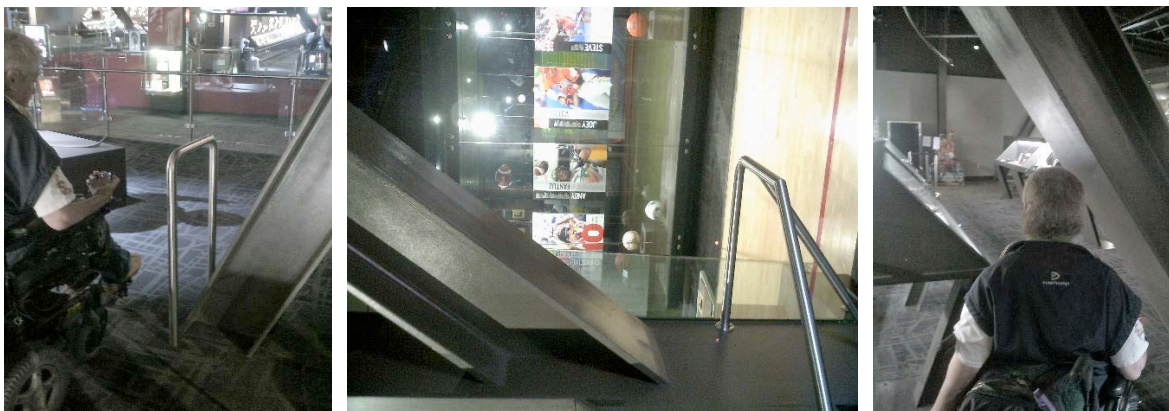


Figure 4: Photographing our wanderings and encounters with the metal I-beams that created barriers and inhibited access at the CSHF.<sup>244</sup>

I became critical of the forced separation between and among the physical spaces and the contents of the museum because my encounter(s)—particularly when contemplating disability—of the multiple aspects of the museum were entangled. For example, the large metal I-beams that reinforce the architecture cut through the space and moved us (my fellow wanderer and I) in one direction or another (see figure 4). Furthermore, the sounds coming from and through the various exhibits and displays also directed my movement and so it became a multisensorial embodied experience, where separating out the physical space into one cluster of research and the content into another cluster of research was not very appropriate to my encounter(s) and embodiment of/with this research. Therefore, an embodied criticality became important in shaping my movements, relatedness and proximity to the museum, the things and the research.

My encounters with sound in the pilot study was also profound; I found that I was drawn to the sound in the space—how it was both interrupting, and contributing to my pace and movement throughout the space. These sonic interruptions allowed for a different kind of embodiment in the museum, where I found the need to map the sounds both visually (through sketches) and auditorially (through an audio recording device). In coming to understand an

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<sup>244</sup> Photographing is about a doing and not a product. As such, the figure descriptions in this research are a photographing and not a photograph, a sketching and not a sketch, a scanning and not a scan.

embodied approach to this research, I decided that it was more effective to record my encounters (field notes and reflexive notes) with an MP3 recorder than it was to pause and sit down to write. The experience of pausing, sitting and writing seemed to interrupt and intellectualize my encounters of the museum space and altered my embodied experience in profound ways.

Expanding upon the peripatetic tradition of “talking whilst walking”<sup>245</sup> I realized that I also wanted to “dialogue while in motion.”<sup>246</sup> This embodied activity became an encounter and exchange between human and nonhuman things, as the audio recorder entangled with my embodied encounters. These multisensorial encounters also reinforced my decision to include soundscapes and audio walks as part of the data collection for the case studies, and to move beyond ocularcentricism in the museum environment. I realized that vision and language would not capture my encounter(s) within museum spaces, and thus the pilot study reinforced my decision to engage with multisensorial theories and methods for this research.

The additional case studies for this research were chosen based on: their level of prestige (e.g., all national museums); whether the design of the building or exhibits explicitly considered accessibility; their geographic location in Canada; and whether the content of the museum is conducive to displaying information about disability. Other important criteria for the case study selection was that I wished to work on spaces I had never visited before, that the museums had been built relatively recently (Canadian War Museum in 2005; Canadian Museum for Human Rights in 2014) and that used the *most up to date* information about diversity and disability.<sup>247</sup> Each museum was studied as a distinct case where the exterior grounds and spatial environments

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<sup>245</sup> Anderson, *Talking Whilst Walking*, 259.

<sup>246</sup> Janice Rieger, Megan Strickfaden and Adolfo Ruiz, “Outing Interiority through a Design Activism that Emphasizes Ability.” *CoDesign: International Journal of CoCreation in Design and the Arts* (under review).

<sup>247</sup> Rieger and Strickfaden, *Taken for Granted*, 2.

of the building were studied through: mapping/s by two researchers; mapping/s by persons with disabilities along with the researchers; mapping/s by one researcher and a fibre artist; interviewing architects, designers, curators, and historians; soundscapes and audio walks; sketches and drawings; and analysing significant documents in relation to the case and in the museum archives that relate to disability.

In order to better understand how disability came to be included/excluded in the museum, we<sup>248</sup> combed every nook and cranny, literally read every visible word (e.g., on signage, in displays, in didactic materials), and documented every type of material that made up spaces and covered the surfaces (e.g., walls, floors, dividers, lighting, ceiling).<sup>249</sup> A multiple method and multisensorial approach to data collection was used to gain breadth and depth of information about the various human and nonhuman things involved in the enactment of disability. As such, the museum grounds, the entrances, all the interior spaces (washrooms, cloakrooms, gift shops, reception areas, exhibit spaces, *etc.*) and the museum content (signage, displays, tags, didactics, artefacts, furnishing, *etc.*) were documented and analysed in situ. The resulting rich multisensorial data set includes: observational fieldnotes (researchers), reflexive journaling (researchers, some of the participants), photographs (of the museum exteriors, interiors, exhibits, storage areas, work areas, flooring, lighting, *etc.*), audio soundscapes (of interior and exterior spaces), sketches, and transcribed recorded interviews (with participants). The analyses of the data initially involved a doing of mapping/s for each case study separately, then moved into a dynamic layering of the data of all three cases. Therefore a series of multisensorial mapping/s

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<sup>248</sup> At all three sites the data was collected by two researchers (myself and a senior/mentor researcher) therefore there are various encounters and entanglements between and among the two researchers.

<sup>249</sup> Rieger and Strickfaden, *Taken for Granted*, 2.

were created, and included layering of words, line drawings and three-dimensional collaborative fibre explorations.

A variety of strategies in this study such as triangulation of methods, modes, and analysts; and reflexivity strategies ensured the trustworthiness of the research findings.<sup>250</sup> A conscious decision was made to add another layer of analysis through the contributions of other researchers. As such, a senior mentor/researcher assisted with the data collection at all three sites. Therefore, the data set is triangulated as it has two sets of fieldnotes, two sets of reflexive notes and two sets of photographs. By triangulating the data, the researcher attempts to provide a “confluence of evidence that breeds credibility.”<sup>251</sup> According to Patton, triangulation assists the researcher to guard against the accusation that a study’s findings are simply an artefact of a single method, a single source or an investigator’s bias.<sup>252</sup> These other layers, or other lines of data have become entangled with my data, which in turn has contributed greatly to the richness of this study in its ability to describe and create layered mapping/s of the case studies.<sup>253</sup>

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<sup>250</sup> Michael Agar, "An Ethnography By Any Other Name..." In *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research*, vol. 7, no. 4 (2006); Alvesson and Skoldberg, *Reflexive methodology: New vistas for qualitative research*, 2009; Barab et al., "Reflections from the Field. Critical Design Ethnography: Designing for Change," 254-268; Mayan, *Essentials of qualitative inquiry*, 2009.

<sup>251</sup> Elliot W. Eisner, *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. New York: Macmillan, 1991.

<sup>252</sup> Glenn A. Bowen, "Document analysis as a qualitative research method." *Qualitative research journal* 9, no. 2 (2009), 27-40.

<sup>253</sup> I also believe that research provides opportunities for learning and for teaching and to have the ability to observe a senior researcher interview and to have this researcher then critique my interview techniques is incredibly invaluable. Invaluable not only to my ability to hone my skills as a researcher but also to learn how to teach others how to research. After all, a dissertation is not just about the product or how to communicate the results but about mentorship, relations and learning how to do research. I still had many opportunities to fall, trip and pause but more than anything I had the opportunity to learn how to do research through and with others.

## Designing and Implementing

### Recruiting

The study participants were museum professionals (historians, interpretive planners, curators, facility managers, archivists, collections specialists, architects, interior designers, access consultants, directors, researchers and designers) who were involved in the process of developing the museum's physical environment and content creation. The study also included the participation of people with disabilities who wandered the museums with the researchers to provide feedback on their experiences of visiting the museum. This study is also inclusive of things like wheelchairs, ramps, benches, signs, archival documents, films, audio works, paintings and books. The recruitment of some of the participants for this study was mapped out prior to visiting the site as some of the interviews needed to be scheduled in advance. The other participants in this study were recruited as they were encountered in the case study.

### Collecting

Data collection involved making field notes,<sup>254</sup> video recording, interviewing, audio recording (the soundscape in the museum, audio walks, and the interviews), drawing (paths, maps, wayfinding and other elements of the museum environment) and photographing (things). This multisensorial, embodied approach supports the development of each case through collecting a rich variety of data in order to subsequently report through "thick descriptions".<sup>255</sup> Here, thick description is associated with Geertz and aims to do research from a reflexive and less objective approach, to a more immediate undertaking, where the researcher becomes

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<sup>254</sup> Robert M. Emerson, Robert M., Rachel I. Fretz, and Linda L. Shaw. *Writing ethnographic fieldnotes*. University of Chicago Press, 2011.

<sup>255</sup> Clifford Geertz, "Thick description: Toward an interpretive theory of culture." *Readings in the philosophy of social science*, (1994), 213-231.

entangled in the enactments of the cases being studied.<sup>256</sup> This thick description together with an embodied criticality allowed for an inhabitation rather than a distancing with the things being studied.

The construction of each case is iterative and driven by the nature of the cases, which means they take form at different rates depending on overall complexity (e.g., participants involved, available documentation). I refer to my data collection as wanderings, because it was driven by the nature of the cases and therefore not controlled by checklists, guidelines or other prescriptive approaches. The list below provides a summary of the various wanderings (approaches) that took place at all three sites:

1. Doing Field Notes
2. Engaging in Audio Walks
3. Retrieving Documents
4. Interviewing
5. Doing Reflexive Notes
6. Creating Soundscapes
7. Sketching
8. Photographing
9. Taping Videography

Mapping these approaches to data collection allows for reflexivity, but also highlights how these approaches come together to create an assemblage. At first, I considered discussing their advantages and disadvantages, but that would have required that they be measured independently of one another and, since my position is that they came together to become wanderings within a

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<sup>256</sup> Ibid.

larger multisensorial and embodied journey, it was not prudent to compare them. Furthermore, to create a table for them rather than map their entanglements is also not necessarily the way I encountered them. The approaches were also not predetermined prior to the case study, nor were the same approaches used in the same way for each case. The decision to use one approach or another approach happened through the various cases and days, so this is why I prefer to call them wanderings as it denotes various kinds of embodiments. The interviewing conducted at all three sites employed five different techniques: face to face (sit down interviews), Skype interviews, emailed interviews, dialoguing while in motion interviews,<sup>257</sup> and emailed follow up questions (see table 1).<sup>258</sup>

Table 1: Summary of Interviewing Techniques

| <b>Interviewing Techniques</b>            | <b>CWM Case Study</b> | <b>CMHR Case Study</b> | <b>CSHF Pilot Study</b> | <b>Total Number of Interviews</b> |
|---|-----------------------|------------------------|-------------------------|-----------------------------------|
| Face to Face (sit down) Interviewing      | 3                     | 6                      | 1                       | 10                                |
| Skype Interviewing                        | 0                     | 3                      | 0                       | 3                                 |
| Emailed Interviewing                      | 0                     | 9                      | 1                       | 10                                |
| ‘Dialoguing While In Motion’ Interviewing | 3                     | 4                      | 2                       | 9                                 |
| Follow Up Questioning (emailed)           | 5                     | 5                      | 0                       | 10                                |
|   |                       |                        |                         |                                   |
| <b>Total:</b>                             | <b>11</b>             | <b>27</b>              | <b>4</b>                | <b>42</b>                         |

<sup>257</sup> This is inspired by Anderson, Talking whilst walking, 254-261.

<sup>258</sup> At the CMHR, face to face and dialoguing while in motion interviews were undertaken informally as the research policies were not in place at the time of the data collection on site. Therefore these interviews were not recorded and transcribed. These informal interviews were later followed up with an emailed interview or a Skype interview.

This table has been created as a mapping of the differing embodiments of the interviews and of the various encounters that happened at each site. Prior to these interviews a separate, semi-structured Interview Guide (Appendix D) was created for each interview participant. These Interview Guides were used differently for each interview technique as each one relied on a different approach and a different set of questions. Each interviewing technique provided advantages and disadvantages and contributed greatly to the richness of the data set. What follows is a summary of these different interviewing techniques. In this case, it is prudent to discuss the advantages and disadvantages of each technique because each interview employed a different kind of embodiment and process, which in turn created a different kind of knowledge production. Therefore, it is important to reflect upon these differing knowledge productions and their processes, especially in relation to the phenomena being studied.

#### Face to face (sit down) interviewing

These interviews were conducted in the participant's offices, face to face, and while seated in front of a desk. The advantage to this interviewing technique is that the audio is very clear, the participants are in their own environment and therefore comfortable, everyone is seated and therefore there is no issue with mobility; it is easier to take notes because there is a horizontal work surface in front of the researchers. The disadvantage is that the environment does not change and therefore the embodied encounter and observations thereof are limited. Another disadvantage is that your interview is entangled with technology as well (audio recorder) so everyone is tied to the audio recorder— in terms of proximity to the device or keeping a constant eye on whether the recording light is still on.



### Skype interviewing<sup>259</sup>

Skype interviews were conducted because of geographical distances (two of them were between Australia and Canada); the museums are in different cities across Canada and thus are very distanced from one another and from the location of the researcher. Thus the coordination of timing became an issue, often resulting in interviews being conducted in the middle of the night. Rapport is more difficult to create in Skyped interviews than in other interview techniques and it is confusing trying to look at one another while also making sure you move your eyes to the camera on the computer. Sound quality is sometimes compromised, technological issues arise, background noise is often an issue, and in my experience these interviews are more distracted than other techniques. The advantages are that you can cross over large geographical distances, take notes easily enough (although with the importance of eye contact through Skype it is difficult to look down to take notes), and ask clarification questions. In my experience, I find Skype interviews to be controlled, with this I mean that because of the relationship to/with technology and the distancing that it creates between the participant and the interviewer, these interviews tend to be more focused on the research questions and therefore less conversational. In other words, it becomes a structured business of asking and answering questions without too many diverging lines.

### Emailed interviewing

The advantages of emailed interviews are that they can be completed on the participants' own timeframes, and that there is no need to transcribe them (which is both time saving and eliminates any inaudible audio). The disadvantages are that the answers you receive are usually quite short in length and that there is less opportunity to ask for clarification.

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<sup>259</sup> Note that 2 of these Skyped interviews were after a face to face interview but one was from a first encounter.

## Dialoguing while in motion interviewing

By employing these different interview techniques we were striving to embody the experiences of the participants and to map out the encounters with one another, and with the nonhuman things as well. We used dialoguing while in motion to encourage detailed, rich embodied knowledge and experiences—information is prompted by association to the surroundings.<sup>260</sup> This technique was valuable in bringing forth “phenomena that may often escape awareness of people who inhabit a particular setting.”<sup>261</sup> This technique has the ability to “unearth mundane details too trivial to think and talk about during more formal research occasions.”<sup>262</sup>

By engaging in dialoguing while in motion, the interviewer and interviewee begin to have a deeper emotional connection and therefore begin to listen, watch, experience, understand, and enact each other’s experiences. Furthermore, dialoguing while in motion has the capacity to tap into the non-mechanistic framework of the mind and excavate personalized knowledge of those with different abilities.<sup>263</sup> Dialoguing while in motion uncovers systems of exclusion that are hidden or naturalized and thus rendered invisible to other interviewing approaches.<sup>264</sup> These interviews fostered insights that simply would not have been possible through more traditional interviews alone. Anderson expands: “This practice of talking whilst walking is also useful as it produces not a conventional interrogative encounter, but a collage of collaboration: an

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<sup>260</sup> Richard M. Carpiano, "Come take a walk with me: The “Go-Along” interview as a novel method for studying the implications of place for health and well-being." *Health & place* 15, no. 1 (2009): 263-272.

<sup>261</sup> *Ibid*, 266.

<sup>262</sup> Margarethe Kusenbach, "Street phenomenology the go-along as ethnographic research tool." *Ethnography* 4, no. 3 (2003): 470.

<sup>263</sup> Anderson, Talking whilst walking, 260.

<sup>264</sup> Seta M.Low, "Claiming space for an engaged anthropology: spatial inequality and social exclusion." *American anthropologist* 113, no. 3 (2011): 389-407.

unstructured dialogue where all actors participate in a conversational, geographical and informational pathway creation.”<sup>265</sup> As a consequence, the knowledge that is produced by talking whilst walking is importantly different for all of the people engaged in the process.<sup>266</sup> Jackson writes: “in most cultures, people assume a cut-off point between a world they count as theirs and a world they consider other. (...The) lines of distinction inevitably entail questions as to how one negotiates, controls and crosses them.”<sup>267</sup> Brown says that “people are so ingenious at adapting to inconvenient situations that they are often not even aware that they are doing so.”<sup>268</sup> We mostly use this interview technique when interviewing participants with disabilities, but for the purposes of this study five out of the nine participants identified as being able-bodied.

The disadvantages of this interview technique are the reliance on technology and the issues that arise from inaudible audio; both the embodied encounter of the audio recorder and the shuffling, rubbing of the recorder on the participants’ and interviewers’ body and head while moving result in lower quality audio. The audio of these interviews also becomes inaudible due to traffic noise, birds chirping, people talking, and wind; therefore, this is not a good technique if there is a strong reliance on the audio and the transcription of this audio. In this case, I took good notes during the interview and also asked the participants to email me a follow up reflection on their experiences. These interviews are most successful when there are two researchers conducting the interviews because one of the researchers needs to be communicating side by

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<sup>265</sup> Anderson, *Talking whilst walking*, 260.

<sup>266</sup> *Ibid.*

<sup>267</sup> Michael Jackson, *Minima Ethnographica: Intersubjectivity and the Anthropological Project*. (Chicago: Univ. Chicago Press, 1998), 167.

<sup>268</sup> Tim Brown, *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*, New York: Harper Collins, 2009, 40.

side, movement by movement, with the participant and the other researcher can take notes, suggest follow up questions and take photographs.

These are complicated interviews but extremely rewarding because of the rich data and observations that come from them. The interviewer also needs to develop strong rapport with the participants because of the shared movements, intimate encounters and unstructured nature of the questioning. In my experience, I have always found that a close relationship is quickly formed between the participant and the interviewer, and I would argue that it is because of shared movements and the elimination of the physical distance that often frames other interview techniques.

Follow up questioning (emailed)

These were questions emailed to participants after I had already interviewed them (through all four of the other techniques) and I was either seeking clarification for questions already asked or bringing forth new questions that I thought needed to be answered after listening to the audio, reading the transcriptions or looking at my (and my fellow researchers) interview notes. Here I am considering these interviews not just an add on to another technique, but as a technique on its own; it involves differing kinds of embodied encounters that play out in different ways. The advantages are that this technique can be completed at the participants own time and pace. An advantage is that you have already had previous contact with the participant and therefore rates of return on the emailed questions and the length of responses are usually stronger. The disadvantages are that you are primarily communicating through technology and that technological issues can arise, but the distancing of the technology does not seem as significant in this technique because there is already an established and different kind of shared embodied encounter.

## Summary of interviewing techniques

In addition to creating a diverse data set of embodied encounters, I wanted to provide myself with the opportunity to conduct a variety of different types of interviews so as to understand their strengths and limitations. I also made the decision to conduct some of these interviews myself and some with a senior researcher who provided me with feedback on my interview questions and techniques. As such, the interviews were created through three different encounters: by myself; with myself as the leading interviewer and the senior researcher taking notes and asking follow up questions; and by the senior researcher conducting the interviews, while I took notes and generated follow up questions. Through this process I was able to reflect on my own biases and tendencies while also observing how other researchers conduct interviews. I also learned about the pitfalls of leading questions, body language, good note taking during interviews and follow up questions, and how to ask for clarifications during and after the interview. Going 'off script' for a novice researcher is very difficult to do, therefore, having a senior researcher interview alongside me was extremely beneficial to my learning as well as to the rigor of the data.

The design and implementation of this research continues to reinforce differing embodiments through mapping/s. The lines of recruiting and collecting come together and entangle with one another to create a rich data set.

## Typing

The various data types that came out of my data collection for the two case studies and pilot study are: field notes from artefact analysis and observations; audio recordings resulting from the museum soundscapes, audio walks, audio recordings from the interviews; textual transcriptions of the interviews; photography of the artefacts and participants; drawings and

mapping/s from paths, maps, wayfinding and other elements of the museum environment; word mapping/s from the transcribed interviews; three dimensional fibre mapping/s; and documents that were accumulated while collecting data like notes, books, magazines, didactic material and brochures. In order to understand the depth and breadth of the data types a table was created to summarize the different types, and the amounts for each type, at all three museum sites.

Table 2: Summary of Data Types Collected.

| <b>Data Type</b>           | <b>CWM Case Study</b> | <b>CMHR Case Study</b> | <b>CSHF Pilot Study</b>             | <b>Total</b> |
|----------------------------|-----------------------|------------------------|-------------------------------------|--------------|
| Photographs                | 1875                  | 1206                   | 650                                 | 3731         |
| Field Notes                | 128 pages             | 102 pages              | 55pages                             | 285 pages    |
| Interview Notes            | 35 pages              | 64 pages               | 10 pages                            | 79 pages     |
| Interview Transcripts      | 148 pages             | 299 pages              | 21 pages<br>(1 out of 3 interviews) | 468 pages    |
| Interview Audio Recordings | 788 minutes           | 670 minutes            | 330 minutes                         | 1788 minutes |
| Documents                  | 350 pages             | 410 pages              | 280 pages                           | 1040 pages   |
| Soundscapes                | 52 minutes            | 18 minutes             | 10 minutes                          | 80 minutes   |
| Audio Walk Recordings      | 36 minutes            | 45 minutes             | 20 minutes                          | 101 minutes  |
| Video                      | 20 minutes            | 15 minutes             | 10 minutes                          | 45 minutes   |
| Drawings and Mapping/s     | 12                    | 10                     | 5                                   | 27           |
| 3D Fibre Mapping/s         | 1                     | 1                      | 0                                   | 2            |
| Word Mapping/s             | 7                     | 7                      | 0                                   | 14           |

These data types come together and create mapping/s that inform the findings for this research. These types are mapped through the embodied encounters of the things that came together during this research, to allow for an understanding of the data, not as a process with stages and phases, but as mapping/s. This then becomes an overlapping of stories and lines that

reinforce a multisensorial tracing. The data in Table 2 is inclusive of the data collected and created by all researchers involved. Therefore, the data set is triangulated, as it has two sets of fieldnotes, two sets of reflexive notes and two sets of photographs.

### Analysing

My approach to analysing the data was shaped by an embodied cartographic exploration that included: managing and familiarizing; following up; transcribing; reading and not reading; incubating; sketching; playing; mapping; and following. This process was not linear, nor step by step, but rather it was iterative, embodied and enacted. Data organization was reinforced by embodied cartographic explorations as I did not organize the data according to types, or separate the data neatly into folders. Instead, I laid the data out on the ground and shuffled it around. It was through this embodied activity, this overlapping of images, stories, handwritten and typed text that I started to see relational encounters. Therefore, I chose to map out each case study, through the embodied encounters with/in each case. My aim with this doing of mapping/s is not to rely on temporality<sup>269</sup> as the organizational frame for the data but rather an embodied and relational frame that disentangles and entangles as I engage(d) with things. Each case study had differing kinds of embodiments and so the wanderings and lines of each case is distinct. Using embodied encounters as the weaving line for my data organization and findings provided a way for me to take a very large and multisensorial data set and map it.

These mapping/s and all of their relational messiness are closer to the notion of wandering, which differs from other types of movement like walking, in that walking implies a map and the setting of a destination, whereas wandering is of movement, thinking and

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<sup>269</sup> I began by attempting to organize the data and stories through temporality but found it to be too linear.

remembering.<sup>270</sup> The messiness of the data laid out on the ground and the messiness of my wanderings during the data collection became the clarity that I needed to start to map these findings. Law expands on this notion of making messes with methods, by arguing that common sense realism wins out every time over the vague, the imprecise, and the multiple. He argues that often multiple method approaches "...become technical flaws and failings, signs of methodological inadequacy."<sup>271</sup> The phenomenon that I study is a multiple, slippery, touchy, feely and fuzzy thing,<sup>272</sup> therefore, realities are not flat, consistent, coherent and definite.<sup>273</sup> My mapping/s do not have defined edges or a beginning and an end; my methods, like Law argues "are more or less unruly assemblages."<sup>274</sup>

But even in messes there can be discernible patterns, not fixed patterns but patterns that can become mapping/s. The doing of mapping/s of this research were co-constructed and data-driven through cartographic explorations and embodied thematic analysis.<sup>275</sup> Most often, thematic analysis is a form of pattern recognition within the data, with emerging themes becoming the categories for analysis.<sup>276</sup> This process often involves a careful, more focused re-

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<sup>270</sup> Ingold, *Lines: A Brief History*, 5.

<sup>271</sup> John Law, *Making a Mess with method*, 9.

<sup>272</sup> Law, *Making a mess with method*, 9; Mike Crang (2003) *Qualitative Methods: Touchy, Feely, Look-See?* *Progress in Human Geography* 27, 4, 494-504

<sup>273</sup> Law, *Making a mess with method*, 9.

<sup>274</sup> *Ibid.*, 11.

<sup>275</sup> Norman K. Denzin, and Yvonna S. Lincoln. *Collecting and interpreting qualitative materials*. Vol. 3. Sage, 2008; Henry Russell Bernard, and Gery W. Ryan. *Analyzing qualitative data: Systematic approaches*. SAGE publications, 2009.

<sup>276</sup> Jennifer Fereday, and Eimear Muir-Cochrane. "Demonstrating rigor using thematic analysis: A hybrid approach of inductive and deductive coding and theme development." *International journal of qualitative methods* 5, no. 1 (2008): 80-92.



reading and review of the data.<sup>277</sup> This idea of reading the data to generate themes became an entry point for me to think about a way to analyse the data without relying on language. This is why I have chosen to speak to my data analysis as a doing of mapping/s. The data were not just read but were mapped through the lines of embodied encounters, and then the patterns from these mappings were followed to create trajectories for each case study and then followed again to create themes across the case studies. Figures 5 begins to show how the data became a doing of mapping/s from entangled lines of the embodied encounters in each of these two case studies.

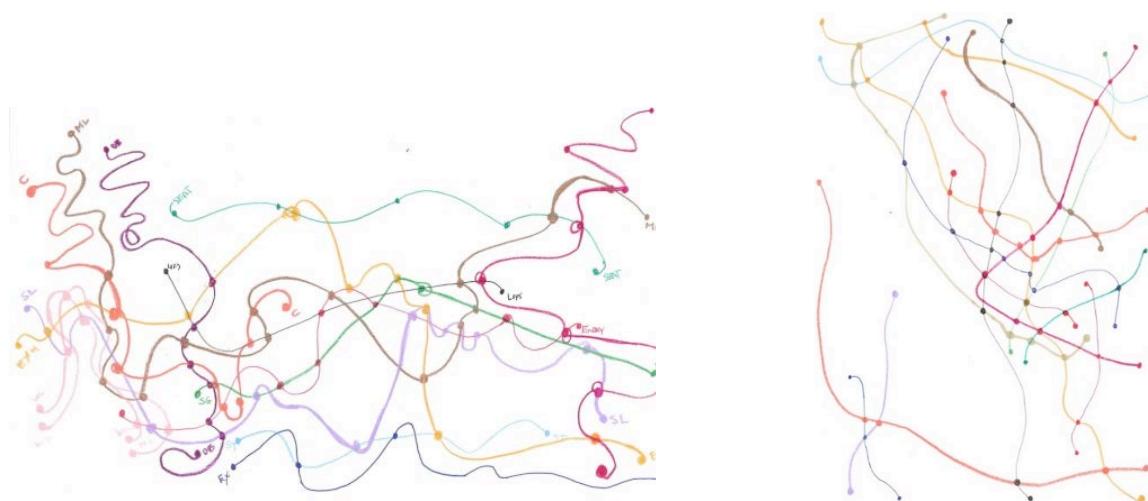


Figure 5: Mapping/s of the CWM (left) and Mapping/s of the CMHR (right).

I was using thematic analysis in a very specific way so as not to conflict with concepts around multisensoriality and embodiment. This is why it is important to note that the thematic analysis in this research was data-driven and that themes were not initially<sup>278</sup> generated prior to the data collection. The data was collected by multiple methods and through a multisensorial process and then mapped through the differing lines of embodied encounters of/with the case

<sup>277</sup> Glenn A. Bowen, "Document analysis as a qualitative research method." *Qualitative research journal* 9, no. 2 (2009): 27-40.

<sup>278</sup> When I do thematic analysis the themes are data-driven and are never predetermined. Also I haven't made the distinctions of them being narrative-based either and I think many qualitative researchers don't think of them as only being themes around narratives—it is just that this is predominantly the way they are handled.

study. As I wanted to emphasize fluidity, flow of movement and encounters as part of the data collection and analysis I did not want to rely on generating themes and patterns from the beginnings of the data analysis. The generation of themes early on often places an emphasis on language and I wanted to place an emphasis on embodiment(s) in these cases. Moreover, as I started to follow the lines and doings of mapping/s the themes moved towards trajectories that were not predetermined.

After I mapped the encounters of the case studies, then I began to look for patterns and themes. It is also important to note that the themes generated through this research were not given priority over the other mappings and other embodied explorations; the lines, wanderings, mappings, patterns and themes all came together to create an assemblage.<sup>279</sup> One mapping is not greater than another mapping, they are non-hierarchical and a doing of mapping/s, rather than mappings.

As a part of my data analysis, a re-listening of soundscapes, audio walks and spoken materials along with a re-reading of the transcripts allowed for more discoveries in that I found mention of documents that I did not have yet and so I followed up with some of the interview participants to try to get all of the pertinent documents. I then created a mapping of the entangled and embodied encounters in each case study through sketched lines. These layered lines felt too fixed, too rigid for the fluidity and flows that I was trying to map, therefore I decided to map out these encounters through differing embodiment(s) and through differing materials into three dimensional fibre explorations. I wanted lines that I could touch, play with, look over and under in order to draw out exactly how these lines in the case study were entangled. This is not to say

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<sup>279</sup> It is important to note that the underlining framework/meshwork of this research is not to gather the maps together to create something bigger and collective like an assemblage, in other words the maps are not just part of the whole, but rather they enact and are enacted on their own.

that sketched lines do not have flow, pause and movement, as they do, but I wanted to explore these lines through another medium, another body and through multisensoriality.

The process of making a co-constructed fibre mapping pushed and pressed upon me in ways that I could not have imagined. The translation of the line drawing, to the doing of fibre mapping/s, entangled with difficulties of materials, sizing, communications between both makers and the difficulties in shipping. The constraints around the doing of the first fibre mapping for the CWM pressed upon the doing of the CMHR line drawing in that the lines of the CWM drawing were too close together to accommodate all of the nails, therefore I spread out the lines of the CMHR drawing so that it would be easier to move into the fibre mapping/s.



Figure 6: Doing Mapping/s of CWM (left) and CMHR (right).

The complexities involved in the doing of the fibre mapping/s made me reflect more on the process of my data analysis. The process of making and doing became embodied through this mapping/s but also became more apparent in the data as well. In other words, the process of doing and making pushed me to play with the data again to generate new lines and trajectories around process. The complexities that were perhaps not apparent (present but silenced) in the line mappings became apparent to me in the doing of the fibre mapping/s as it pushed my interpretations of the mapping/s in new and more complex ways.

## Lines of Analysing

The process of the data analysis involved nine interconnected lines that entangled with the other lines in the mapping/s and are organized by differing embodiment(s).

The following summarizes the nine lines of analysis for these case studies:

1. Managing and Familiarizing
  - gathered field notes and photographs from other researcher
  - organized the field notes and photographs for each researcher and for each case study
  - organized each case study and the pilot study data into separate piles
  - briefly scanned some of the fieldnotes, photographs and documents from all three sites and from both researchers
2. Following Up
  - looked at interview notes and sent follow up questions to some of the participants for clarification
  - emailed participants for additional documents that were mentioned in the interview
  - sent follow up questions for the ‘dialoguing while in motion’ wandering interviews
3. Transcribing
  - began to transcribe the first two interviews
  - transcribed audio recorded interviews verbatim
  - printed off and organized the transcribed audio interviews with the participants’ follow up questions from emailed interviews
  - decided not to transcribe some of the three hour wandering interviews as I had sufficient data from their emailed follow up questions and I wanted to maintain these interviews in a differing multisensorial mode and not translate them into language
4. Reading and Not Reading
  - began to go through and highlight keywords and phrases in the fieldnotes to

identify initial themes for the Canadian War Museum

- stopped almost as soon as I began highlighting and reading the fieldnotes as the process did not feel right
  - decided: to just do one case study at a time; to do the findings, the analysis and discussion of one case so as to stay focused and to not confuse the data between the two cases
5. Incubating
- stepped back to reconsider my approaches to data analysis
  - reviewed more literature on data analysis around multimodality, actor-network theory, thematic analysis, case studies, assemblage, and multisensoriality
  - attempted several times to begin data analysis and continued to stumble and stammer
6. Sketching
- began to go through photos, transcriptions and fieldnotes and to listen to the audio works
  - sketched models for my data analysis
  - sketched relations between actants and events, movements, performances
  - sketched my own path of data collection
  - sketched lines
7. Playing
- scattered all of the photos, documents, transcriptions, fieldnotes and other data onto the ground and started to *play* with them
  - looked, listened, touched and inhabited the data as I listened to the audio works, read the fieldnotes, looked at the photographs and picked up the documents
  - played with the data by moving it around and putting some images and documents next to each other and moving them all around again
8. Mapping/s
- Initial Mappings
    - collected all the data together for each case separately and started to map up the encounters in relation to temporality using all of the data together

and purposefully not separating out the data from human things (such as the transcriptions) and from the nonhuman things (such as the documents)

- Second Mappings
  - highlighted the enactments of each case study
  - sketched relations between the things into a line drawing
  - decided that the line drawing was not complex enough and too fixed upon temporality
- Third Mappings
  - decided to map up the findings from embodied encounters rather than encounters based on temporality
  - sketched lines for each case study into mapping/s
  - sent sketched line mapping/s to fibre artist to create three dimensional fibre mapping/s
  - colors, sizes and shapes all flowed from the data and from the embodied encounters of each case study to shape the process of doing the fibre mapping/s
- More Mappings
  - created word mapping/s of keywords from the interviews with people with disabilities as a dis/ordered kind of embodied mapping/s (see Appendix A for examples)
  - created word mapping/s from each of the embodied encounters for each case study (see Appendix B for examples)
  - circled and highlighted repeated words in all of the word mapping/s to draw out possible trajectories

## 9. Following

- this is about following the materials, lines and things of this research. I followed the lines, wanderings and encounters of each museum to articulate more lines and the entanglements of the lines. I also followed the process of the *doing* of the collaborative fibre mapping/s by gathering photographs and emailed correspondence between the fibre artist and myself (see Appendix B). All of these

followings involved multisensorial embodied encounters.

I have articulated this process of data analysis through lines in order to map out this research as a doing of mapping/s, rather than speaking to this process as being divided up into stages or phases. The mapping/s of the data for the sketched mapping/s and fibre mapping/s came from following the *lines* (as articulated in chapter 4 and chapter 5), whereas, the word mapping/s were created through the entangling of these lines in the *encounters* (as articulated in chapter 4 and chapter 5). Therefore, each of these mapping/s represents a differing way to gather the data in order to create mapping/s of differing complexities.

#### Doing Mapping/s of the Canadian War Museum (CWM)

In doing mapping/s of the CWM, I did not start out with a mental image of what I thought these mappings ought to look like or be. Nor did I start out trying to trace or recreate lines and mapping/s from the past. Rather it was a doing through wandering and a doing that followed the materials, things and lines of this research.

#### **Doing of Mapping/s**

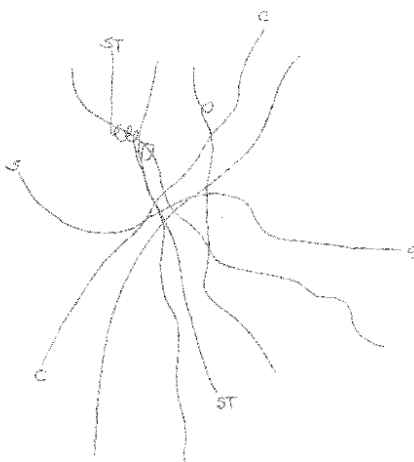


Figure 7: Doing Mapping/s of the CWM through sketching.

This initial mapping/s was a way for me to draw up and organize the findings chapters for

the case studies, but also allowed me to embody the research through other modes and mediums. I was unsure how to articulate the lines from one another and at what points they would entangle with one another. This initial mapping/s seemed too simple in the shape of the line and in its entanglements, and as I moved through the data and started to understand the data in new and complex ways, these mappings also became more complex.

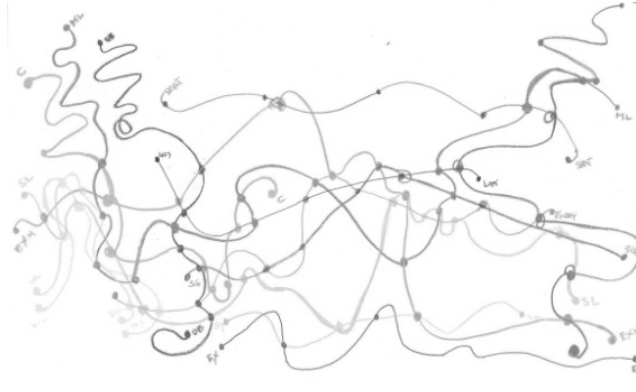


Figure 8: Doing Mapping/s of the CWM through drawing.

The doing of these second mapping/s was created through a doing and an undoing, a knowing and an unknowing, a sketching and an erasing. I drew out from the embodied encounters and wanderings that I/we had at the CWM. Therefore, the lines that are explored in the doing of mapping/s for the CWM are: Sight Lines, Site Lines, Entry Lines, Lines of Silence, Servicing Lines, Exhibiting Lines, Seated Lines, Digging Lines, Constructed but Moving Lines, Observational Lines, Wheeling Lines (one line for the wanderings with the scooter and one for the wanderings with a manual wheelchair), Meandering Lines and Exiting Lines.



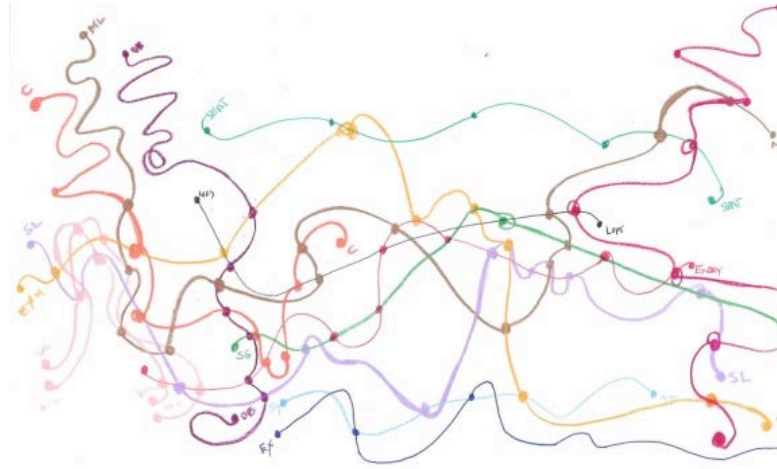


Figure 9: Doing Mapping/s of the CWM with colouring.

The entangling of the black lines in (Figure 8) started to become blurred and I was not sure how to follow one line and then consider its entanglements, so I decided to trace over the lines in colour.<sup>280</sup> Through the tracing of these lines with colour, the lines started to become quite distinct from one another. Moreover, because of the perception of colour some lines appear to be more dominant than others—some lines advance and others recede. I decided that this was deceiving and so in the doing of the fibre mapping/s, threads of a similar colour were chosen.

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<sup>280</sup> There was not an *intentional* choice made between the line and its corresponding color. My process was that I dumped out a case of crayons on the floor and began to pick them up one at a time. Here the crayons also became entangled in the doing of these mapping/s.

fibre  
CWM.  
In  
mapping/s



Figure 10:  
Photographing  
mapping/s of the  
the doing of  
of the CWM a

matte horizontal board was chosen to explore and communicate the embodied encounter(s) with the CWM. All of the fibres are the same grey/black/white thread that changes in tonality to show that these lines are not uniform, and do not involve one thing and one encounter, but are a mixing and weaving of things and encounters. The colour of the thread and the colour of the board are similar so that there is less of a distinction between foreground and background. In the image detail, it shows how the lines become more complex as they are layered with several layers of thread and entangle in new and complex three-dimensional ways.

The making of these fibre explorations pressed upon me and other things in new and unexpected ways. I did not expect to see and touch the differing layers of complexity in each line through layer upon layer of fibres. This allowed me to understand and embody the case studies through depths and layers that I had not anticipated. Moreover, it should be noted that I encountered these fibre mappings in two different ways. At first, through the eyes only as the photographs were sent to me from the fibre artist.





The outliers in these mapping/s are lines and encounters that are on the periphery. The outliers are not seen as a nuisance or erroneous but rather as potentialities— as focuses of inquiry. The outliers were not easy to identify in the lines, fibres or word mapping/s as I did not want to articulate one mapping/s over another but as I looked, read, touched and sketched; *Experience* became a potential focus of inquiry as I layered the mapping/s and followed the lines. This is in part because the CWM calls their galleries *Experience Galleries* and this embodiment is articulated in/through various things.

### **Limitations**

Making maps and deciding how to organize the map, what lines to include, what ones to exclude, what encounters to include, etc. all requires decisions, and these decisions must be reflected upon. Making maps requires technical and cultural knowledge, in this sense, maps are biased. Therefore, in studying the bias of my mapmaking, I began to unpack the problems inherent in map making. This is primarily why I chose to include bias lines in the doing of these mapping/s. I chose to include a bias line in the CMHR mapping/s early on because I felt as if I had a particular bias to the things in that case study. Later I chose to include bias lines in my findings of the CWM as well. So, since there are no bias lines on the CWM mapping/s per se, I have chosen to articulate them through the findings.

A discussion of the limitations of this research, and in the doing of mapping/s for this research, should be inclusive of a discussion of the hylomorphic model of maps.<sup>285</sup> Making maps is a complex undertaking and maps have traditionally been used as a product and/or device of power and colonization. Here my mapping/s are about a process and not a product. The making of these maps was not to represent disability, or represent the architecture and site of the

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<sup>285</sup> Ingold, *The Textility of Making*, 98.

museum. The making of these maps was to understand the flows and movements of the research and to find a way to follow differing trajectories. Therefore these maps are not a final product of this research, to be *read* or to be consumed, but are to be understood as a part of a process of *doing* this research, and a way to follow the flows and movements of the things in this research and their encounters.

Some of the other limitations of this research were around access. As this museum was geographically distanced I was unable to make repeated visits to the museum throughout the research. Another limitation was in the encounters that did not happen. After numerous attempts to contact veterans with disabilities, who had been involved with the CWM, for interviews I was unable to contact them and therefore could not include their lines and wanderings.

#### Doing of Mapping/s of the Canadian Museum for Human Rights (CMHR)

In doing the mapping/s of the CMHR it was a doing, undoing and redoing in that the mapping/s of the CWM pressed upon the doings of these mapping/s and the processes became entangled. As such, the bias lines in this mapping also pressed upon the lines in the CWM mappings and therefore were added to the CWM mappings. Moreover, the complicated entanglements of the lines and threads of the CWM mapping/s were moved and played with more in the doing of these mapping/s of the CMH

#### **Doing of Mapping/s**



Figure 13: Doing mapping/s of CMHR through drawing.

This initial mapping/s (see figure 13) allowed me to consider what the lines of embodiment were in this case study and how they were entangled. These lines were: Sight Lines, Dis/ordinary Lines, Site Lines, Entry Lines, Resting Lines, Servicing Lines, Swirling Vertical Lines, Exhibiting Lines, Seated Lines, Observational Lines, Constructed but Moving Lines, Enshrined Lines, Meandering Lines, Wheeling Lines, Exiting Lines, Traced and Retraced Lines, Mediated Lines and Bias Lines. I gave consideration to the proximity of the lines, the shape of the lines and the length of the lines in order to articulate the embodied encounters and things in this case study.



Figure 14: Doing mapping/s of the CMHR with colouring.

This second line mapping/s was a tracing of the first mapping but in colour. I also wanted to simplify this mapping by eliminating the text. The colours of the lines have no meaning and do not correspond to similar coloured lines in the CWM mappings. Colour here was used as a method of communication between the fibre artist and myself to move this mapping/s into the fibre mapping/s.

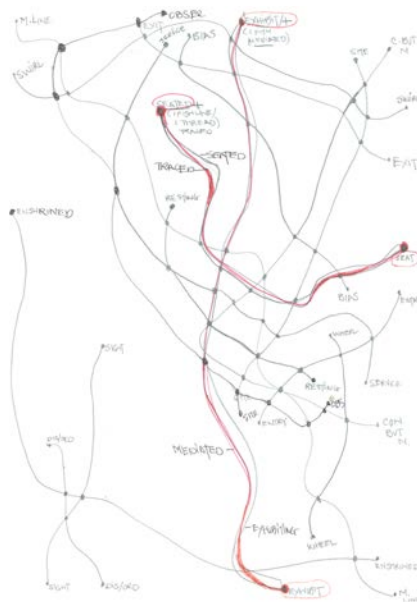


Figure 15: Doing mapping/s of the CMHR with lines red-lining.



The mapping/s of the CMHR required differing lines that traced over one another. In other words, lines that begun but were then drawn up further through second encounters.<sup>286</sup> I wanted to articulate these lines as two separate and different embodied encounters, but still entangled encounters, and so I decided to trace over these two lines in red to communicate to the fibre artist which lines needed to have two sets of threads woven and entangled together.



Figure 16: Photographing collaborative fibre mapping/s of the CMHR.

This fibre mapping/s for the CMHR was created on a glossy vertical board to explore and communicate the embodied encounter(s) with the CMHR (see figure 16). There are two threads: a grey thread that changes in tonality to show that these lines are not uniform and do not involve one thing and one encounter but are a mixing and weaving of things and encounters; and a second thread that is lighter and clearer that traces the encounters that were started but were then continued through a differing embodied encounter (see figure 16). The colour of the thread and the colour of the board are similar so that there is less of a distinction between foreground and

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<sup>286</sup> These traced and retraced lines came first from face to face (informal) interviews that I did with the museum staff at the CMHR, and secondly from the follow up interviews either through Skype or mediated through emailed questions.

background. The lines become more complex as they are layered with several layers of thread and entangle in new and complex ways.



Figure 17: Doing word mapping/s of the CMHR.

There are seven different word mapping/s that were created for the CMHR. These word mapping/s followed the process of the word mapping/s created for the CWM, in that I used the words from each of the seven encounters in the CMHR rather than the words from the individual lines.<sup>287</sup> The word mapping/s included (see figure 17 for an example of one of the mapping/s) a different kind of mapping for the CMHR that then layer and fold into the other mapping/s.<sup>288</sup> As a part of the analysis of these mapping/s, I went through the word mapping/s one by one, circling the words that were repeated the most. I then compared the repeated words in one mapping against the words in the other mapping/s to draw out repetitive and entangled lines (words).

These lines are: ramps, levels, Canadian, line/lines, inclusive/included/inclusion, hope, museum,

<sup>287</sup> See Chapter 5: Doing of the Mapping/s of the CMHR.

<sup>288</sup> It should be noted that these word mapping/s were collected through and created through an embodied and multisensorial process as well, as they involved listening, dialoguing while in motion, writing, typing and reading.

rights, design, disability/disabilities/disabled, information, technology, history, Braille, codes, knowledge, relationships, limitations, staff and group/groups.

### Layering of Mapping/s

Several lines were drawn up and followed from the overlapping and layering of these mapping/s. By lines here, I am referring to things that brings together clusters of encounters and differing embodiments.



Figure 18: Layering of mapping/s of the CMHR.

After exploring the doing of mapping/s and analysing the encounters with increasing levels of complexity seven lines were drawn up. These are:

- Codes/Limitations
- Inclusion/Inclusive
- Ideas/Information/Knowledge
- Ramps/Levels/Lines
- Staff/Relationships/Groups
- Rights/Hope/History
- Technology/Design

## **Marginalized Outliers**

As in all research, there were outliers in this research and data analysis as well. By outliers I mean, possibilities and potentially new lines of inquiry, as well as nuisances. These outliers were drawn up through the process of *doing* the data collection and followed through the *doing* of mapping/s. The two red lines/threads, as articulated in the middle mapping/s (see figure 15) and correspondingly, the two lighter lines/threads (see Figure 16) could be considered outliers because of the complex and layered embodiments of these encounters. These were very difficult to weave together and articulate throughout all of the mapping/s. What to do with these disorderly lines? Forget them? Ignore them? I had these thoughts but they keep nagging at me to be seen and to be played with.

After back and forth discussions between the fibre artist and myself, we found a way (or rather perhaps the lines found a way) for them to be articulated. These lines are the encounters that were first informal face to face interviews in Canada and then were pursued again, as either Skyped interviews or emailed interviews in Australia four to eight months later. These encounters were the same but different, ordinary and dis/ordinary; therefore they became marginalized outliers.

## **Limitations**

Making maps requires setting an agenda and selecting the objects to be mapped. There are also problems with representing the data on maps through flat media. Maps often require a certain generalization, such as all of the lines may be the same color.<sup>289</sup> Maps can sometimes, and often do, reduce the complexities of data. Maps are also designed to orchestrate the elements

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<sup>289</sup> Arthur Howard Robinson, *Early Thematic Mapping: In the History of Cartography*. Chicago: The University of Chicago Press, 1982.

of the map to best convey the message to the audience.<sup>290</sup> These are legitimate concerns of map making and ones that limit the making of maps. Understanding these limitations to making maps was part of the process in my making. Deciding to make these mappings as a part of a collaborative process allowed for a different kind of flow and movement in the making. Creating bias lines in these mappings and articulating their entanglements with the doing of these mapping/s opens up opportunities for reflection and alternate trajectories to unfold.

The other significant limitation of this research was that there were no formal research policies in place at the CMHR when we conducted our research on site and therefore our interviews had to be informal interviews and were not allowed to be recorded. I then had to re-encounter these interview participants again in differing embodied ways several months later when the research policies were in place. It did delay my research and data collection as the process was delayed at the CMHR. An additional limitation was that I moved from Canada to Australia in the middle of my data collection, and therefore I was living in Australia when this data was *formally* encountered and recorded. But like outliers that are not just disorderly, but also potentialities, limitations can become opportunities for new lines and new encounters. For instance, because the CMHR did not have their research policies in place, we were the first researchers to do formal research on site.

### Summarising

This chapter introduced the research methodologies through mapping, design and implementing, typing and analysing. It also reinforced the research approach through an embodied criticality and a doing of mapping/s. These different, but entangled, mapping/s are from the encounters with various things (e.g. building, ramps, historians, signage, exhibits, site,

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<sup>290</sup> Alan M. MacEachren, *How Maps Work*. New York: The Guilford Press, 1995.

designers, wheelchairs, researchers and people with disabilities) to allow for an understanding of the data, not as a process with stages and phases, but as an unfolding of a series of embodied encounters. The findings are presented through the encounters of all of the things so that it becomes a weaving of embodiments that reinforce a multisensorial following. In mapping these embodied and multisensorial encounters, I wanted to ensure that my doing of mapping/s was not separating out the senses into the Western model of the five senses. In other words, I did not want to map out the lines of sound (silence, soundscapes and audio walks) or lines of touch (tactility of the walls, tactile exhibits, and the tactile tour with our participant who is blind) separately, as the encounters were much entangled and multisensorial. As such, the wandering lines (e.g. sight lines, site lines, and wheeling lines) of these case study findings are mapped to reflect this.

This chapter follows the encounters and wanderings<sup>291</sup> of the various things involved in these case studies, in order to do mapping/s of the lines and trajectories for this research. Expanding upon Berger's idea that "stories walk, like animals and men"<sup>292</sup> this research maps out the findings of both museums through stories that move through differing relations and differing mobilities. This doing of mapping/s is closer to the notion of wandering, which differs from walking, in that walking implies a map and setting a destination, whereas wandering is a kind of movement, a thinking and a remembering.<sup>293</sup> I refer to these findings as a wandering, a mapping and not a walk or map intentionally, because a map denotes a particular fixivity and

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<sup>291</sup> Here I am using the word wanderings to speak to the idea of stories. A story is often communicated by language and is often static. I wanted to map stories that are about movement, embodiment and multisensoriality, therefore I have chosen to use the word wanderings.

<sup>292</sup> John Berger, "Stories", In John Berger and Jean Mohr, *Another Way of Telling*, New York: Vintage Books, 1982, 284-5.

<sup>293</sup> Ingold, *Lines: A brief History*, 84.

walking denotes a particular mobility (often related to ablebodiedness), whereas wandering allows for different kinds of mobilities.

Chapter Four begins to map the findings of the Canadian War Museum (CWM) through wanderings and encounters, inclusive of multisensoriality and organized through differing embodiments. These stories become wanderings and these wanderings are then mapped out into the differing but entangled lines of this study. As such, these lines become the descriptive analysis for this case study. These encounters vary in the complexity of how many things were involved in the wanderings and through the various kinds of embodiment(s). As embodiment is central to my reflexive approach, methods, data collection and analyses, it has also become the central organizing thread (line) that weaves through and connects the case study findings of the CWM and the CMHR. The two findings chapters are another kind of doing of mapping/s, but a mapping that has its own stories to share and its own encounters to describe. Therefore, I have chosen to map each of the case studies separately (prior to a full analysis) in their own chapters (chapter 4 and chapter 5) as I wanted the lines to be articulated before analysis, to create their own mapping/s, and then come together and layer upon one another in the discussion chapter.

## CHAPTER FOUR: DOING MAPPING/S OF THE CWM

### Introducing

This chapter begins to map the findings of the Canadian War Museum. This is a doing and a following of the wanderings and encounters with things before, during and after our visit to the museum. These lines, wanderings and encounters continue to flow and press upon the CMHR findings, wanderings and encounters as well. This chapter follows embodied lines and how these lines entangle with other lines to create encounters with things and to allow for wanderings. The lines were not just from feet on the ground, but from moving wheels, seated interviews, digging in the archives and vaults, touching tanks, eating pickles, smelling gasoline and oil from the tanks on display, hearing echoes and wind, hearing veterans reminiscing, hearing gun shots and more gun shots, weeping, watching videos, trying on soldiers helmets and jackets, and wandering around with people with various abilities. The lines in this chapter are articulated through differing, multisensorial and embodied encounters.

### Wanderings and Encounters

#### **First Encounter(s)**

##### Sight lines

These first encounters are mapped through the initial research that I did on the CWM in order to decide whether or not it would be a suitable case to study. This embodied encounter therefore took place before I went to the site and was experienced through reading (my eyes, hands and head). This encounter was entangled with books, a mouse, a keyboard, a screen, a marker and a notebook. There were also wanderings that included encounters with things



through emails and phone conversations. These initial embodied encounters started to draw a line that led to the CWM.

As such, I looked at the CWM website, 3-5 media articles on the museum and its architecture and a book written by the architect: *In Search of a Soul Designing and Realizing the New Canadian War Museum*.<sup>294</sup> I also researched the CWM staff directory to figure out their organizational structure, potential interview candidates and whom to communicate with for the research project. I intentionally limited my early investigations of this case study because I wanted to experience the case study through on-site observations and analysis. My fellow researcher, who conducted the research with me, did not do any investigation of the CWM prior to our first day of arrival; therefore these first encounters are of my own wanderings. As such, I think this is a good starting point for my description of this case, to start where my journey started, with the initial literature search.

The Canadian War Museums project site is an 18.5-acre parcel of land on Ottawa's LeBreton Flats.<sup>295</sup> Facing east, it is urban and nationalistic as it faces the Parliamentary precinct.<sup>296</sup> To the west the site is pastoral as it overlooks the Ottawa River (*Rivière des Outaouais* or *Kitchissippi*) and faces towards Quebec.<sup>297</sup>

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<sup>294</sup> Rayomond Moriyama, *In Search of a Soul: Designing and Realizing the New Canadian War Museum*. Vancouver: Douglas + McIntyre, 2006.

<sup>295</sup> *Ibid.*, 35.

<sup>296</sup> *Ibid.*

<sup>297</sup> *Ibid.*



Figure 19: Rendering of Site map of the CWM.

The footprint of the buildings total size is 440,000 sq. ft., height at peak, 80 feet, and the permanent exhibition space, 62,000 sq. ft.<sup>298</sup> In terms of public spaces, there are three main exhibition spaces, a memorial hall, a theatre, a library and archives and 4 ateliers for students and community groups.<sup>299</sup> The building design began in 2001 and opened on May 8, 2015 on the 60<sup>th</sup> Anniversary of V-E Day. Adrienne Clarkson comments of the opening of the CWM:

Every visitor to the Canadian War Museum is deeply moved by the use of space as commemoration. The building itself is a statement about peace, justice and memory. There are exhibits, of course, from a very rich collection: the wealth of Canadian war art that decorates the walls, tanks and other military vehicles, the miracle of the shaft of light that enters on the eleventh hour of the eleventh month and strikes the Memorial stone. All of these are things which we could never imagine under any other auspices but that of a war museum.<sup>300</sup>

The architect, Raymond Moriyama set out to design the new Canadian War Museum, not as a monument or a mausoleum, but as a living repository of the experiences and memories of wars and peacekeeping involving Canadians.<sup>301</sup> Moriyama expands: “This building was not to be just about architecture or about fulfilling the personal vision of one architect; it was to be about

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<sup>298</sup> Ibid, 124.

<sup>299</sup> Ibid.

<sup>300</sup> Ibid., Foreword.

<sup>301</sup> Ibid, 3.

responding to the diverse perspectives of individual visitors, about expressing the contradictions and ambiguities of war and sacrifice.”<sup>302</sup> Many believe that Moriyama’s experience of the injustices of war allowed him to embrace the Canadian ideals of fairness and inclusiveness in his architecture.<sup>303</sup> Is inclusiveness a Canadian ideal? Is it apparent in the design of the Canadian War Museum? If so, in what ways? These are the questions that I began to ask as I started to out on this research.

In terms of mobility in relation to the site, La Traversee, a walk over the museum (or the roof) is an integration of the building with the site and the materiality of the site and is stated to be “accessible to all, including wheelchair users.”<sup>304</sup> In terms of an exploration of the senses, Moriyama explains what the wind could mean for this museum and how it could become material:

Was the wind a symbol of sacrifice? In the right museums space, could the sounds of wind be more powerful and evocative than music or words around a clutter of artefacts? Should there be a subtle tribute to our lost heroes on top of the building, an extension above the roof, something that could hum the song of the wind?<sup>305</sup>

Beyond the wind in Regeneration Hall, “acoustically, Le Breton Gallery was meant to be slightly hard and bouncy, to welcome the swing music of WWII.”<sup>306</sup> Visual markers such as apertures became Morse code messages, where “Lest we forget” is displayed in both official languages by

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<sup>302</sup> Ibid., 13.

<sup>303</sup> Ibid.

<sup>304</sup> Ibid., 60.

<sup>305</sup> Ibid., 39.

<sup>306</sup> Ibid., 94.

perforating the cement skin. Only in a war museum could Morse code find a home as both a unique signage system and an innovative lighting design<sup>307</sup>

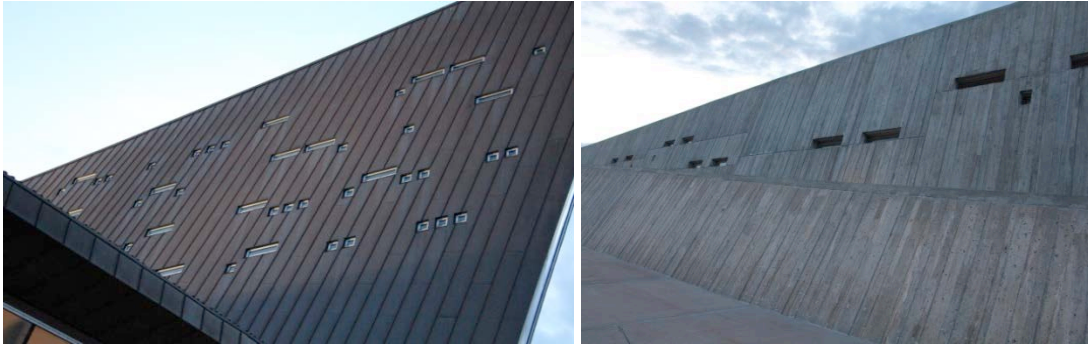


Figure 20: Photographing perforations in the skin of the building for Morse code messages.

The exhibition galleries were not designed as a part of the overall architectural design so the architectural team designed the galleries on a nine-metre grid to be as flexible as possible with ceilings of varied heights.



Figure 21: Drawing of Floor Plan of the CWM.

<sup>307</sup> Ibid, 100.

In terms of The Canadian War Museum's National Collection this is what the first encounters with the website drew out:

The Canadian War Museum's National Collection is an assembly of military artifacts and works of art that represents the Canadian military experience and promotes public understanding of Canada's military history in its personal, national and international dimensions. The National Collection is a unified whole. The eight divisions that make up the National Collection are interrelated components of a single overarching collection. Programs and exhibitions that display articles from the divisions fulfill the War Museum's mission and mandate when they interact with and complement artifacts from the other divisions. For the sake of effective administration, research and collecting, the National Collection is divided into smaller, more manageable divisions. Since its inception well over a century ago, the National Collection has developed into an internationally recognized compilation of approximately 500,000 military-related objects. These materials provide the Museum's publics with the tangible evidence required to understand the personal, national and international dimensions of Canadian military history. Exhibitions, both in-house and traveling, loans to other institutions, and War Museum public programs use these resources to reveal the human experience of war by emphasizing the impact of organized human conflict on Canada and Canadians, past and present. Museum visitors learn that, through war, conflict and peace support operations, Canadians shaped, and were shaped, by the world around them.<sup>308</sup>

These initial embodied encounters did not end with the literature review, but rather there was a continuation of the line from deciding on flights, studying maps of hotels in Ottawa and their proximity to the CWM and then the embodied experiences of flying and landing in Ottawa, Canada.

### **Second Encounter(s)**

#### Site Lines

This encounter(s) involved more physical and visceral experiences with the CWM. These lines began the moment we woke up in the morning trying to figure out how to get to the CWM and if it was walkable. These initial mappings involved more concrete mappings as we decided

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<sup>308</sup> CWM website: <http://www.warmuseum.ca/home/>

what lines to follow, what streets to take and just how we would approach the CWM<sup>309</sup>. To map this encounter I decided to photograph and video record my wanderings and create an audio walk of my approach and visit to the site. Here are some excerpts from the audio walk: as I walk closer to the CWM the approach seems to camouflage itself. We got lost and could not quite find how to cross all of the construction and intersecting streets leading to the CWM. Our first view of the museum is that it rises up from the ground and is situated quite low in the landscape, quite barren and industrial.



Figure 22: Photographing approach to the CWM.

Roads surround the museum, and so access is an issue. Access not just for people with disabilities but access for everyone. There are no clear visual cues as to where the entrance of the building is and the street parking is quite far. Additionally, the transit stop is not well marked, and depending on where you arrive you may have a long walk to the entrance. The first sign of access and disability is in the curb cuts as we approach the museum site.<sup>310</sup>

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<sup>309</sup> It is important to note that the description of the wanderings and the entities encountered in these encounters is taken from both researchers field notes. Sometimes direct quotes are taken out of the field notes, other times the audio walks are transcribed, but these lines and wanderings as they are described here are from the embodied encounters while the encounter was being experienced and not after the fact for the purposes of this right up.

<sup>310</sup> Excerpt from audio walk at the CWM.



Figure 23: Photographing site and exterior of the CWM.

As we approached the building there were two main entrances on either side of the building, neither was well marked.



Figure 24: Photographing Entrances to the CWM.

There are large grassy mounds and an uneven ground to traverse when walking around the building, therefore, it was probably not meant to be experienced all the way around. The building itself looks like a bunker. Walking around the building on the uneven cobblestone pathway the sound of the river, birds and traffic can be heard. The soundscape<sup>311</sup> recorded on this walk around the building emphasizes the traffic noises mixed with sounds from the river and birds. There are mounds of dirt and holes around the site where gophers have bunkered down. The building is a play of volumes that are massive and not in human scale. There is a ramp that goes

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<sup>311</sup> I am differentiating between a soundscape and an audio walk because they have different purposes. A soundscape is a recording of the encounter without my voice interrupting. It is made up of the sounds of all the things entangled with one another. Whereas, an audio walk is an audio recording on my wanderings and my vocalization of these wanderings. The audio walks in many ways are an alternate route to doing field notes.

to the top of the building, kind of like an outlook. Unfortunately, the gates were locked and so we could not access these parts of the building.

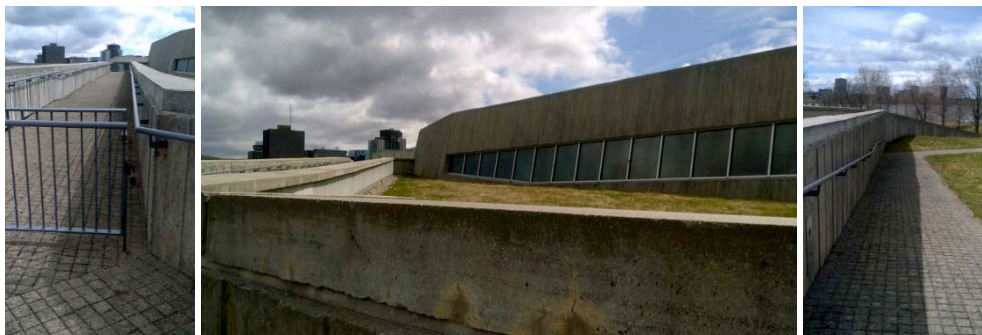


Figure 25: Photographing the long cobblestone ramp to the top of the CWM building.

### Entry Lines

There are four main entries to the CWM. These are; the main entrance (which faces the Ontario side of the building), the river entrance (which faces the Quebec side of the building), the group entrance (mostly for school groups), and the parking entrance from the underground parking (via the elevator or the stairs).<sup>312</sup> Each encounter is very different depending on the way that you enter into the building.

Below is a description from my field notes of the entry line from the Main Entrance: Approaching the entrance a dark small sign, which is mounted too high and has no tactile or Braille features, indicates information about the museum. Upon entering through the six massive glass doors (one with an automatic button for access) there is a significant contrast of light, which is hard to overcome. The entry into the museum is disorienting at first while your eyes adjust from a bright day to a dim interior.

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<sup>312</sup> There is also a service/delivery entrance but as that is not accessible to the public we did not include it.





Figure 26: Photographing approaches at dusk to the CWM.

There is no tactile wayfinding and there are limited orientation points upon entry. The ticket booth is across a large open area in the museum entrance space and difficult to locate.

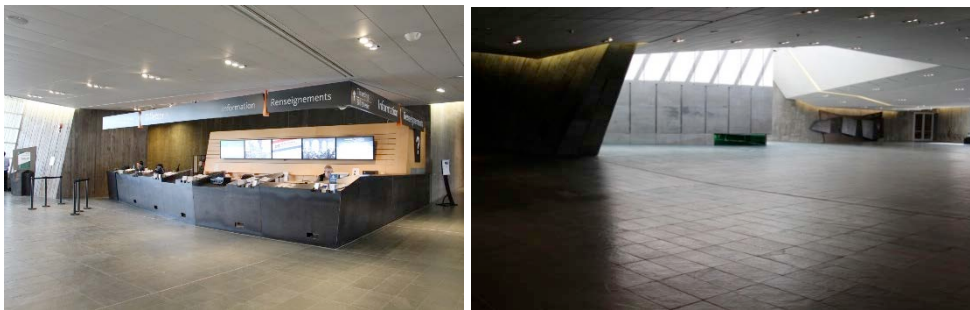


Figure 27: Photographing the interior approach to the CWM.

The ground plane upon entry is sloped so it also can be somewhat disorienting and unsteady. The materials encountered are concrete, green slate, copper (with a green patina), and glass. The light and the shadows are overwhelming when you enter the space and the various ceiling planes and lines draw you into the space.



Figure 28: Photographing the materials of the CWM.

On the first encounter of this entry line I heard only whispers at first. There was such a contrast from the loud traffic noises, rushing river and chirping birds from outside that as soon as I entered the space the silence was overwhelming. The space seemed to control visitor's audio levels and everyone around me was whispering— there was a silence to the space.



Figure 29: Photographing the light, shadow and lines of the CWM.

As I wandered through the interior lobby of the museum I came across various stairs, most of which had excellent grip but no contrast nosing. Some of the stairs had glass railings that produced high amounts of glare and created visual and spatial confusion.

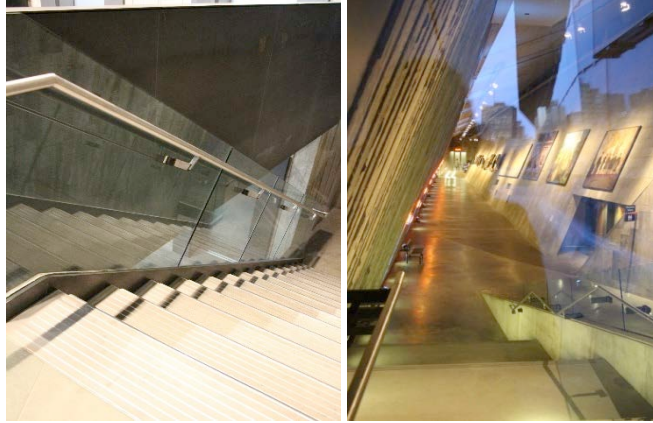


Figure 30: Photographing the circulation at the CWM.

Coming up through the parking entrance there were handicapped signs painted on the ground for parking, handicapped buttons for opening the doors, and a view through a fire exit door which showed a wheelchair in the corner by the exit stairs (see figure 31).

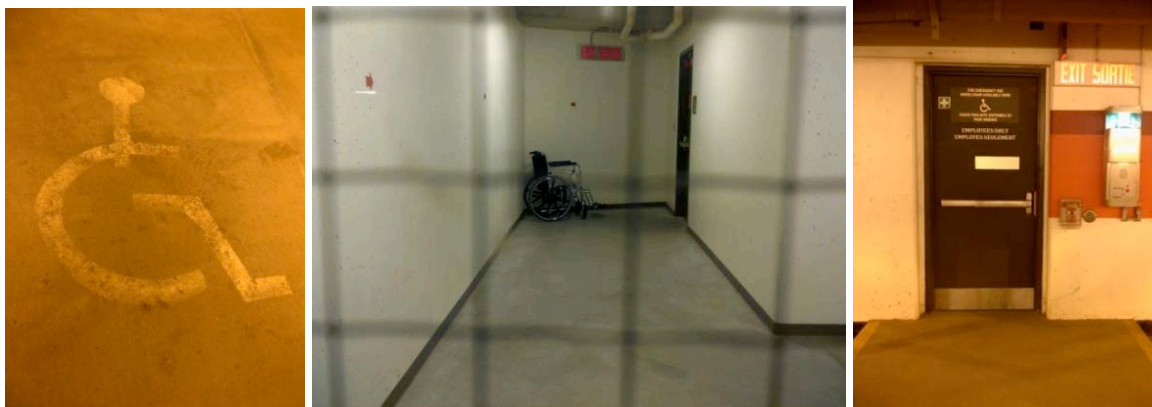


Figure 31: Photographing disability at the CWM.

### Lines of Silence

The first day upon arrival, it was very early on a Monday morning and there was a silence to the space. Immediately upon entry I noticed a black line on the floor leading to an enclosed concrete space, but what the black line indicated and where this line lead, I was unsure, I decided to follow it.

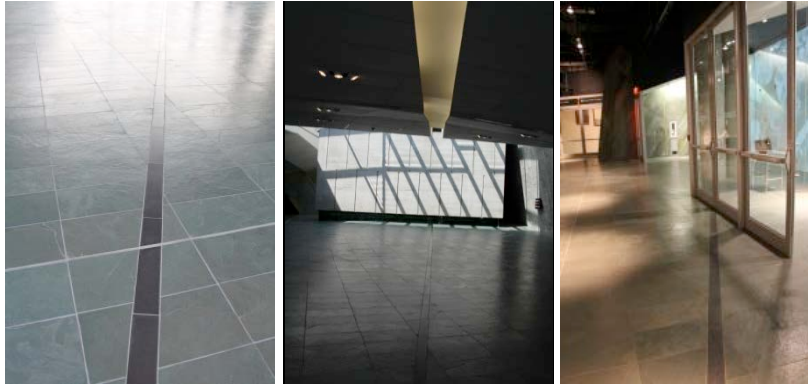


Figure 32: Photographing lines at the CWM.

It appears that this was a continuation from a line on the exterior of the building and led to Memorial Hall. Following the line led me down a narrow dark passage that opened up into a space with a reflective pool, concrete slabs to sit and rest upon, shafts of light penetrating into the space and total silence. The focal point of the space takes us into the tomb of the Unknown Soldier, and there is visual and tactile play of all the various concrete surfaces. The tall rectilinear concrete slabs look like gravestones upon gravestones, with a soft smooth finish.



Figure 33: Photographing more lines at the CWM.

At first I was not sure where this line I followed was taking me and it was only through a retracing of this line that I was able to come to understand its significance.

The lines of silence that I encountered at the CWM were not only experienced as visual lines in the museum space but also through the narratives of those that were silent. As such, a

mapping of these lines of silence and their stories (beyond a discussion of the limitations for this research) are included here in order to map the lines that were pursued, but not drawn up. I assert that it is important to at least discuss these missing or silent lines so that the wanderings of important things are not absent from this study. It would be impossible to consider all of the missing things in this study, as it is always just a partial mapping, but I feel it is important to at least be reflexive of these missing lines and especially of the lines of silence of the veterans that were involved with the CWM.

During the data collection there was an opportunity to speak to some of the veterans who were volunteering in the exhibition spaces and also to observe and note some of the veterans encounters with the exhibits. But after repeated efforts to include interviews with some of the veterans that were a part of the creation of the CWM, and specifically veterans who identify as having a disability, their lines and wanderings are not articulated, as they should be in this research.

### Servicing Lines

The amenities like the gift shop, theatre, cafeteria, toilets, coat check, ateliers, and information desk are not to be understood as peripheral to the exhibits but as a part of the experience of the CWM. The analysis of this case study was inclusive of the amenities and services because this study takes a more holistic approach to mapping how disability is represented and included in the museum environment. As such, the servicing lines were drawn up to map the various encounters and wanderings of this case study and are inclusive of the visiting public but also of the staff at the CWM.

The gift shop for instance is so tightly merchandised to maximize display that there is no access for someone in a wheelchair, scooter or a parent pushing a stroller. There is a lower

portion to the counters in the gift shop for wheelchair access but it is almost impossible for people using various mobility devices to enter into the space.

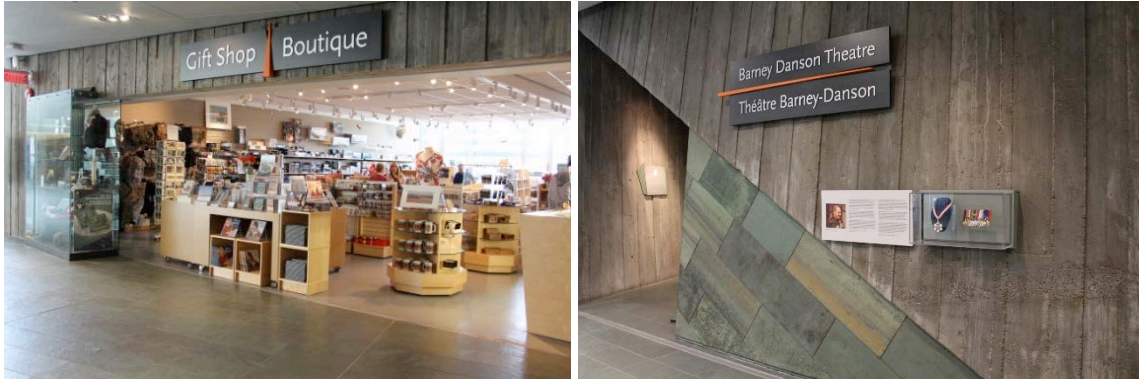


Figure 34: Photographing Services at the CWM.

The theatre space is accessible for visitors and the general public but not accessible to a staff member who may have a physical disability. Likewise, the information desks have been lowered somewhat to accommodate people in wheelchairs, children and others who would require a lowered counter height but behind the information desk the accommodations for staff have not been considered.

Most of the signage throughout the building for wayfinding and to locate these services has poor lettering size, poor contrast for legibility and the sign is either too high for legibility or did not consider tactile lettering.



Figure 35: Photographing signage at the CWM.



Figure 36: Photographing Services and accommodations at the CWM.

The cafe has considered access and inclusion in many ways. It has seating and tables that are inclusive in terms of their size and height, lowered counters in most of the food preparation areas and at the main cash register. It does not have a lowered counter for those in wheelchairs to reach the condiment bar though. Furthermore, the organization of the tables and chairs in the cafe space is too congested for someone who is visually disabled to navigate. It does offer an adjacent outdoor patio space but access from the indoor cafe is through a heavy door and the transitions are not very well designed.

The Ateliers off of the group entrance are very accessible with a large corridor to access them, suitable flooring surfaces and Braille/tactile signage to identify the rooms. The coat check areas (one off the river entrance and one off the group entrance for school groups) are inclusively designed in that the counter height is lowered and there are hooks and lockers available at various heights.

The toilets are designed to the minimum code requirement, in that they have an accessible toilet stall, counters that are at a height to roll under, some angled mirrors but the signage for the toilets is too high. There are also no consistent clues in that every space that there are toilets, the ordering of the male and female are in different locations. There are also significant barriers to access the toilets off of the main entrance as there is a pillar in the middle of the entryway (see figure 37). The drink fountains are designed to accommodate those in wheelchairs and those using other mobility devices. The telephones are located at an accessible height for most and there are plenty of benches throughout the museum space to sit and rest.

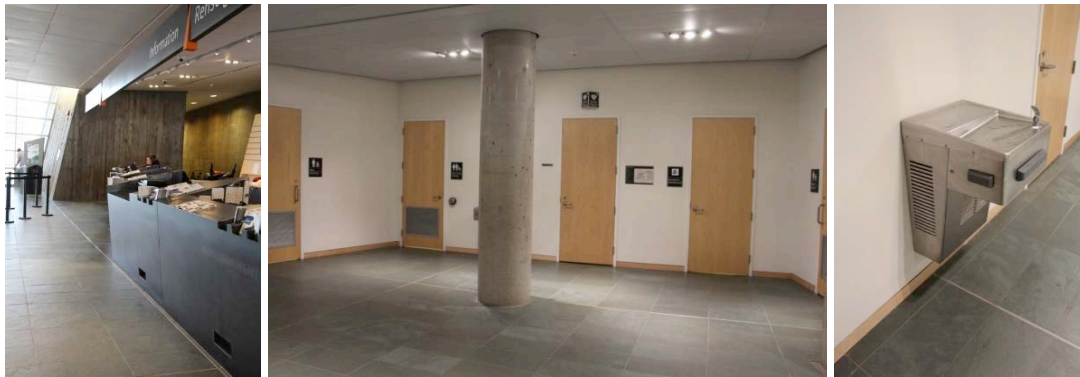


Figure 37: Photographing Services and Accommodations at the CWM.



### Third Encounter(s)

#### Exhibiting Lines

The exhibiting lines are inclusive of all of the museums exhibits, except for their nineteen online exhibitions and four current travelling exhibitions (although I also encountered these through the website and through discussions with staff about the travelling and temporary exhibitions). As I started to draw out this line I decided to walk through all of the exhibition spaces, one by one, at a steady pace along with my audio recorder. I wanted to create a total soundscape of the exhibition spaces as my first encounter rather than go through each exhibition space one by one. The differing sounds that entangled together in my soundscape of the exhibiting lines created a different kind of encounter and playing this soundscape back again and again allowed me to embody these lines in different ways.

These lines flowed from the ticketing booth, to the ramp and screen up to the glass entry doors that were held open by a museum staff member. Entering through the doors, two lion statues greet you as you follow a long corridor with large photographs of war. You then reach a central, semi-circular space where there is a map of the gallery spaces. The map is too large to lean, not tactile and very complicated. There are markers on the floor indicating the number of the exhibition space and directional arrows to be followed.

As such, there are four permanent galleries, a fifth central gallery that's thematic and looks at remembrance- *The Royal Canadian Legion Hall of Honour*, three temporary (Special Exhibition) exhibition spaces and a sculptural exhibit called *Ordinary People in Extraordinary Times*. The four permanent galleries are:

- 1) *Early Wars in Canada - Canadian Experience Gallery 1*
- 2) *The South African and First World Wars - Canadian Experience Gallery 2*

3) *The Second World War - Canadian Experience Gallery 3*

4) *From the Cold War to the Present - Canadian Experience Gallery 4*

In addition to these various exhibition spaces, there is also the *Memorial Hall*, *Regeneration Hall* and *LeBreton Gallery: The Military Technology Collection* which also house significant artefacts. The four main experience galleries at the Canadian War Museum are constructed as a chronological and thematic narrative over time.<sup>313</sup> Therefore the visitor is lead into Gallery 1, which then creates a line that connects to Gallery 2, Gallery 3 and then Gallery 4. These gallery spaces are very complex in terms of wayfinding and content and so there are places where the visitor can exit the gallery spaces and then re-enter. The map of the gallery spaces (Figure X) is difficult to read because of poor lighting but also because of the complexity of the map. The map is purely visual and does not include any tactile features such as Braille or raised elements. Additionally it is very large in scale where the center of the map is far beyond the reach of a visitor.



Figure 38: Photographing approach into Experience Galleries.

<sup>313</sup> From face to face interview with historian at the CWM, Ottawa, Canada, May, 2015.

*Narrating.* The CWM has layers upon layers of narrating, often competing and interrupting one another. The soundscape of these galleries spaces are sonically overwhelming and the museum staff have noted this as well. The sounds from the films, competing with the sounds of veterans reminiscing, babies crying, gun shots and more gun shots and all of the sounds from the various interactive exhibits creates an overwhelming, exhausting and confusing experience. It makes it difficult to read the text and take a moment to pause for a film, as it seems that one narrative is always competing with another. The embodiment of these narratives is so immersive that there was one day that a loud scream came from an adjoining gallery, and it trembled in fear. It turned out to just be a young girl having fun but the sound of her scream with the sound of the guns and images of war, death and disaster entangled with one another and with me that I could not contextualize the noise and it made me fearful.



Figure 39: Photographing multisensorial exhibits.

*Reading.* Apart from the text as being entangled with narrating and other things in these galleries it is important to talk about the hierarchy of text and language in this museum. The text is overwhelming in this museum both in the amount of text but also as some of it is so small that it is illegible. The curators typical to museums are called historians here and rightfully so, from the amount of text in these galleries.

Through days upon days of observing visitors, I was surprised at how much of the text people were actually reading and engaging with in this museum. It may be in part because of the age of the visitor (as most were seniors) but nonetheless visitors were reading and reading and reading. Therefore reading becomes an important part of the embodied encounters with/of this museum.

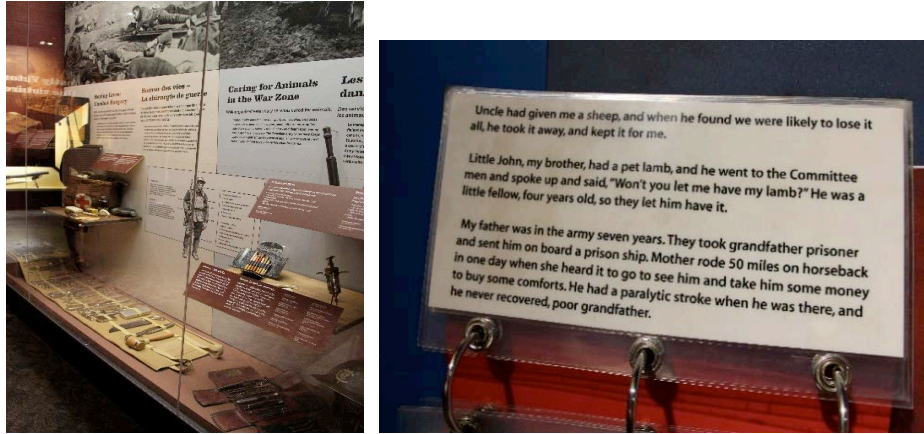


Figure 40: Photographing text panels.

*Following.* This is an embodied activity in many different ways in this museum. As the main galleries are spatially confusing and require layer upon layer, line upon line of orientation points and signs they also require a following. Another following that happens is the following of flooring materials that create and demarcate different spaces, following people and the sounds of people talking and following the sounds spilling out from one gallery to the next. There is a ton of walking, wheeling and crawling around in order to follow the gallery lines in this museum but there are also spaces and opportunities to pause.



Figure 41: Photographing signage and wayfinding.

*Pausing.* As these galleries are confusing, overwhelming and exhausting (in every way) the museum has created places for pause. These are break out spaces; either a side room that opens up to a different gallery space like the *Le Breton Gallery* and lets the visitor escape, or flooring changes where carpet rather than the concrete flooring is used and here soft, oversized upholstered chairs are placed and where the lighting has been softened and the sound has been dampened. These places of pause are absolutely necessary and create a different kind of embodied encounter that diverges from the exhibiting lines and allows for pause, rest and contemplation.



Figure 42: Photographing flooring transitions.

*Playing.* There were many opportunities to play in the galleries. We got to play dress up, roll dice to play a boards game, pretend we were watching TV, got to play with a rotary dial phone and play with guns and tanks. This playing becomes an embodied activity and a powerful one at that, in that it allows for a multisensorial engagement with the museum, exhibits and other things beyond a passive viewing and reading.

In encountering the galleries and the various exhibits there were many opportunities for embodied experiences—one of which was tactility. A visitor services staff member comments on the tactile exhibits at the CWM:

...materials that can be touched that are meant to communicate or enhance the communication of a message/experience. So a flat graphic surface that can be touched just because it's there and there are no restrictions to touching it does not qualify. Textured surfaces that are part of reconstructed environments, like the 'sandbags' in the First World War trench, or entire objects that are meant to be handled or touched like the AK-47 in gallery 4 do count. Touching the military vehicles in LeBreton Gallery are also tactile experiences. Touching the reproduction uniforms in the Second World War are as well. Textured surfaces that are meant to support evocative or immersive environments also qualify (like the 'duckboards' in the two First World War immersive environments, and the textured floor in the Cyprus peacekeeping module in Gallery 4.<sup>314</sup>

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<sup>314</sup> From face to face interview (seated) with senior interpretive staff, Ottawa, April, 2015.



Figure 43: Photographing multisensorial exhibits.



Figure 44: Photographing multisensorial exhibits.



Figure 45: Photographing other multisensorial encounters.



Figure 46: Photographing tanks to touch.

There are also countless opportunities to engage in multisensorial encounters that are inclusive of hearing, watching and feeling the vibrations through the various films, smelling and touching the tanks and vehicles in *LeBreton Galleries* and embodying the experience of being in a bunker.



Figure 47: Photographing multisensorial exhibits.

*Provoking.* This was also entangled in the experiences of these galleries. This flows from the more emotional, sensorial exhibitions that push and press on the visitor in interesting and complex ways. One of these provoking encounters was from the video footage of soldiers who were experiencing what is known as ‘shell shock’. Watching these embodied experiences of shell shock shocked us (both myself and my fellow researcher) in different ways and lead to different



responses. This provoking sometimes lead to weeping, and it was through this provoking that the experience became overwhelming—overwhelming not in a necessarily negative way but an overwhelming and confusing embodied experience.



Figure 48: Photographing videos about shell shock.

*Educating.* The exhibition is called “Experience Galleries” but it is not just about experiencing war but about learning about the experiences of war therefore there is a strong educational approach to the CWM. There are themed and guided tours, themed interpretive carts for different gallery spaces and the organization of school boxes and other school programs. These interpretive carts (see figure 49) are wheeled out into the different experience galleries with artifacts specific to that gallery space<sup>315</sup> for visitors to touch, smell and look at various things. These interpretive carts are always facilitated by an interpreter/learning specialist to assist with visitor engagement.

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<sup>315</sup> It is worth noting that the museum staff in the exhibition spaces providing the tours and facilitating the interpretive carts are trained extensively on the content of war and the stories of war. I had a lengthy conversation with one of the tour guides/interpretive guides about his training while touching and playing with these medical instruments.



Figure 49: Photographing items from the World War 1 Interpretive Cart.

*Touring.* In terms of the tours for various visitors there are five different tours offered:

*Museum Grand Tour*

Using the stunning new building as a backdrop, this tour shows how ordinary Canadians faced extraordinary challenges. The tour includes a look at War Museum’s world-class architecture, the collection of military art and dazzling exhibition galleries. It combines personal stories with important artifacts to reveal how our military heritage has affected all Canadians.<sup>316</sup>

*Wars on Our Soil, from Earliest Times to 1885: “Battleground”*

This tour focuses primarily on two wars fought on Canadian soil: the Battle of the Plains of Abraham and the War of 1812. Visitors will learn how early conflict affected First Peoples, the French and the British, helping to shape the country we know today.<sup>317</sup>

*The South African and First World Wars: “For Crown and Country”*

This tour covers the South African War and the First World War. It includes the Battle of the Somme, the Conscription Crisis, Vimy Ridge and several works of art, and shows visitors that, although Canada’s contribution in these two overseas wars led to growing autonomy and international recognition, it was at great cost.<sup>318</sup>

*The Second World War: “Forged in Fire”*

This tour examines how Canada’s fight against dictatorships overseas transformed this country. It includes the Homefront, D-Day, the Italian Campaign and war in the air and on the sea.<sup>319</sup>

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<sup>316</sup> CWM website: <http://www.warmuseum.ca/home/>

<sup>317</sup> Ibid.

<sup>318</sup> Ibid.

<sup>319</sup> Ibid.

*The Cold War, Peacekeeping and Recent Conflicts: “A Violent Peace”*

This tour explores Canada’s military involvement during the Cold War and the Korean War, and profiles our peacekeeping activities to the present day – demonstrating how these commitments made Canada a respected international player.<sup>320</sup>

*Wandering.* There are many other exhibition spaces (both permanent and temporary) outside of the main Experience Galleries. These allow the visitor to engage in/with things in a different environment and through differing kinds of embodiment(s). Here are some examples:

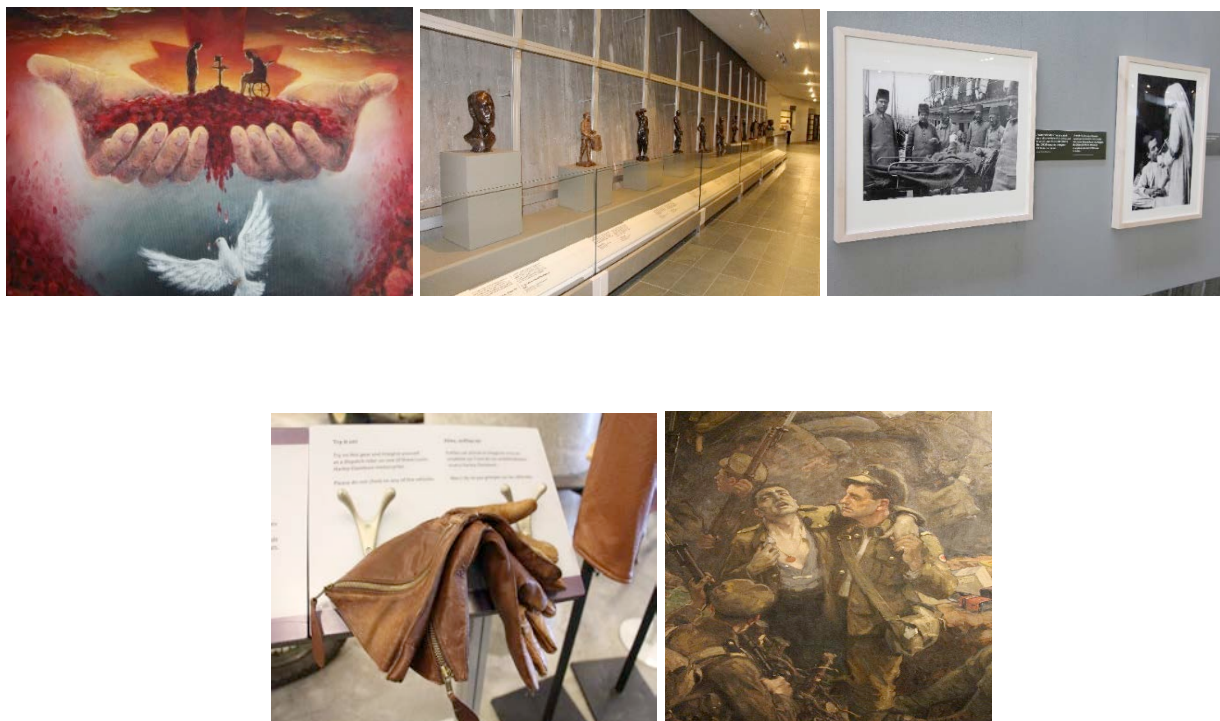


Figure 50: Photographing other exhibits outside of the main *Experience Galleries*.

In most, if not all of these exhibits they engage and embody disability but mostly through the rhetoric of war and concepts around ability, disabled, wounded, discharged, injured, etc. I have chosen to include the photograph of the wrecked vehicle here because when we first went digging for disability in the CWM databases and put in the word “disabled” it discovered tanks and trucks that were disabled rather than soldiers or veterans that were disabled. The new lines of inquiry around what constitutes or does not constitute disability were opened up through the

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<sup>320</sup> Ibid.

encounters with these tanks, trucks and other armoured vehicles that were once fit and able and are now discharged, unfit and disabled.

In terms of encountering disability in the exhibiting lines it was an interesting wandering in that disability was only articulated in a couple of text panels. Disability was mapped and mediated in many ways through notions of injury, the wounded, the unfit, rehabilitation and ability.

### Seated Lines

These lines were created through three seated interviews with staff from the CWM. These lines were very informative and seemed to entangle with one another and with the other lines. As such, I have decided to weave the quotes from the three CWM museum staff along with photos to create mapping/s within mapping/s



Figure 51: Photographing photos of the wounded.

“The idea was to present a single narrative through multiple lenses”.<sup>321</sup> Therefore these wars and battles were told through the things that soldiers had collected, photographed, recorded, spoke about, corresponded about, etc. The CWM has also introduced stories and lenses that are

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<sup>321</sup> From face to face (seated) interview with an exhibitions/interpretive museums staff member at the CWM, April, 2015.

not often heard in war. These are of the families and children on the home front, the games that the children played to teach them about war, and also stories of the women who were working during war times.

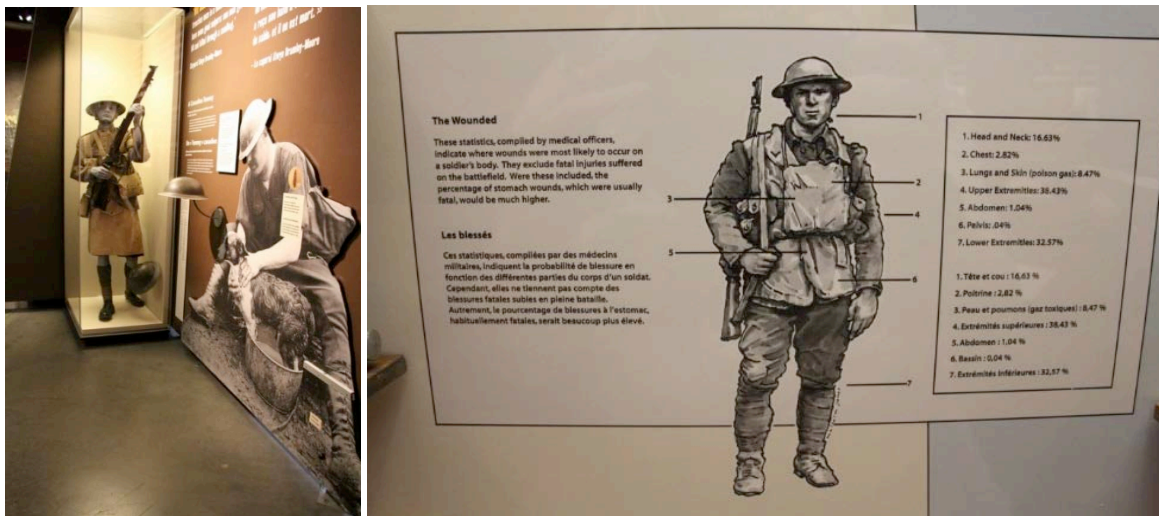


Figure 52: Photographing the wounds of wounded of war.

A senior interpretive museum staff member expands: “Disability is represented in the permanent exhibitions primarily as an outcome/human cost of war (injuries sustained due to war leading to temporary or permanent disfigurement or impairment)”.<sup>322</sup>



Figure 53: Photographing exhibit about abilities, fit soldiers and enlisting with exercises to measure up your *ability* to serve.

<sup>322</sup> From face to face interview with senior interpretive staff member, Ottawa, April, 2015.

Furthermore this understanding of war as being about the fit and unfit is echoed by this comment: “Recruitment themes look briefly at ‘fitness’ for military service, implying that disability renders one ‘unfit’ for service”.<sup>323</sup> This is evidenced in these exhibits around “Who Enlisted” and that the war and the nation were looking for physically fit, mentally healthy, young men to enlist.

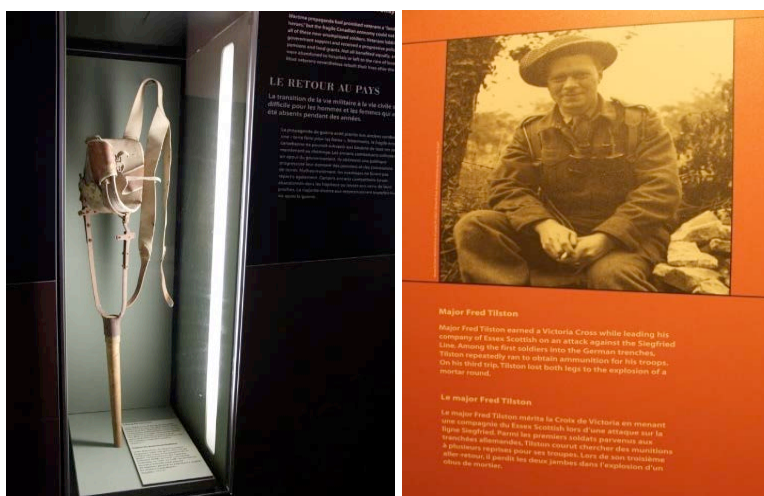


Figure 54: Photographing artefacts, photos and text about disability.

Further comments on the stories and specifically that the stories around disability are dealt with on an episodic kind of way:

But again, there’s so many competing things to tell in that story (referring to the story of disability). I think the story of post-war injury and efforts to deal with it could be better told. There’s no question. Because if you look at casualty rates, I think its First World War, 65,000 approximately were killed, 175,000- 180,000 were injured.... They went on and lived with that or they lived with loss of limbs or with a mental health issue. And yet, no, I would say we don’t tell that full story all the time. But as I say, in the broad program, we deal with it on an episodic kind of way.<sup>324</sup>

<sup>323</sup> From face to face interview with senior interpretive staff member, Ottawa, April, 2015.

<sup>324</sup> From face to face interview with exhibition/interpretation museum staff member at the CWM, Ottawa, April, 2015.

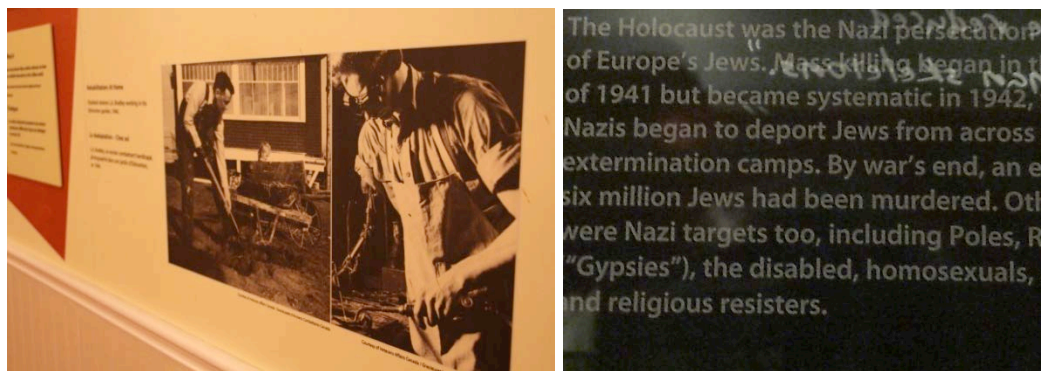


Figure 55: Photographing photos and text about disabled.

These stories, told through multiple lenses are not just read through the 100,000 English and 130,000 French words in the CWM but through a creation of a more experiential approach to the exhibits and the engagement of the visitors. An historian from the CWM explains: “Experience Galleries are about the way that people access history, which is to try to develop a personal connection and build an experience, rather than just talking at people. The galleries are designed to develop a level of interaction and engagement with history. This is your history- this is your museum- this is your legacy”.<sup>325</sup>

All three of the museum professionals involved in the public side of the museum, in other words, interpretation, education, exhibits and content referred to numerous guidelines and standards that they used but were not quite sure how they were made and in most cases only used the minimum standard. These seated lines entangle to create a mapping of how war has shaped Canada and in turn how disability is shaped through war.

#### **Fourth Encounter(s)**

##### **Digging Lines**

These lines were drawn out through the encounters with the archives and the collection at the Canadian War Museum. The Canadian War Museum’s National Collection is composed of

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<sup>325</sup> From face to face interview with historian at the CWM, Ottawa, May, 2015.

two main components: the Collection Division and the Military History Research Centre. The Collection Division includes military artifacts and works of art managed by five collections:

- 1) Arms and Armour Collection
- 2) Art and Memorials Collection
- 3) Dress and Insignia Collection
- 4) Transportation and Artillery Collection
- 5) Living History Collection.

The Military History Research Centre houses the George Metcalf Archival Collection and the Hartland Molson Library. The types of artifacts found in the CWM database include archaeological specimens, aboriginal art and artifacts, folk art, furniture, war art, military objects, glass, porcelain, textiles and much more. The catalogue contains more than 240,000 objects out of the more than one million artifacts as a part of the CWM collection.<sup>326</sup>

These lines were created by moving through various collection spaces, searching computer databases, encounters with the different collections specialists, reading archival material, touching and photographing various things and lots and lots of digging. By digging I mean that this line has vertical and horizontal dimensions. In that it involved us going to several levels of the museum but also because it took a considerable amount of digging to start to find things that related to disability. One of the biggest issues was that the collections specialists had never thought about their collection in terms of disability. Most of the collection specialists, at first said that did not have anything, or at least very little in relation to disability. When we began to give examples or to ask for specific items (like prosthetics, paintings and photographs of people with disabilities) we started to scramble around in different directions in an excited way, digging and digging. What we found was things upon things upon things that related to disability. Often we

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<sup>326</sup> CWM website: <http://www.warmuseum.ca/home/>



had to think in terms of “wounded,” “discharged,” “invalid,” “injured,” “rehabilitation,” “unfit” or “impaired” but we were able to locate many things in relation to disability.

Some of the things that we dug up through our encounters and wanderings were:



Figure 56: Photographing poppies made by disabled veterans as a part of Vetcraft (left) and sacrifice medals on display (right).

Dear Mother:  
 I suppose you will have heard by this time that I have been wounded. It was an accident that happened at the bombing school. I was going up to the trenches that very day & life going was had to finish our course. It happened yesterday the 30<sup>th</sup> at 10:50 AM. I underwent an amputation last night at 6 P.M. & it was necessary to amputate four toes & part of my foot.

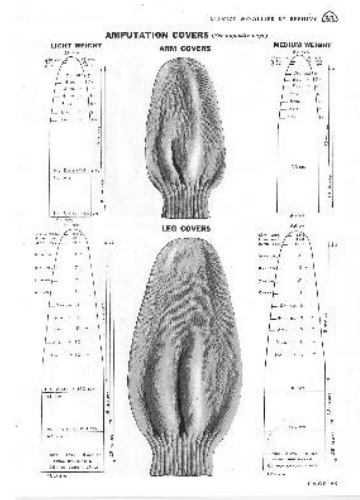


Figure 57: Photographing and photocopying a handwritten letter from a soldier to his mother describing how he was wounded and had his toes amputated (left); a Braille watch used by one of the veterans (middle) and a knitting pattern for Amputation Covers by *Service Woolies* by *Beehive* (right).



Figure 58: Photographing painting of soldier's own prosthetic leg (left); photograph of metal prosthetic (middle) and photograph of other leg prosthetics (right).

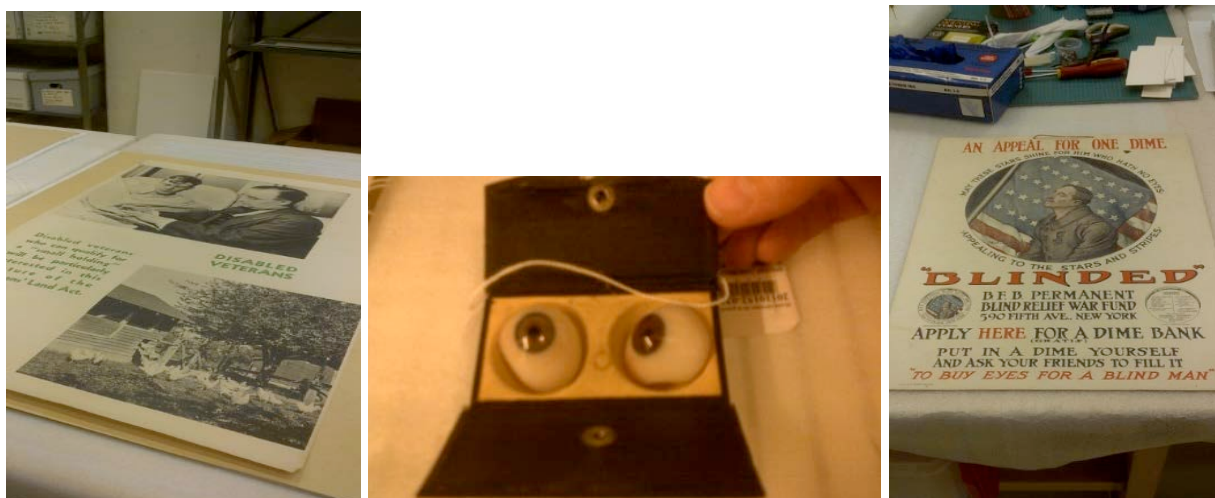


Figure 59: Photographing wartime posters about "Disabled Veterans" (left); artificial eyes created for soldiers who had lost their eyes (middle); a poster asking for dimes "To buy eyes for a blind man" (right).

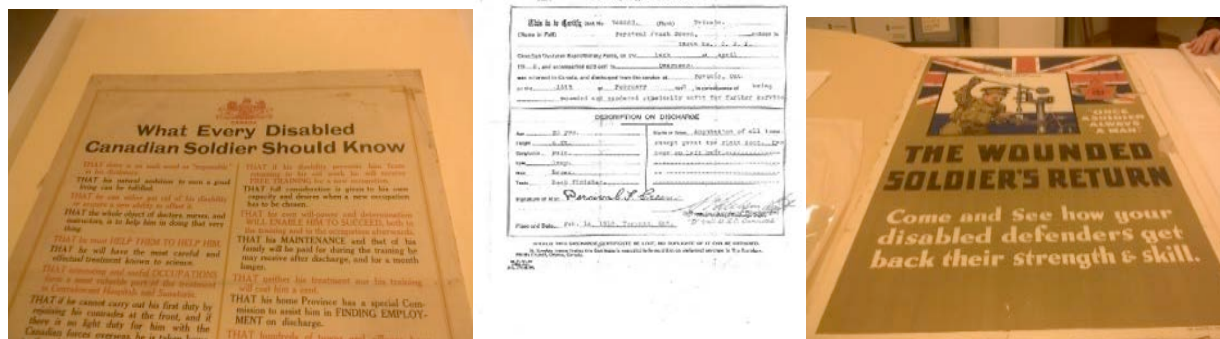


Figure 60: Photographing and photocopying a war time poster “What Every Disabled Canadian Soldier Should Know”(left); a Discharge Certificate of a soldier because of an amputation (middle) and a wartime poster “The Wounded Soldiers Return”(right).

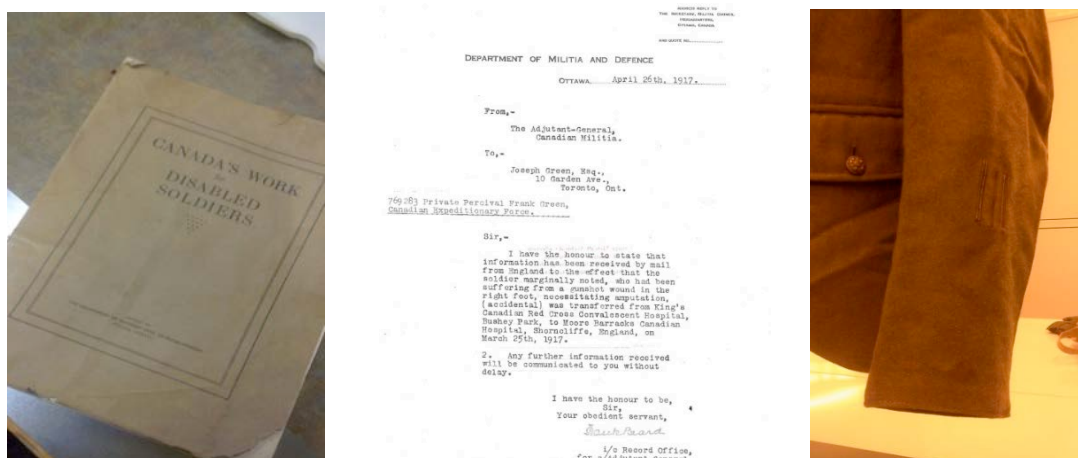


Figure 61: Photographing a book *Canada's Work: Disabled Soldiers* (left), typed letter to family discussing their son's amputation from the Department of Militia and Defense (middle); wound bars on the arm of a soldier's jacket (right).

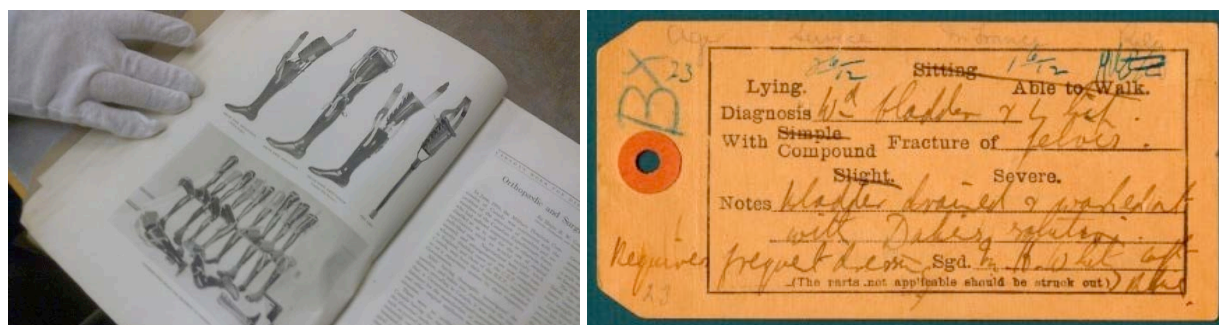


Figure 62: Photographing archived medical books about prosthetics (left) and a wound tag from a soldier (right).

These digging lines allowed us to move back up to the surface, beyond the vaults and to start to construct and draw out new lines of inquiry. After we had ‘dug up’ so many new things these new lines of inquiry pressed us to encounter things in new and different ways. For instance, after seeing and feeling the wound strips on the soldiers jacket that we dug up in the vault, I started to look at all of the sacrifice medals differently as almost wound tags, wound strips and discharge papers, so that all of these things started to become entangled.

### **Fifth Encounter(s)**

#### Constructed but Moving Lines

These lines were constructed through encounters with one of the architects that worked on the CWM and an engineer that also worked on the CWM. They are lines that move as these encounters incorporated dialoguing while in motion interviews. As such, the lines were dynamic as they moved around the site and the interior of the building. Both of these encounters were entangled as they were both involved and working collaboratively in the construction of the building. They both spoke about the vision of the architect Moriyama as well as what the vision of the museum was for Canadians:

The big message that came out was that Canadians wanted a museum that spoke about- not about the glorification and victories, but about hope for the future...and so what inspired the architect, Raymond Moriyama was the World War I trenches, after many years, after they were just left dormant, nature covered them all with grass, plants and rehybridized, and gave a sense of hope. So the architectural theme is regeneration. So with that, and with also the architect’s requirement to follow the building code, the National Building Code, of course it’s a building that is of human scale; it’s for all Canadians, all walks of life, all abilities, and all disabilities. So that was always a part of the design philosophy. So everywhere that a floor, an angled wall, whatever was made- that was kept in mind.<sup>327</sup>

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<sup>327</sup> Dialoguing while in motion interview with engineer, CWM, Ottawa, Canada, April, 2015.

In terms of how the museum works in terms of the senses one of the architects commented:

Well, these are acoustic ceilings and they've got the....behind. So that's when sound is really important....Lighting, obviously we play as architects with lighting a lot in terms of creating ambience for it.... texture... I mean, I don't know that we were thinking specifically about touch but the whole idea of texture as an architect is really that.<sup>328</sup>

Here it is important to note that the conversation was not about the senses as experienced by a visitor through sight, hearing, touch and smell<sup>329</sup> but about the design in terms of lighting acoustics and texture. In terms of accessibility the architect comments:

I think that's kind of a very important mandate for Canada to have that sort of sense of universal accessibility. And then from kind of more psychological or more experience-based accessibility to feel that the experience is focused on the individual and not on some higher agenda or a different agenda.<sup>330</sup>

But yet, when speaking to the designers of the CWM, there have been no consultations with individuals with disabilities about their experiences. There appears to be a distancing on many levels, between the skin of the building and the skin of its inhabitants and between the individual experiences of disability and codes/guidelines. By this I am referring to the focus on the needs of the building its concept, sustainability and construction through following codes as somehow being more present than the needs of the visitors/users and the following of their embodied experiences rather than codes. Additionally it would seem that the user here is not thought of in terms of their embodied relationship to the space but as a distanced stakeholder. There were many times where a discussion about “those people” or “those jobs” were not the responsibility of the architects and designers and therefore they were not sure about where the information about the user or visitor was coming from to inform their designs.

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<sup>328</sup> Dialoguing while in motion interview with architect, CWM, Ottawa, Canada, April, 2015.

<sup>330</sup> Ibid.



Figure 63: Photographing Regeneration Hall while listening to the sounds.

Moving through the site and the building these wanderings lead us into *Regeneration Hall*. Upon entering *Regeneration Hall* you are struck by an eerie sound that seems to fill the space. This recorded sound echoes though the large 24.5 metre tall steel space that comes to create the apex of the building and aligns visually with parliament hill. The space is dark with dramatic lighting. The materials are concrete, glass and metal. The space can be experienced two ways—either from the bottom floor as you come out of *LeBreton Gallery*, or from the mezzanine level. There are two ways to move through the space vertically, by way of the elevator or the stairs. The experience is very different if you are taking the stairs as opposed to taking the elevator. There is an interesting glass cut out on the mezzanine level (see figure 64).



Figure 64: Photographing more scooting and looking out through the glass cut out.

When the engineer was asked about this cut out detail it was stated that the detail was created for a visual and metaphorical connection to the parliament buildings. This is an excellent example of the absence of inclusion. Not inclusion in the physical design but inclusion in the understanding of design features that allow for inclusion.

### **Sixth Encounter(s)**

#### Observational Lines

These lines were created through observations but not observations based on sight—multisensorial observations. These lines were created through five relational and embodied encounters— two researchers, a person who identifies as being legally blind, a tour guide from the CWM and a service dog. It was an intimate encounter as some of the spaces that we navigated together (the five of us) were tight. The tour was directed by the tour guide but at times, the tour meandered in other directions depending on input from the person who is blind or from the researchers input. The CWM does not have specific tours for those with visual

disabilities. Nor do they have tactile maps or audio guides for those with visual disabilities to tour on their own or with others. To describe this embodied encounter(s) my field notes read as such: Floor slopes, feel the walls, soft concrete, rough texture, line in Memorial Hall to tomb of unknown soldier, touch tomb of unknown soldier, touch copper, touch lions, Breton Hall- smell of gas, touch wall, dizziness of two different angles walls (war is not stable), “old people get dizzy in here”, windows in wall- CWM-MCG, touched several tanks, paused to speak to veteran volunteer who was a Canadian air trooper and he shared stories about dogs in war and specifically the dogs that they jumped out of the planes with (acknowledging the service dog that was with us), touched Vimy Ridge casts, climbed up stairs, wind noises from atop Regeneration Hall, paused and shared stories, walked to bunker exhibit space, sat in bunker, touched the installation, walked over to WWI tactile cart, touched and played with items, tried on helmet, laughed and took photos, walked out of exhibits, walked down sloped floor and to the entrance space, where we paused, chatted and said goodbye.



Figure 65: Photographing multisensorial encounters during dialoguing while in motion.

Some of the reflections from the participant that is blind are: “I was hoping to find exhibits that were tactile or audio. There were a number of things that I could touch so this really enhanced



my experience. Some of the features of the building (walls on angles) did not have the desired affect on me as they were visual, however touching them was interesting.”<sup>331</sup>

For many visitors, the angled walls become a very difficult plane to navigate with, but at the same time the textural qualities of the rough concrete walls do add a layer of investigation and exploration beyond the eyes.

I liked the experience of walking through the bunker. It was something that I had heard about but never understood what they looked like. Having the chance to walk through and touch everything gave me a better understanding of what they experienced as young soldiers. Also having the chance to touch items like the weapons and outfits helped me to understand what they look like. Also the tanks were very interesting, as I didn’t have even an idea of what a tank looked like.<sup>332</sup>



Figures 66: Photographing multisensorial encounters in *Le Breton Gallery*.

In relation to a question as to whether disability plays a central or peripheral role at the CWM she responded: “Definitely peripheral. This is not to say that it is bad, just that it isn’t a focus.” Her reactions to the content of the museum were:

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<sup>331</sup> Dialoguing while in motion interview with a visitor/fellow wanderer who is blind, Ottawa, May, 2015.

<sup>332</sup> Ibid.

It made me better understand and feel for the Vets that fought for us. Coming out of the museum, sighted or not, I think that the experience provides us with exactly what they are wanting; a feeling of thanks to those who fought for our country and knowledge of those who suffered for our freedom.<sup>333</sup>

As these wandering were created by five of us walking side by side we all had somewhat of a different experience because of our own embodied encounters. My fellow researcher's reflexive notes read:

*It was not easy for her to get around on her own. Visitors who are blind have to be controlled by others with no real possibility to explore. I think the participant enjoyed the tour and enjoyed touching things that were previously unfamiliar to her. She seemed to want an embodied experience, and to climb up onto the tanks. It is a long, long way to walk around for some who is blind. There are mobility options (walkers, wheelchairs, scooters) for others but not for people who are blind unless they are pushed by someone else.<sup>334</sup>*

These observational lines were essential to our understanding of differing embodiments in the museum environment, not only human embodiments but other nonhuman embodiments as well. The intimacy of which these encounters took place also allowed for a different understanding of the size of entrances, corridors and tight exhibition spaces as there was sometimes three to four of us connected at a time—the tour guide leading the participant, who is blind, by voice and by touch, the dog who the participant was moving alongside and leading the participant, the two researchers who were also at times leading the participant by touch through elbow movements.

### **Final but not last Encounter(s)**

#### **Wheeling Lines**

The last day at the museum I wanted to trace our lines from outside the building and work our way through the museum mapping our encounters with disability through photography and our movements. This was also a time that I wanted to trace our movements through the use

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<sup>333</sup> Dialoguing while in motion interview with a visitor/fellow wanderer who is blind, Ottawa, May, 2015.

<sup>334</sup> From senior researcher's field notes.

of assistive devices like wheelchairs and scooters. It was not a formal simulation exercise but a tracing and re-encountering of the museum from a different perspective. It was a very important exercise as it allowed us to experience the museum in a new way. Some of the accessible toilets were not that accessible anymore as the turning radius was insufficient for us to enter in a wheelchair or the door was poorly placed for access. Heights of signage, leg room at various exhibitions and glare on the text panels reading at a seated level now became an issue. Even though we had been at the gallery eight to ten hours a day for five days, it was like we were encountering, it for the first time again.



Figure 67: Photographing Le Breton Gallery while wheeling.

We spent a great deal of time in *Le Breton Gallery* and even in a scooter with limited manoeuvrability and a large turning radius there was ample room to experience this exhibition space. In part, this may have been because this gallery was redesigned. A museum staff member speaks to the intent of this redesign;

The intent was to increase visit ability of the space, that is to improve circulation paths, wayfinding and sightlines in the space, preserve or enhance all of the functional requirements of the space for multiple users, including facility rentals (seating for 700), collections storage, and public programs, stakeholders (past and serving military members with an attachment to the technology on display, enhance the interpretation of objects on display (previously it was minimal, orange panels located on the floor, in very small font) and preserve or enhance the access to the collections, by still allowing visitors to get up close to the vehicles/technology, to touch where appropriate, to photograph. We increased the number of hatches that open, or oriented the vehicles to offer multiple viewpoints onto the object.<sup>335</sup>

This museum professional from the CWM uses the idea of visit ability rather than inclusion or accessibility to articulate the changes that have been made to increase the visitor's engagement and embodying of differing viewpoints for interaction. In this articulation of multiple viewpoints, it might appear that this museum professional is just pursuing better opportunities for *viewing* but I submit it is actually about enhancing a multisensorial experience for the visitor.



Figure 68: Photographing signage and layout of *Le Breton Gallery* exhibition space *before* the redesign.

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<sup>335</sup> From follow up emailed questions with senior interpretive museum staff, Ottawa, Canada, June, 2015.



Figures 69: Photographing *Le Breton Gallery after* with the new redesigned elevated signage.

The *Le Breton Gallery* are inclusive in that there are many opportunities for multisensorial encounters with the exhibits, the exhibits have good circulation, good ergonomic design, inclusive of viewing distances and size of text. It would be more inclusive if there were more opportunities for audio, raised text or Braille. For the most part the heights and turning radiuses were good. Text sizing and placement good. There were some very tight, *narrow doors and some*. Two glass cut-aways in viewing spaces, one overlooking *Le Breton Gallery* and the other overlooking *Regeneration Hall* allow for access but why not the entire space available for viewing. In this case it is accommodating but not inclusive. Floor transitions from carpet to concrete are excellent in manual wheelchair and scooter.



Figure 70: Photographing scootering and meandering lines.

Lastly, experiencing the museum through a seated/wheeling embodiment allowed us to experience the toilets in a different way. The toilets are designed to be accessible but when I tried to enter into the toilet off of *LeBreton Gallery* I could barely get in with my manual wheelchair. The entry is only 33 inches because the door thickness impedes on the entry space. Furthermore, we noticed that the elevators (even though designed for access and to code) were also very narrow and barely accommodated a manual wheelchair. Scooters and larger electric wheelchairs would not be able to access some of the toilets and elevators. These traced and retraced lines that we had encountered before, but from a differing kind of mobility, were highlighted in different ways and from differing perspectives, once our bodies became entangled with other things.

#### Meandering Lines

These meandering lines entangle with the other lines as they are created through the embodied experiences of the senior researcher in this case study. This researcher and I walked side by side, wheeled around together, sat and interviewed participants together, ate the same lunch together, laughed together and bumped into one another in the gallery spaces. Therefore, to draw up the lines of the encounters of this mapping is inclusive of the meandering lines of the senior researcher, and even though our embodied experiences were often shared they were also separate nonetheless. For instance, my wheeling experience was different because I chose to create lines through the use of a manual wheelchair and the senior researcher chose to create lines through the use of a motorized scooter. The physical exhaustion from my experience, the slope of the ramps, the bruises in the inside of my arms from manually wheeling myself around the museum was my encounter with a manual wheelchair and even though we wheeled side by side the scooter lines were much different and much faster. Even the height, at which I read and

experienced the museum from my entanglement with a wheelchair, was different than that of the entanglement with a scooter.

It is also very difficult to completely separate out our photos and field notes in the various lines of this mapping, so I have chosen to include both sets of our photos and both sets of our field notes throughout. Here are some final reflections from my fellow researcher's encounters and wanderings:

*It was a powerful space/place that touched me emotionally at various points. I was sad to leave. At times I was brought to tears (from watching the videos about shellshock). There was a spiritually to Memorial Hall and Regeneration Hall. The toilets were in a good location but not all of them were accessible because of the narrow door width. There is a ton of walking in this museum.<sup>336</sup> There are some assumptions that visitors will have disabilities but the staff at the CWM will not as the Visitor Information Counter is not inclusive nor is the theatre space for staff. Counters heights throughout the CWM are inclusive except for some of the counters in the cafe for access to the condiments. The ramps are much too steep for someone in a manual wheelchair or with a walker. There are very little accommodations for people with visual disabilities. For instance, there are many lighting issues throughout the exhibition spaces, there are too many orientation issues and wayfinding is very confusing. There are no tactile markers for wayfinding, and there are no logical placements of transitions. There is nothing for visual impairment—assumption that people with disabilities will be helped—no real support for independent exploration.<sup>337</sup>*

Even though it is difficult to draw up my lines and wanderings apart from my fellow researchers lines I have chosen to include this particular line, Meandering Lines, to articulate the senior researcher's encounters, embodiments and wanderings.

#### Exiting Lines

There were lines that continued to flow after the last day at the CWM. These were created through follow up questions sent out to some of the interview participants and through additional document and resource retrieval. These lines were also created through a thorough

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<sup>337</sup> I am italicizing this to articulate that these are from the field notes of the senior researcher that wandered with me.

viewing of the CWM website. In terms of accessibility there is still only one section of the website that mentions accessibility and it is in terms of parking and other access to services.<sup>338</sup>

Further movements along these lines were through typing and sending emails to and from the senior researcher who wandered and meandered with me and through gathering and collecting all of the field notes and photographs from these encounters. Listening to the soundscapes, audio walks and the audio of the interviews for transcription and remembering and forgetting encounters and my entanglements with things.

### Bias Lines

These lines were created after the Final but not Last Encounters of the CMHR. I realized immediately while doing the mapping/s of the CMHR that I had biases that were pressing upon the encounters that I had and the lines that I pursued. What I did not realize until later was that there were bias lines present but silenced in the doing of mapping/s for the CWM. Therefore, I am articulating them here. The bias lines that pressed upon the making and doing of the mapping/s of the CWM were primarily a part of the First Encounters. In other words, I had many assumptions about the CWM as I was approaching it, about how disability would be represented and about how access was going to be considered.

One of the biggest biases approaching this museum was that I was critiquing the space from afar and trying to simplify a complex space and phenomena by only *seeing* what I wanted to see. It was through the wanderings with my fellow researcher that I started to become aware of some of my biases and to record them in my notebook. I was relying on criticism and critique, and as Rogoff explains, criticism is a form of finding fault and of exercising judgement according to a consensus of values and critique is examining the underlying assumptions that

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<sup>338</sup> CWM website: <http://www.warmuseum.ca/home/>



might allow something to appear as a convincing logic.<sup>339</sup> It was not until I actually inhabited the museum through an embodied criticality that I was able to be reflexive of my biases, assumptions and underlying values and articulate these lines as such.

### Summarizing

This case study is mapped (described) through lines, wandering and encounters. These three things; encounters, lines, and wanderings are not separate from one another but entangled. As such, the doing of these mapping/s draw upon embodiment and a multisensorial engagement with the museum and all of the things entangled therein. The museum is not bound by the site lines of the building but by the things that come together through their differing embodiments to create the museum case study. Therefore, these mappings are not about my solitary wanderings (as I am always encountering some kind of thing, whether it is the ground, a painting, a wheelchair, or an historian) or my steps that create the lines of this research— it is about weaving all of these entangled lines together.

The weaving of these lines does not stop with the final encounters of the CWM as the lines that were pursued, the wanderings that were experienced and the encounters that unfolded continue on into the CMHR case study. Furthermore, the lines that appeared to begin with the CWM case study were a continuation of the lines that were drawn up for the pilot study of the CSHF. In this way, these mapping/s do not begin and end but all come from the middle. As such, Chapter Five is a continuation of Chapter Four through a mapping of the wanderings, lines and encounters of the Canadian Museum for Human Rights (CMHR).

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<sup>339</sup> Rogoff, *From Criticism to Critique to Criticality*.

## CHAPTER FIVE: DOING MAPPING/S OF THE CMHR

### Introducing

This chapter begins to map the findings of the Canadian Museum for Human Rights. Some of the encounters were similar to the encounters at the Canadian War Museum, however some were quite different. Differing lines were drawn up as the encounters spanned great distances temporally and geographically. As this data collection started before the CMHR had implemented their research policies and procedures, the first encounters had to be informal ones. In other words, we were not allowed to audio record or take extensive notes about our encounters with staff at the CMHR. Nonetheless, these were important encounters for a mapping of what lines we wanted to pursue further and which ones we did not. It was months upon months before we were able to re-encounter these faint lines and trace over them. The tracing was not really a tracing though as the encounter was now mediated by technology and the lines spanned geographically from Canada to Australia. The encounters and lines of embodiment at the CMHR became entangled in different ways and these mapping/s begin to draw up the case study for this research.

### Wanderings and Encounters

#### **First Encounter(s)**

##### Sight Lines

Sight lines were experienced through differing kinds of embodiment(s) such as reading through my eyes, hands and head. This encounter was entangled with books, a mouse, a keyboard, a screen, a marker and a notebook. There were also wanderings that included encounters with things through emails and phone conversations. These initial embodied encounters started to draw a line that lead to the CMHR.

In 2008, The Government of Canada declared that the CMHR was a national museum with a mandate “to explore the subject of human rights with special, but not exclusive, reference to Canada, in order to enhance the public’s understanding of human rights to promote respect for others and to encourage reflection and dialogue.”<sup>340</sup> The CMHR is also a unique museum case study because it is the first time that a national museum in Canada was built outside of the National Capital Region. The CMHR was chosen because it claims to be the most inclusive design in Canadian history and to have accessibility standards that set a global example and surpass Smithsonian guidelines.<sup>341</sup> Furthermore, the development of the CMHR involved extensive consultation on design decisions with people with disabilities and has never had a significant research study done on these claims. Additionally, the CMHR is one of the only human rights museums in the world that has devoted exhibition space to disability narratives and disability rights.<sup>342</sup>

The information and quotes in the following paragraph come from a news article generated by the CMHR Media Relations.<sup>343</sup> Within the article, CMHR president and CEO Stuart Murray states: “In our Museum, disability will not be treated as a special condition, but as an ordinary part of life that affects us all.”<sup>344</sup> Murray continues:

Our commitment is to treat each visitor, regardless of age or ability, as a unique individual who deserves an enriching experience,...that means using things like

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<sup>340</sup> CMHR Gallery Guide, 3.

<sup>341</sup> Council of Canadians with Disabilities, “CMHR to feature the most inclusive design in Canadian history”. January 2013. <http://www.ccdonline.ca/en/humanrights/promoting/CMHR-press-release-29Jan2013>

<sup>342</sup> Canadian Museum for Human Rights (July 2014) <https://humanrights.ca/home>

<sup>343</sup> *CMHR to feature the most inclusive design in Canadian history; accessibility sets global example, surpasses Smithsonian guidelines* News Article, WINNIPEG, January 28, 2013 <https://humanrights.ca/about-museum/news/cmhr-feature-most-inclusive-design-canadian-history-accessibility-sets-global>

<sup>344</sup> Ibid.

multisensory technology and design expertise, so everyone can participate equally – whether blind or Deaf, in a wheelchair, intellectually challenged or culturally diverse. No other Canadian institution has ever been able to approach accessibility in this way.<sup>345</sup>

The CMHR also claimed that: “Smithsonian guidelines for accessible design will be met or exceeded, as will the most stringent criteria under the National Building Code and Web-based accessibility standards. A national testing group has also been created.”<sup>346</sup> Jutta Treviranus, Director of the Inclusive Design Research Centre at the Ontario College of Art and Design University, said their uniquely Canadian approach to digital accessibility, adopted by the CMHR, has become a guiding example for the United States government, European Union and other jurisdictions around the world. Treviranus states: “The Museum’s bold, new approach is an amazing opportunity for accessibility to permeate all aspects of design right from the beginning – as opposed to tacking it on later,...the timing is perfect because the technology now exists to take accessibility to a new level that was not possible before.”<sup>347</sup>

Yvonne Peters, who is blind, said access issues go far beyond moving wheelchairs through doors. “I get very frustrated when I go to Museums and often feel alienated,” she said. “I want to be included in an experience that is designed to include me, where my needs are not considered as an afterthought.”<sup>348</sup> Concerns initially identified by members of the disability community helped to guide the Museum’s current approach, including creation of a nation-wide Advisory Council to provide analysis and feedback on a wide variety of elements.

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<sup>345</sup> Ibid.

<sup>346</sup> Ibid.

<sup>347</sup> Ibid.

<sup>348</sup> Ibid.

Laurie Beachell, of the Council of Canadians with Disabilities stated:

The exciting thing for people with disabilities is not only that a space is being created for a new understanding of human rights, but that it will also be fully accessible,...as our understanding of human rights evolves, so will our understanding of access and inclusive design. The disability community is pleased to be part of something that can raise awareness about what inclusion really means.<sup>349</sup>

This is a list of the examples of the CMHR's approach to inclusive design:

- A unique tactile keyboard, conceived by the Museum and vetted by the Inclusive Design Research Centre at OCAD. Incorporated into touchscreen installations, it will enable visually impaired and mobility restricted visitors to navigate digital exhibit information and access inclusive functions without needing to seek assistance.
- Software interfaces designed and developed to go beyond best practices in areas like color contrast, reach, visual and functional hierarchy (for ease of digital navigation and comprehension) and other usability aspects.
- Tactile wall and floor elements to indicate the location and orientation of various exhibits and assist in wayfinding.
- Film and video that includes open captioning, descriptive video (audio track), American Sign Language (ASL) and Langue des signes québécoise (LSQ).
- Positioning of text panels and other visual elements that consider distance and angles for people with low vision lines, such as those in wheelchairs.
- Exhibit tactile markers that provide information about accessibility options for exhibits and gallery zones using clear, raised type and graphic icons, and Braille.
- High contrast visual elements and text to accommodate low-vision visitors, with consideration to other visual disabilities such as color blindness or dyslexia.
- Mobile and digital media that incorporate elements like closed and open captioning, described video, ASL, and LSQ. The Museum is also investigating Near Field Communication technology which would prompt visitors when (via proximity) to access descriptions and supplemental interpretation on mobile devices.
- Staff training that ensures interpretive programming and visitor interactions are inclusive and mindful of a full range of accessibility needs.
- Graphic standards that meet or surpass Smithsonian guidelines for text organization and visual presentations that consider features such as easily legible typeface, font size, weight, contrast and proportion.

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<sup>349</sup> Ibid.

- Physical design and wayfinding techniques such as accessible ramp elevation, doorway clearances, and mobility issues – especially important given the Museum’s complex architecture.
- Consideration of the needs of people with intellectual disabilities, children, the elderly, those with language barriers, and the mentally ill.<sup>350</sup>



Figure 71: Process photos of audio program being designed for the CMHR.<sup>351</sup>

Some of the other encounters that came together to draw up the *Sight Lines* were through surfing the website, emailed articles, reading media releases and from talking to people who had recently visited the CMHR. These lines that were pursued flowed into new encounters with two Canadian disability activists/scholars and started to create dis/ordinary lines.

#### Dis/ordinary Lines

These lines were drawn up through the encounters with two Canadian disability activists/scholars. These lines pursued were through an emailed encounter with the first disability activist/scholar, who is a university academic and uses a power wheelchair, has never walked and has limited verbal abilities and through a Skyped encounter with a second disability

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<sup>350</sup> This list is taken from: *CMHR to feature the most inclusive design in Canadian history; accessibility sets global example, surpasses Smithsonian guidelines*, January 28, 2013.

<sup>351</sup> Ibid.

activist/scholar who is post-doctoral fellow and athlete who uses a wheelchair and crutches intermittently.

These dis/ordinary lines started to entangle as they have both encountered the *Out from Under* exhibition<sup>352</sup> but in different locations (Canadian Museum for Human Rights, CMHR in 2014 and the Royal Ontario Museum, ROM in 2008) and about six years apart. The first activist/scholar recently visited the CMHR and the second activist/scholar has not and does not intend to, for political reasons. These lines follow their encounters with the CMHR museum and/or the *Out from Under* exhibition. The first disability activist and scholar, who has multiple disabilities, comments about the use of ramps in the CMHR: “I really like the ramp system as a means of moving from floor to floor because it provides a different perspective from which you can view exhibits more holistically, i.e. you can view/place exhibits within the larger context of the museum as a whole. I also just enjoyed the freedom of movement that the ramp system gave me.”<sup>353</sup>

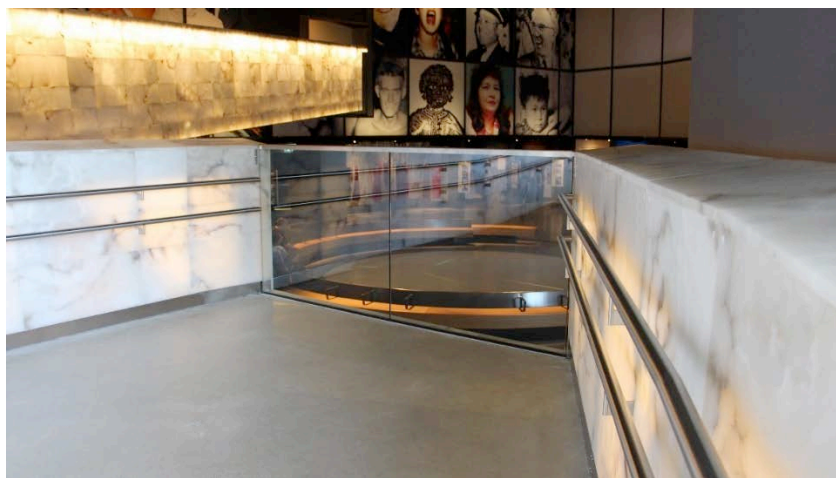


Figure 72: Photographing the ramps and glass cut outs at the CMHR.

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<sup>352</sup> The exhibit has been prominently featured at the Royal Ontario Museum in 2008 and at the Vancouver 2010 Cultural Olympiad in partnership with Kickstart Festival.  
[http://www.ryerson.ca/news/media/General\\_Public/20140425\\_MR\\_OutFromUndMOU.html](http://www.ryerson.ca/news/media/General_Public/20140425_MR_OutFromUndMOU.html)

<sup>353</sup> Emailed interview with first disability activist/scholar, Canada, July, 2015.

Furthermore, the first disability activist/scholar remarks about the lighting at the CMHR: “The first level of the museum has very dim lighting, representing as era in which human rights were not widely recognized and protected as they are now. This made me feel somewhat disoriented/ uneasy because I have a visual impairment that makes it quite hard to adjust to abrupt changes in lighting.”<sup>354</sup> She expands: “As I have already alluded to, the accessibility features of the museum seem geared primarily towards wheelchair users as opposed to people with other types of disabilities. And, even for wheelchair users, there are spaces like the small theatres that are not readily accessible.”<sup>355</sup> In response to a question about how disability is represented in the museum she states:

Overall, disability is represented in/through this museum as a category label which has historically been associated with stigmatization and oppression. Consequently, the representation of disability in/through this museum focuses on select historical efforts to overcome oppression due to the presence of disability. This is an entirely valid representation given the mandate of the museum. However, unlike the representations of other human rights issues in the museum, there are few linkages made between disability rights history and ongoing struggles for disability rights.<sup>356</sup>

The first disability activist/scholar concluded that: “there are still many aspects of disability history, particularly Canadian disability history, that remain unrepresented or under-represented.”<sup>357</sup>

This *ongoing* struggle for human rights for those with disabilities is echoed by the second disability activist, in her statement, “we have not arrived.”<sup>358</sup> She expands on this idea by

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<sup>354</sup> Ibid.

<sup>355</sup> Ibid.

<sup>356</sup> Ibid.

<sup>357</sup> Ibid.

<sup>358</sup> Skype interview with second disability activist/scholar, Canada, June, 2015.



critiquing the *Out from Under* exhibition and other representations of disability as presenting a progressive history.<sup>359</sup> She explains that progressive histories can do a lot of damage because they do not really speak to contemporary, ongoing struggles. She describes the *Out from Under* exhibition as: "... at best Disability 101, and at worst, a phasing out of very real struggles and experiences people have."<sup>360</sup>

These lines begin to map through the encounters and embodied experiences of those with disabilities on how disability is an ongoing issue and struggle and not something that is in the past and has been overcome, but very much an ongoing human right issue. In other words—we have not arrived.

## **Second Encounter(s)**

### Site Lines

These encounters began to take shape before I stepped onto the museum site since I had lived in Winnipeg for four years in the 1990s and had visited this site, the Forks numerous times. So in many ways I had some earlier embodied encounters with the site and memories in relation to those encounters. It is prudent to note, that in the construction of this line my relationship to the site was somewhat different than my relationship to the other museum sites in this research. When I visited the site again on which the CMHR stood I could: *smell* the same smells of the river; *hear* the same sounds of the river, traffic and buskers; and *see* the same sites through the familiar shops at the Forks Market and across the river with the French signage in St. Boniface. These were familiar lines that I was retracing in many ways.<sup>361</sup>

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<sup>359</sup> Ibid.

<sup>360</sup> Ibid.

<sup>361</sup> A further discussion of these past embodied encounters is also included in the *Bias lines*.

These lines are multi-sensorial in the way that they become entangled with past embodied encounters but also with present embodied encounters through walking, sitting, breathing, smelling, photographing, recording audio walks, and talking. I had a very different relationship to this site in comparison to the other museum sites for this research and it is important to reflect on the entanglements of these temporal and embodied lines.



Figure 73: Photographing the model of CMHR building and site.

The CMHR is situated at 85 Israel Asper Way, Winnipeg, Manitoba. The museum consists of over 260,000 square feet of glass, concrete, tyndall stone and reinforced steel.<sup>362</sup> The CMHR started construction in 2009 and opened its doors November 11, 2014. The CMHR sits at the meeting point (the Forks) of the Red and Assiniboine rivers, a historically important hub of activity for Winnipeg, Manitoba and Canada. The museum's founder, Izzy Asper was a leading advocate for human rights in Manitoba and Canada and had conceptualized a human rights museum decades before its design.

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<sup>362</sup> Peter C. Newman and Allan Levine. *Miracle at The Forks: The Museum That Dares Make a Difference*, Figure 1 Publishing Inc: Vancouver, 2014.

The architect, Antoine Predock, an American architect based in New Mexico, describes the museum:

The journey begins with a decent into the earth, symbolic recognition of the earth as the spiritual centre for many indigenous cultures. Arriving at the heart of the building, the Great Hall. Carved from the earth, the archaeologically rich void of the Great Hall evokes memory of ancient gatherings at the Forks of First Nations peoples and later, settlers and immigrants...[In] the Garden of Contemplation... the First Nations sacred relationship to water is honoured, as a place of healing and solace amidst reflections of earth and sky... The journey culminates in an ascent of the Tower of Hope, with controlled view release to panoramic views of the city, sky and the natural realm. Glaciel in its timelessness, the Tower of Hope is a beacon for humanity... With strong overlaps to the visitor experience, the Cloud is envisioned as light filled and buoyant, in marked contrast to the geological evocation of the Roots and Stone Galleries providing a visible reminder from the exterior, in tandem with the Tower, of the power and necessity of hope and tolerance.<sup>363</sup>

Sharma remarks on this quote from Predock, that:

Predock's museum privileges and orients itself to the individual visitor who journeys upward from the "dark roots" of human rights history, or on an enlightened path, that culminates in the Tower of Hope. This dualistic discourse of dark and light, ignorance and knowledge, impotence and power, draws on notions of museum public(s) as "inexperienced" and reiterates the assumption that knowledge is embedded in the museum edifice itself. As such, the "address" that emanates from his rendering of the museum site organizes a particular public discourse cantered around the distance between the visitor's experience and the knowledge contained within the museum. In other words, Predock's building imagines the museum as a "knowing" space meant to educate an "unknowing" public.<sup>364</sup>

These varying descriptions of the CMHR became entangled with my own embodied encounters to draw up these *Site Lines*. As such, I also decided to audio record my first encounters with the site, through an audio walk. Through the audio recorder, I recorded my thoughts upon approach to the site and then proceeded to walk around the site, exploring all the

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<sup>363</sup> Predock, as quoted in Karen Sharma, "Governing Difficult Knowledge: The Canadian Museum for Human Rights and Its Publics." *Review of Education, Pedagogy, and Cultural Studies* 37, no. 2-3 (2015): 198.

<sup>364</sup> Sharma, *Governing Difficult Knowledge*, 200. Also see Chapter Six and Seven for a further discussion of difficult knowledge.

details and allowing myself to wander. These wanderings brought me back<sup>365</sup> to the bridge that connects to St. Boniface, to hear and see the skate boarders at the adjacent skateboard park and to feel the tall grasses growing on the site.

### Entry Lines

These lines of entry did not just push me through the front door of the CMHR but also pushed me to understand the CMHR through differing embodiments. Before during and after entering into the CMHR I recorded my wanderings with an audio recorder and camera. These entanglements allowed me to come to the CMHR from a variety of differing perspectives, from different angles and from different entry points.

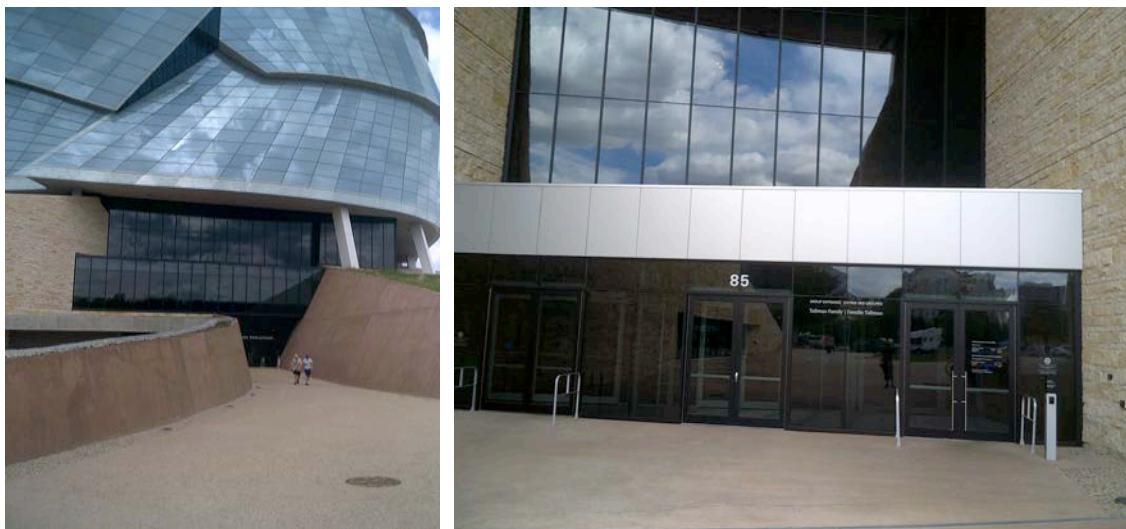


Figure 74: Photographing the Main Entrance (left) and Group Entrance (right) at the CMHR.

There are three public entrances to the CMHR: the Main Entrance, the Accessible Drop-off Entrance and the Group Entrance. The Main Entrance is difficult to locate as it is off to the side of the building and the visitor has to move downwards towards the sloping entrance. The Group

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<sup>365</sup> As I had crossed this bridge many times when I lived in Winnipeg from 1994-1998.

Entrance is off of the main road but not accessible by car and the Accessible Drop-off Entrance is front and centre and of the building and is accessed directly from the main road by car, taxi or on foot. The Accessible Drop-off Entrance was the first entrance that we noticed upon arrival at the CMHR.



Figure 75: Photographing Accessible Drop-off Entrance at the CMHR.

Our reaction to this separate entrance for accessibility was that it was not very inclusive for a museum that claims to be one of the most inclusive museums in the world to be exclusionary in the way that disabled visitors were segregated and stigmatized upon entry through The Accessible Drop-off Entrance.

### Resting Lines

These resting lines are drawn up through the encounters with the Garden of Contemplation on Level 3 as a way of articulating the embodying of rest within the CMHR.



Figure 76: Photographing the Garden of Contemplation.

These encounters and line(s) could have been considered part of the exhibiting lines but the location of this encounter, the experience of this encounter and its embodiments were so different from the exhibition spaces that it needed to be articulated separately. Because of the location of the Garden of Contemplation on Level 3, and because of the many ways you can access this space, I traced and retraced this line many times. It did become a place to sit, a place to reflect, a place to escape, and overall a place to rest. It was a place of seated rest and a place of emotional and spiritual rest. There was a channel of water integrated into the space that created its own line of movement and flow and afforded a different embodied encounter (see figure 77). I placed my hand in the water and followed the channel down back to Level 1, the Great Hall. The water guided me and allowed me to wander into places I may not have encountered otherwise. I kept returning to the Garden of Contemplation during our data collection and in some ways this line became layered, and almost thicker, as I traced and retraced it many times. My field notes read: *Sound of water running, sound of elevators, quiet space, Mongolian rocks represent all people, tactile, can touch rocks and water, plants and nature inside museum.*



Figure 77: Photographing water running in the Garden of Contemplation.

The sound of water in this space pressed upon me to record a soundscape of the running water. Through the recording of the soundscape it allowed for a differing kind of sensorial engagement with things and my embodied entanglement with these things.

### Servicing Lines

These *Servicing Lines* are inclusive of the Boutique, the ERA Bistro, the Manitoba Teachers' Society Classrooms, the Group Coat Room, Education Office, Facility Rentals, Toilets, Ticketing and Information and the Reference Centre (Library and Archives). One of these lines leads to the Boutique and the inclusion of toys and games such as Braille blocks and The Empathy Game.

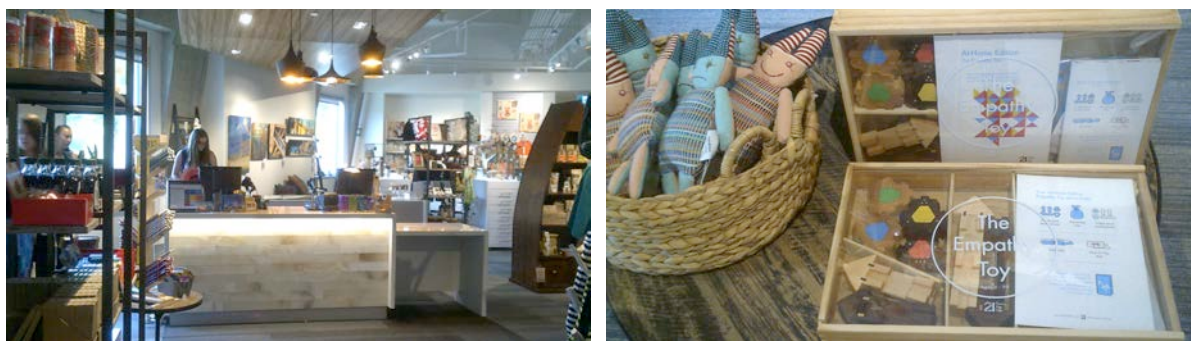


Figure 78: Photographing the Boutique and The Empathy Game in the Boutique.

Of note though, is the location of the signage for the open entry toilet, otherwise known as door less toilets. Even though this sign has Braille and raised lettering, someone who is blind or visually impaired would have to walk all the way into the toilet only to figure out that they were not in the correct toilet.



Figure 79: Photographing signage placement.

Moving beyond code requirements, the five foot turning radius and automatic door openers, the staff at the CMHR helped to articulate the strength on the *Servicing Lines* in that almost every staff member we encountered made the museum more inclusive and accessible. I think it is also very important to include the elevators here, as they really became part of the services to experiencing this museum. I overheard a woman ask the security officer if there was a closed elevator that she could take as she was afraid of heights. I also heard other visitors comment that they were too tired to walk down the ramps. So the two main lines of encountering this museum were both entangled with issues around access and inclusion.

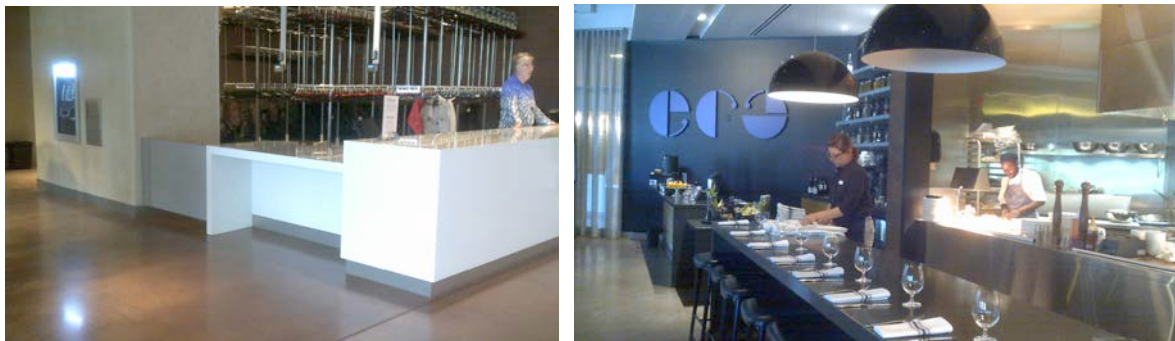


Figure 80: Photographing the Coat Check and ERA Bisto at the CMHR.



### Third Encounter(s)

#### Swirling Vertical Lines

The *Swirling Vertical Lines* are created through the movement up the ramps, level to level, and to the final climb up to the Tower of Hope. The journey is exhausting both physically and emotionally. The Tower of Hope rises to 100 metres, equivalent to a 23-storey building.<sup>366</sup>

The transparency and openness of the space causes vertigo and there are posted warnings of such as you walk up the stairs.



Figure 81: Photographing Glass Elevators and Stairs coming down from Tower of Hope.

From the stairs, to the ramps, to the elevators, the wayfinding in this museum is very disorienting. As each level is split up through the exit and entrance to the ramps it is difficult to know which way is up and which way is down. Most often you have no idea what level you are on and what galleries and exhibits are on which level. It is an entanglement of lines moving in many different directions. The never ending ramp and its swirling vertical lines also has its own agency and presses upon the visitor in strange ways by the backlit alabaster. Every time I left a

<sup>366</sup> Newman and Levine. *Miracle at The Forks*.

gallery space, I would think to myself, oh no not that ramp again—it was frustrating and disorienting because the ramps separated out the vertical experience of the museum from the experiences of the galleries.



Figure 82: Photographing ramps.

The ramps also map ability and disability in interesting ways, in that some visitors did not encounter the ramps if they had diminished stamina or physical disabilities. For others who attempted the ramps, it was an exhausting encounter. The lines of exclusion were drawn in many ways, in that visitors that are disabled or have diminished stamina would most likely experience the museum vertically through the elevator and abled bodied users had the option of experiencing the museum through the ramps, by the elevator or both.

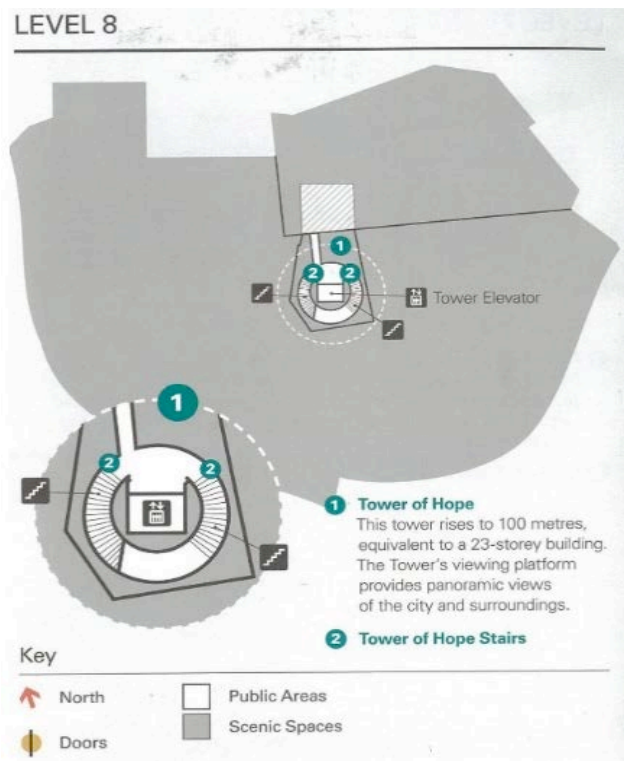


Figure 83: Scanning of Level 8 Map of the CMHR.

### Exhibiting Lines

These lines are drawn up through the encounters with the various galleries and the ramping lines that connect them. With over 47,000 square feet of digitally rich mixed-media installations spread over eight levels, the CMHR creates a journey for the visitor.<sup>367</sup> I decided to encounter the exhibitions through a differing kind of embodiment; therefore, I started to walk with my audio recorder up all of the ramps, from the bottom to the top, creating a soundscape. It took me one hour just to walk through the galleries and *up* the ramps without pausing. Then I decided to encounter the gallery spaces from a differing line of embodying. I took the elevator to the top and worked my way *down* the ramps this time taking time to pause, photograph, sit, listen, watch and write. My fieldnotes reflect on how tired, confused and dizzying these differing embodiments were and how my feet were throbbing from all of the walking. As my encounters

<sup>367</sup> CMHR website: <http://humanrights.ca/home>

of the galleries started on Level 8 and ramped down to Level 1, I have organized these findings to reflect these downward wanderings.

It is interesting that at the CMHR, the theme of progress in the design of the architecture and its narrative aligns with the narratives of the galleries. This narrative is based upon the idea that human rights started somewhere dark, hidden and silenced and slowly rose above, breaking the silence through light and ultimately culminated in hope.<sup>368</sup> This progressive narrative complicates the embodied experiences of the visitor as the visitor has choice, to go to the top of the building by the elevator and ramp down through the galleries, or start at the ground floor and ramp up. I ‘tried out’ this sequenced narrative both ways, several times, and this doing and redoing created new and interesting embodied experiences and knowing and unknowing in the CMHR.

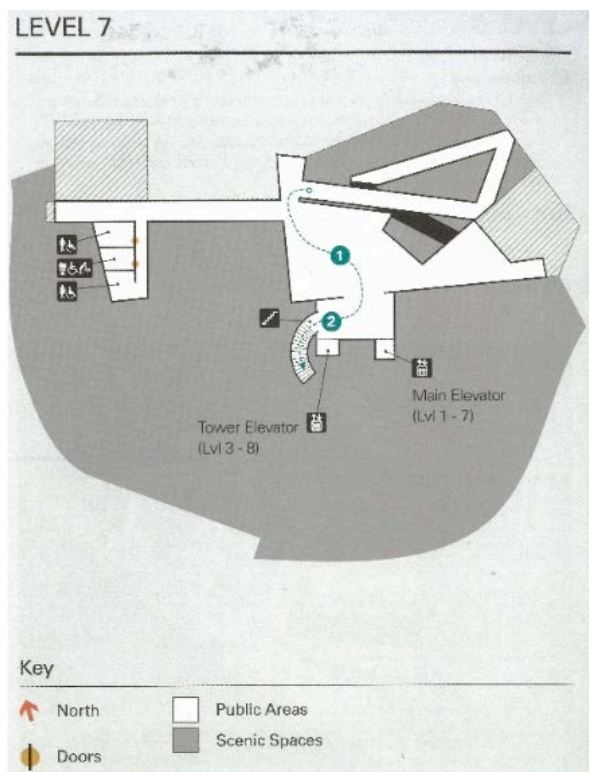


Figure 84: Scanning Level 7 Map of the CMHR.

<sup>368</sup> Newman and Levine. *Miracle at The Forks*.

Moving down from the Tower of Hope, to the last/first gallery space on Level 7 called: *Inspiring Change*, there is a full size screen in this gallery space asking the visitor to join the conversation. The music that I listened to through ear phones came from many different cultures, in many different languages. There is good seating in this space and places of pause with armrests and backs.

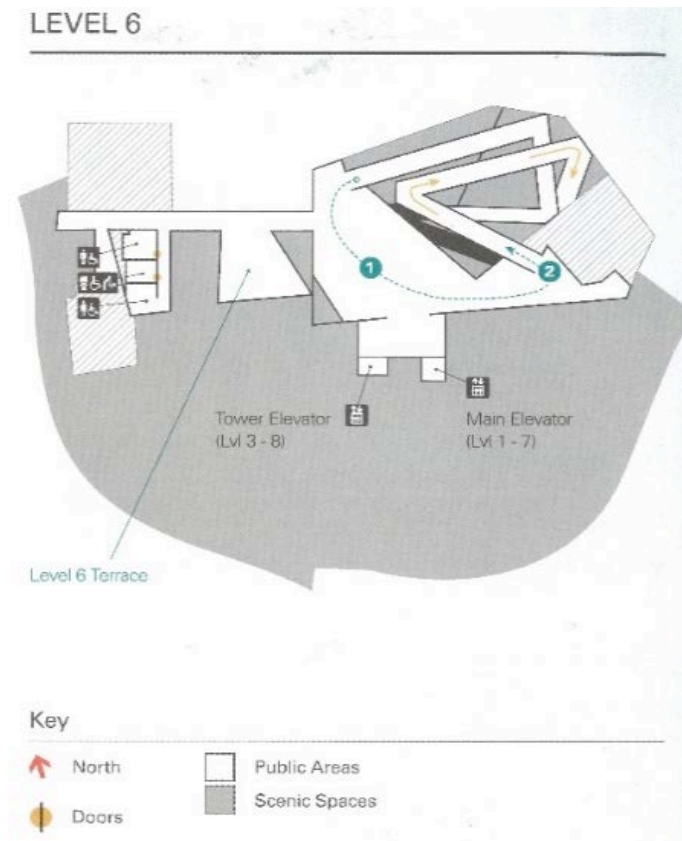


Figure 85: Scanning of Level 6 Map of the CMHR.



Figure 86: Photographing Temporary Exhibition, *Peace* in the *Expressions* Gallery.

On Level 6, the gallery space is called: *Expressions*. Ramping down to Level 6, I experienced the canted/angled walls that had text panels on them. These angled walls made it very difficult to read the text. Sometimes the text panels were projected out so that they would be parallel with the visitor for reading but other times the text was installed upon an angled surface. This was a temporary exhibiton space, and interestingly, it had an exhibition called *Peace* from the CWM. So that the lines of the CWM flowed through to the CMHR, not just through our encounters but through other things as well. The *Peace* exhibition was presented at the Canadian War Museum from May 2013 to January 2014 and then later travelled to the CMHR.<sup>369</sup>

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<sup>369</sup> <https://humanrights.ca/about-museum/news/cmhr-works-canadian-war-museum-present-peace-first-temporary-exhibit>

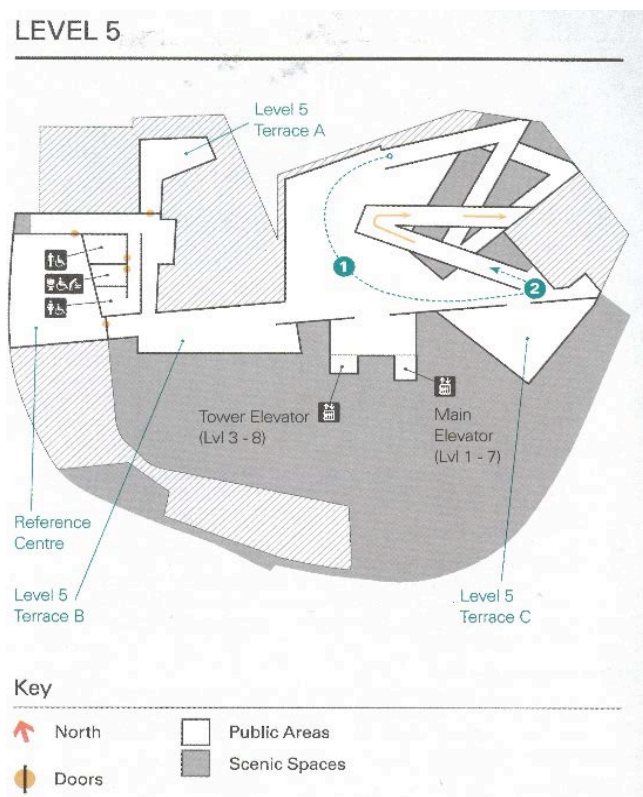


Figure 87: Scanning Level Five Map at the CMHR.



Figure 88: Photographing *Rights today* gallery.

Descending to Level 5, the gallery is: *Rights today*. This gallery space is focused around the human rights of today. There are many screens that allow for exploration of various human rights narratives. There are four personal narratives about human rights and about inclusion. This framing around inclusion is in relation to creating inclusive schools and designing for inclusion. There is ASL, LSQ and text on the large screens. I noted that the height of the screen was so low that it was difficult to stand/sit in front of it long enough to fully explore the content. There were many artefacts enclosed in glass cases that did not allow for a multisensorial experience. The cases were designed to be accessed visually by someone standing or in a wheelchair (see figure 88).

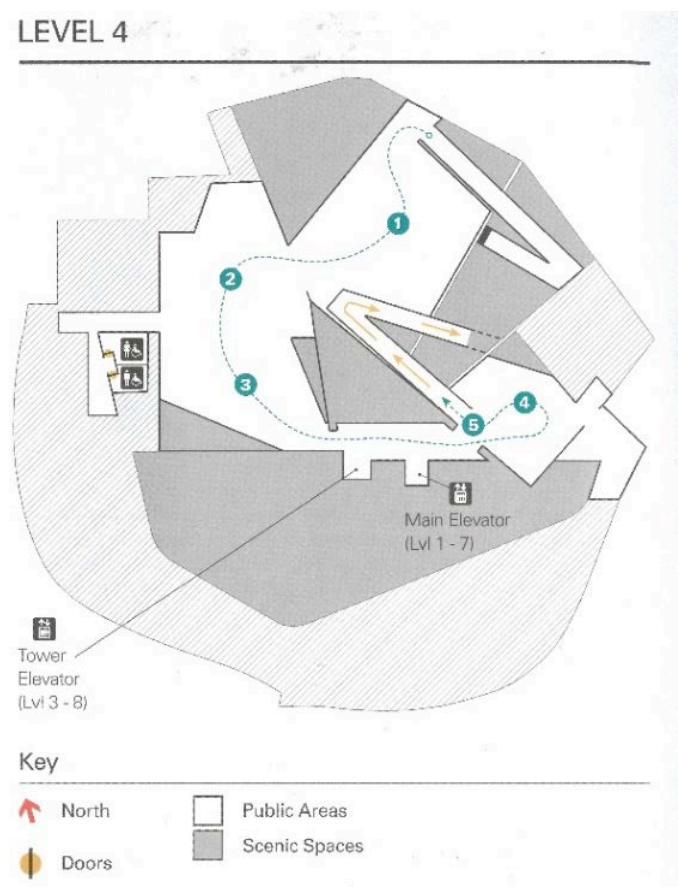


Figure 89: Scanning Level 4 Map of the CMHR.



Moving up/down to Level 4, the galleries are:

1. *Examining the Holocaust*
2. *Breaking the Silence*
3. *Turning Points for Humanity*
4. *Actions Count*

These lines were drawn up through our encounters with many things in the gallery but especially through face to face and emailed encounters with one of the curators at the CMHR.

Here this curator expands upon how the content of these galleries were decided upon, in part, by the Inclusive Design Advisory Council (IDAC) at the CMHR:

For instance, for content in *Examining the Holocaust*, members of IDAC stressed that the content should include the fact that the murder of persons with disabilities in Nazi Germany was a particularly extreme, but not the only example, of the persecution persons with disabilities have experienced in history. They also stressed the importance that the Nazis’ “ethanasia program” was carried out with the active participation of medical professionals. Both of these pieces of contextual information are included in the gallery.<sup>370</sup>



Figure 90: Photographing Level 4 Galleries.

<sup>370</sup> Face to face (dialoguing while in motion) then emailed interview with a curator from CMHR, June, 2015 then December 2015.

In response to a question about how disability is shown in/through the CMHR this curator explains:

A variety of ways, including stories about (historical and contemporary) human rights violations that have been experienced by persons with disabilities, stories about how persons with disabilities have taken action to secure human rights, content that calls into question what disability/ability means, and content about human rights legislation related to persons with disabilities.<sup>371</sup>

These lines that ramped up and down and around became entangled not only with the other gallery spaces but with ideas and things in the CMHR as well.

Rising up/down to Level 3, the main galley is:

### 1. *Protecting Rights in Canada*

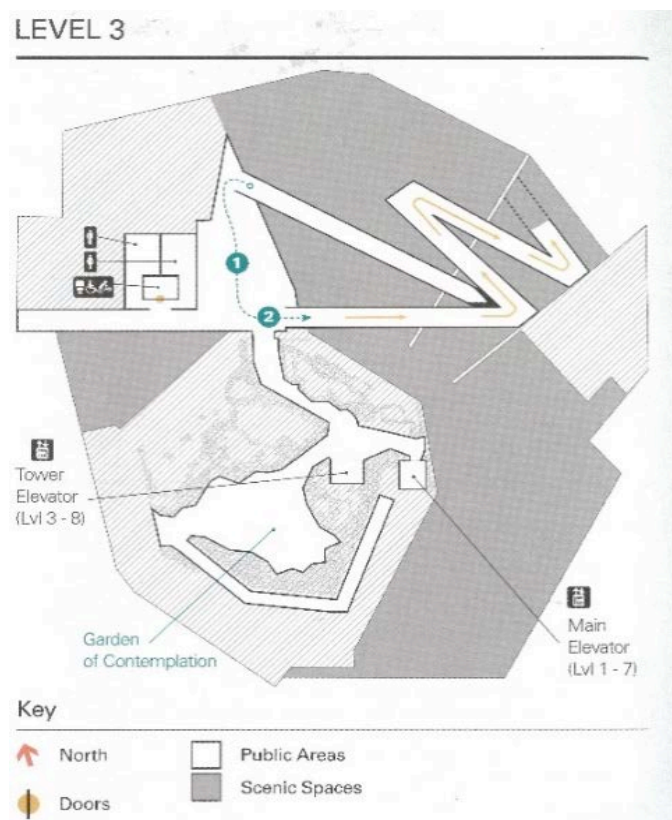


Figure 91: Scanning Level 3 Map at CMHR.

<sup>371</sup> Ibid.



Figure 92: Photographing Level 3 Galleries.

Level 3, is very participatory in that it asks visitors to watch short clips on the small screens about human rights issues in Canada and then the visitor is asked to participate in a survey that shows their votes compared to other visitors' votes about human rights issues. This space is not very engaging though and I observed many visitors just walking past the screens (see figure 92) and moving on to the next exhibit. One of the issues that I experienced and observed was that because these screens were created for wheelchair access the screens were quite low and so bending over them for a long period of time (there is 90 minutes of content) was difficult for seniors and others. There were also no stools that could be pulled over to sit for longer periods of time. This limits the access to this content for many visitors. There are small handheld folding stools (cane stools) that are offered at guest services for free but I soon found out that these small stools are not meant for sitting on for long periods of time and are not designed to accommodate all users.

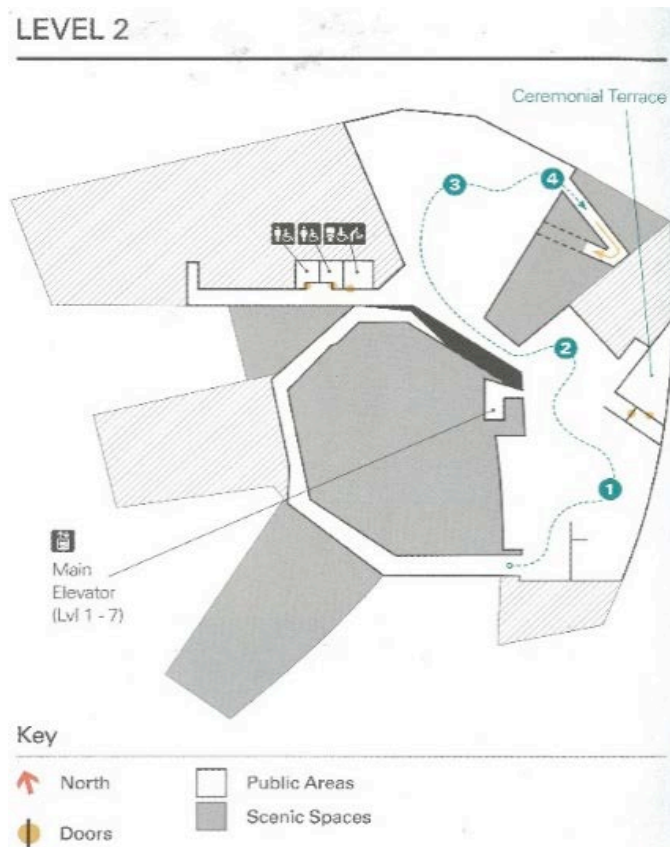


Figure 93: Scanning Level 2 Map from CMHR.

Ramping down/up to Level 2, the galleries are:

1. *What are Human Rights?*
2. *Indigenoues Perspectives*
3. *Canadian Journeys*

My approach to Level 2 was hurried and excited; I had started from the top of the museum anticipating the *Out from Under* exhibition that was on Level 2, the entire time. When I finally ramped down to the *Canadian Journeys* I was laboured, deflated and curious. Here is a description of the *Out from Under* exhibit from one of the curators at the CMHR:

In some cases, particularly in the *Out From Under* exhibit I would say that the “lived experiences” of persons with disabilities are included. The Labouring component of this exhibit examines the lives of three women who were institutionalized in the early 20th

century and the unpaid labour they did as part of earning their board. There is also Trailblazing about Mae Sophia Brown, the first Deaf-Blind Canadian to earn a university degree. That said, most of this exhibit is constructed in such a way as to have visitors identify with folks who may have undergone intelligence testing, were institutionalized as children, etc.<sup>372</sup>

These galleries also include other stories related to disability; one of the curators expands about the content of this story but also about mediation of this story:

The story on the I/DD school in 1950s Calgary is told through the three Insight Stations (a computer touch screen) in the gallery. The Insight Station shows a digital representation of the Image Grid and allows visitors to select whichever image piques their curiosity. In the case of the I/DD school, there is a paragraph of text explaining the story with three corresponding images that provide a bit more content.<sup>373</sup>



Figure 94: Photographing Level 2 Galleries.

Our encounters with these gallery spaces were lines that were created with one of the curators of the CMHR. He commented that: the exhibits, especially the Holocaust exhibits, could be more visceral and less cerebral and that the only tactility was through a screen. Comments from my field notes are: *that the screens disconnect visitor from more embodied experiences and that there is a comfortable distance created with a screen. That human rights are told, explained, read and talked about but not felt.*

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<sup>372</sup> Face to face (dialoguing while in motion) then emailed interview with a second curator from CMHR, Winnipeg, June, 2015 then January 2016.

<sup>373</sup> Ibid.

Overall, my encounters were shaped by the spatiality, openness and distancing of the volumes in these gallery spaces. The high volumes created a ‘proper distance’.<sup>374</sup> I also felt like the architecture was too monumental; that the ramps were an experience and a journey but were very disorienting and required a great degree of stamina. I heard many visitors discuss how there was too much walking in this museum. It would seem that both discursive and aesthetic strategies are employed at the CMHR to create a normal, comfortable and proper distance.

### Seated Lines

These seated lines were articulated through a face to face sit down interview with an interior designer who worked on the CMHR. We decided to have breakfast in the ERA bistro so we talked, laughed ate, drank and sat. This seated interview was several hours in length and it was interrupted periodically with breaks. Here is an example of what was articulated in pursuit of this line and in a discussion of the CMHR and its visitors:

...so I'm always interested in getting people to come in and I am interested to hear what they have to say. I am also interested in pushing people to come in because I still encounter people all the time; I don't want to go. I am afraid to go in because I don't want to be that depressed. And anybody that I've heard that has come through has not been depressed. A few of them found out that they were fearful of heights, but that's the only thing.<sup>375</sup>

This designer considers himself an observer and likes to observe how people interact and inhabit space. Here he comments on the differing embodied experiences of the museum:

Tactility is an issue because this is an ideas museum. So how do you make something tactile out of a Supreme Court ruling? It was an issue right from the beginning that we talk to them about content, about is there ways that you can include tactile information? And I think they struggled with it and they continue to struggle with it. But it is ideas, it is philosophy. How do you make that valid? It's really complex. I mean, as opposed to say,

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<sup>374</sup> Lilie Chouliaraki and Shani Orgad, “Proper distance: mediation, ethics, otherness”. *International journal of cultural studies*, 14 (4)(2011); 341-345.

<sup>375</sup> Face to face (seated) interview with interior designer who consulted on the CMHR, Winnipeg, June, 2015.

the war museum where you got a room with a big tank.<sup>376</sup>

It is interesting that this designer begins to entangle these lines with the lines of the CWM and starts to compare these two museums as well, in terms of their embodied experiences and specifically tactility. In addition to his comments around access, design, technology and inclusion at the CMHR he also comments about the idea of an ideas museum:

...part of the problem that this facility has had from day one is that it's called a museum. And as a society, we have a concept of what a museum is. A museum is a place that's got a bunch of old stuff you go take a look at. It's not the new idea of what a museum is, it's a place that causes you to think and to interpret and get involved with stuff. It's not just a place you wander around and look at things and then walk out again....And I go is this going to be a museum of atrocities or is this a human rights museum? And that was the struggle that they had from the start because as soon as it's a museum, then you're documenting history. And that's not what this -- I mean, yes, there is a documentation of history but you wander around here and you spend any amount of time here and all the same you realize, no, this is a museum that is making you think about things, that's making you ask questions not of others, but yourself.<sup>377</sup>

This articulation by the designer, of the CMHR as a place of knowing and questioning begins to sum up the impact that this line had, and the impact that the things involved in creating this line had, on this research and on a doing of mapping/s.

#### **Fourth Encounter(s)**

##### Observational Lines

These observational lines were drawn out from/through the wanderings of: a senior researcher, a participant who has vision loss and is an orientation and mobility specialist and myself. The participant had visited the CMHR before our visit together but only briefly. Our wanderings with him started on the ground floor and then took us up to the Tower of Hope. We first went to the guest services desk and asked what options, tours, programs, support they had for someone who was visiting, who had vision loss. The staff at the front desk were very

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<sup>376</sup> Ibid.

<sup>377</sup> Ibid.

supportive and provided us with a tactile map of the gallery spaces, offered us earphones and then proceeded to try to explain the use of the layered systems and technologies that we could use. After a very long and confusing explanation, we decided, as three ‘tech savvy’ visitors, to try it out on our own.

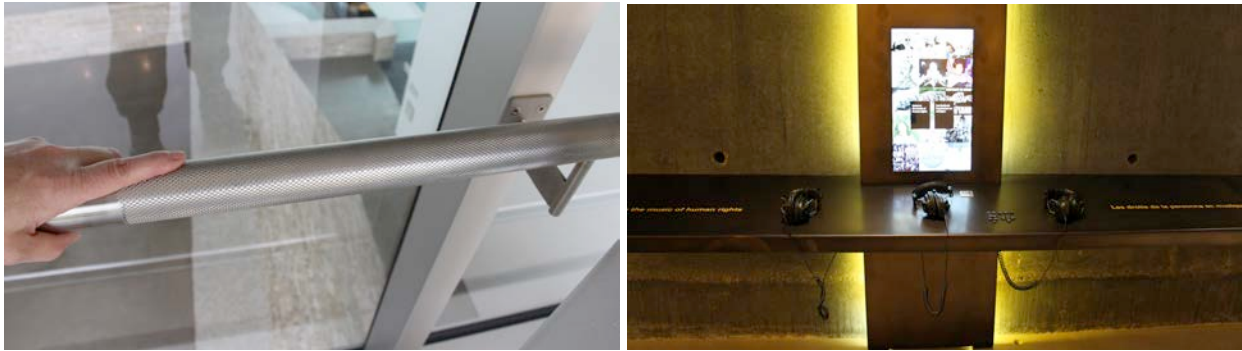


Figure 95: Photographing while dialoguing in motion with a participant who has vision loss.

We then proceeded to wander side by side for nearly three hours. We went into nooks and crannies, walked into open planned washrooms, walked into walls, felt signs, felt Braille, touched screens, held our smart phones in our hands and plugged in our ear phones again and again and again. We tried to orient ourselves using the tactile map, but it was unreadable for someone with vision loss as there was no hierarchy to the lines, and therefore, for our fellow wanderer who has vision loss, it was just lines on a page. We also tried to use the Universal Access Points, the Universal Keypads, the descriptive audio, and to feel the tactile floor strips.





Figure 96: Photographing tactile strips on the museum floor.

The tactile floor strips are designed to be able to be identified by someone who has vision loss, in order to indicate that they are in front of an exhibition that they can receive information about through their hand held devices. The tactile strips were not large enough or raised enough for foot or cane detectability as indicated by our fellow wanderer who is an orientation and mobility specialist and has vision loss. We wandered and laughed, and felt and tripped and tried and tried and tried to use the differing *accessible* and *universal* systems, but after a while we became very frustrated. When we tried to use one audio system with our headphones, it seemed to compete with the directions on the universal keypad. We all separated out and tried to use these technologies in different ways and in different gallery spaces, but all three of us had the similar experience of confusion and frustration to the point that we all gave up trying. We tried to ask the museum staff for assistance in the gallery spaces, but again, time after time, none of them were able to explain how to use the technologies either. These accessible technologies resulted an inaccessible experience for all of us, disabled or not. Here are the instructions from the CMHR website on how to use these various accessible technologies:

### **Universal Access Points**

All static exhibition content as well as audio tours can be accessed via a tactile marker called a Universal Access Point or UAP. UAPs are located at strategic points throughout exhibit areas. These markers can be found on walls and exhibit panels, and are indicated on the floor through the use of a tactile floor strip perpendicular to the exhibit. The markers are digitally-enabled by a device carried by the visitor and consist of raised numbers and Braille codes that link to audio files.

### **Universal Keypad**

Adjacent to each touch screen interface is a Universal Keypad (button pad).

The Universal Key Pad, or UKP, allows visitors to experience the digital content in touch screen interfaces through accessible tactile controls and voiced instructions. We have two types of UKPs, an Interactive UKP and an Audio UKP. The Interactive UKP is located adjacent to each touch screen interface. This type of UKP allows visitors to access the full functionality of the Museum's interactive exhibits. It provides:

- Basic volume controls
- Gives access to descriptive audio tracks through headphones plugged into an audio jack,
- Includes a directional keypad for menu navigation, and provides zoom functionality.

The Audio UKP provides basic volume controls and gives access to descriptive audio tracks through headphones plugged into an audio jack. The audio UKPs are located in theater benches and at video monitors that are not navigable. UKPs at monitors and touch screen interfaces are indicated on the floor through the use of a tactile floor strip perpendicular to the exhibit.

### **Instructions for Operation – Audio Universal Key Pad**

- The Audio UKP consists of an audio jack and three buttons: the Audio button, Louder button and Softer button.
- Plug headphones into the audio jack on the UKP to hear the exhibit audio that is currently playing.
- Touch the Audio button to hear descriptive audio, where applicable.
- Use the Louder and Softer buttons to raise or lower the volume of the audio coming through the headphones.

### **Instructions for Operation – Interactive Universal Key Pad**

- In addition to the audio jack and audio controls, the Interactive UKP includes a directional keypad with up, down, left and right arrows, as well as the following buttons: Select, Back, Home, Help, Zoom In and Zoom Out.
- Plug headphones into the audio jack on the UKP to hear the exhibit audio that is currently playing. This is also how you get access to voiced instructions.
- Upon touching the Interactive UKP for the first time, you will be prompted to choose a language and a speech speed in order to proceed to the menus, which are all voiced text or text-to-speech. The voiced instructions and descriptions will guide you through the exhibit content. If there are screens in the exhibit, they will not show these instructions — you can only hear them through your headphones.
- Use the up, down, left and right arrow buttons to move up and down through text-to-speech menus or to move forward and backward through items in a menu. The center Select button

allows you to activate items to hear more instructions, audio or text content, descriptions of images, or to play a video.

- Touch the Back button to go back up a menu level, if applicable, or go back to the start of the main menu.
- Press the Home button to return to the language selection menu.
- The Help button tells you how to use the Universal Key Pad. You can access Help information at any time.
- Menu items that have a corresponding visual component on a screen will be highlighted as you navigate. This will allow you to find elements that you may want to zoom into. Use the Zoom In or Zoom Out buttons, located above the Audio button, to zoom into elements on a screen. While in zoom mode, move between elements by using the directional arrow buttons, where applicable.

### **ASL/LSQ**

All videos with spoken words (excluding music lyrics) are interpreted via ASL and LSQ on screen. It is important to note that the signers on the screen are not interpreters of ASL/LSQ, but members of the Deaf community. For some exhibits, the ASL and LSQ is delivered through the CMHR mobile app.

### **Braille**

A Braille Gallery Guide is available upon request at the Ticketing and Information desk. This guide contains tactile maps of the galleries and English and French Braille. In addition, Braille is used on all Museum UAPs (see above) to provide a code for use with the Museum's mobile app.

### **Descriptive Audio**

- We offer two audio descriptive tours.
- Our videos also contain descriptive audio. The audio will describe what is happening in a scene, as well as read any text that appears on the screen. We are also using descriptive audio as a means of dialogue and narration translation through what we call "Automated Voice Dubbing," so visitors are able to understand what is being said, even if the video is not originally in their first language of English and/or French. The descriptive audio can be toggled on or off.<sup>378</sup>

These wanderings were embodied and observational but in many ways they were dis/ordered as well. Dis/ordered through our experiences and encounters with things that were meant to provide access and order but instead created disorder.

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<sup>378</sup> CMHR website: <http://humanrights.ca/home>

## Fifth Encounter(s)

### Constructed but Moving Lines

These constructed but moving lines were seated at some points but were also created through dialoguing while in motion. These lines were articulated through the encounter(s) with one of the senior architects who worked on the CMHR from the beginning. We chatted about the building, about the fact that there were over 40 different consultant groups for this project, about design education, about the Forks, but we also chatted in detail about access and inclusion at the CMHR.



Figure 97: Photographing the interior and exterior of the CMHR.

One of the lines that had already been pursued, the *Entry Lines*, was drawn up again from this line. The senior architect told us stories upon stories of the issues with the Accessible Drop-off Entrance. We walked around, in and through this entrance in relation to the Main Entrance, and discussed how the CMHR did not want to have a separate entrance for accessibility but because of the site and the inability to drop off individuals at the front of the building an accessible drop off point and entrance with accessible parking was necessary. So instead of leaving this accessible entrance as exclusionary, a decision was made to join the vestibule of this

entrance with the Main Entrance to try to create more inclusion. These stories layered upon our earlier encounters with this space and this entrance to create a differing kind of trajectory

### **Sixth Encounter(s)**

#### Enshrined Lines

These enshrined lines are wild and entangled in diverse ways. They flow out from a project of scholarly activism from Ryerson's School of Disability Studies, the award-winning *Out from Under* exhibit "that uses 13 everyday objects like a modified shovel, a breathing apparatus, grey sweat suits and a bulletin board to present a compelling history of Canadians with disabilities, in a way that has never been done before."<sup>379</sup> One of the three curators of *Out from Under* expands:

The history opened up by those 13 objects is dominated by demeaning labels and life-altering categorization, by segregation and forced confinement, by the monotony and uniformity of institutional life, by unpaid labour and bodily harm and by the good intentions of charitable benefactors. But it also includes significant acts of individual achievement as well as the growth of national disability movements struggling to claim power, dignity and full citizenship rights. Working from objects allowed us to value the subjective feelings and thoughts of this lived experience: from grief and anger to excitement and celebration. The approach enabled us to perceive disability history as an emotional terrain in which disabled people and their organizations are challenging shame and pity with pride and solidarity. We discovered this quality not just amongst ourselves but with visitors to "Out from Under" as well. In conclusion a reminder: "Out from Under" was never intended to present an established canon of disability history; it does not claim to be definitive or comprehensive. Rather, its intent is invitational. We invite you – all of us invite you -- to use what we have done as a spark to further your own reflections and discoveries. Because disability history is everywhere – once you begin to look – others can join us in the exciting work of continuing to make disability history public history.<sup>380</sup>

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<sup>379</sup> [http://www.ryerson.ca/news/media/General\\_Public/20140425\\_MR\\_OutFromUndMOU.html](http://www.ryerson.ca/news/media/General_Public/20140425_MR_OutFromUndMOU.html)

<sup>380</sup> Emailed interview with Ryerson Curators of the *Out from Under* exhibition, November, 2015.



Figure 98: Photographing the *Out from Under* exhibition installed at the Canadian Museum for Human Rights (left) and at the Royal Ontario Museum (right).

This exhibit, which had been exhibited across Canada (in Vancouver and Toronto) has come to a new home, a permanent home at the CMHR in Winnipeg. The director of communications at the CMHR described the exhibition as: “the concept of breaking silence on human rights violations is a strong and recurring theme in the CMHR, as well as stories of resiliency and survival. The Ryerson exhibit will be presented in the Museum’s largest gallery, devoted to Canada’s human rights journey.”<sup>381</sup>

After back and forth emails and site visits by the Ryerson curators, the exhibit was finally installed. From a visit to the CMHR, after the museum opened, one of the curators observed, took notes and emailed recommendations to the museum staff at the CMHR. This is what she noted:

We are so pleased to be included in that beautiful and very central gallery; it’s a great location. That said, from a distance *Out from Under* is dark compared to other exhibits around it, and in that sense not too welcoming (or interesting?) from afar. I fully understand what the lighting design is....but the default darkness is something to think about further. I watched several visitors -- individuals and groups -- walk along the wall where *Out from Under* is located. I had a strong impression that it was easier for them to

<sup>381</sup> [http://www.ryerson.ca/news/media/General\\_Public/20140425\\_MR\\_OutFromUndMOU.html](http://www.ryerson.ca/news/media/General_Public/20140425_MR_OutFromUndMOU.html)

access the installations on either side of us ....and somewhat difficult to grasp what was going on with *Out from Under*. Some visitors, for example, simply walked by on the outside, looked in but did not interact at all with the work. It's dark....and it's not clear how to engage that darkness....that things can be illuminated and to figure out how. People see the flip book at the front but there is no instruction for them there indicating that they should turn the pages in order to activate the work.<sup>382</sup>



Figure 99: Photographing the *Out from Under* exhibition the CMHR.

She comments further:

However, when I talked to people passing by and showed them the connection between the book and the objects/lighting, they said "Oh, I didn't know...." and then they would go back and begin to engage. Some visitors did do the work of "playing" with the book....and that enabled them to learn (on the spot) how things worked. But I fear that without good instructions (on the ledge in front of the book?)....we will lose a lot of visitors who could have engaged with the exhibit. Something needs to draw the visitor from their slow walk by the exhibit (and their curiosity about what these objects are in the dark!) to engagement with the work."<sup>383</sup>

<sup>382</sup> From *Comments on Out from Under from the Human Rights Museum in Canada*- notes from a site visit at the CMHR by Dr. Kathryn Church,, December 18, 2014, 1.

<sup>383</sup> From *Comments on Out from Under from the Human Rights Museum in Canada*- notes from a site visit at the CMHR by Dr. Kathryn Church, December 18, 2014, 1.

Some further recommendations from the Ryerson curators:

People want to read the text....but when they are reading, they can't look at the object (we had the two much closer together in the original design). So, they end up with a lot of up and down, back and forth, head movement, to make the connections between the object and the story. It takes commitment to stay engaged with that process. I wondered about a text take-away for them (pamphlet), located on-site, so that they could peruse the text later, more leisurely and in-depth. Is that possible? Also, could the objects themselves have a label that matches the one in the book?<sup>384</sup>

One of the curators also comments on the inaccessibility of an exhibit about accessibility and disability:

As a parallel and absolutely crucial issue, while there are controls and a plug-in close to the book....there is no indication why those controls are there. What additional information is made available there, if any? Are those controls for the access features of *Out from Under*? If so, it's difficult to tell that they are there for this purpose. In fact, there is no indication that there are accessible versions of the text in the book (the 2 audio-described versions, for example, and the original ASL version). How do visitors find out about those accessibility features? How do they make them work? Right now, the exhibit is inaccessible—unless I missed something—in which case, surely visitors will miss it too.<sup>385</sup>

These lines that were encountered and followed through the curators of *Out from Under* provided some interesting wild and wavy lines that split and entangled in complex ways.

Another comment from one of the Ryerson curators is:

I would still like an exhibit that explained how *Out from Under* came to be standing in the CMHR – the particularities of who did it and how they did it. That story has been erased from the current version and I regret that....I think it's a story that Canadians should also know. But generalities prevail.....I understand the Museum as a cultural institution that has yet to find its way. I'm delighted that people fought the necessary battles to put it in place, and I hope that the people involved in creating it day to day have the courage to keep reaching for its possibilities. I don't see either its strengths or its weaknesses as obvious or permanent just yet; it's all so early and so very much in process.<sup>386</sup>

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<sup>384</sup> Ibid. 2.

<sup>385</sup> Ibid.

<sup>386</sup> Emailed interview with Ryerson curators of *Out from Under* exhibition, November, 2015.



This comment on this exhibit, as an ongoing process entangled with my encounters with these things as well. My encounters with these lines shifted continuously from the emails back and forth between the curators and myself.

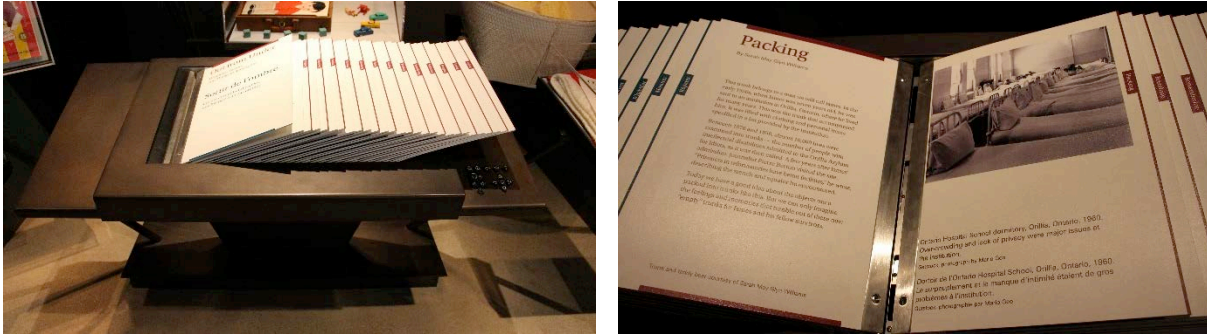


Figure 100: Photographing the *Out from Under* exhibition flipbook at the CMHR.

My first slow and methodical steps and pauses, turned into hurried steps and a wild encounter as I became more and more entangled with these lines and the stories of how they became enshrined.

### **Final but not Last Encounter(s)**

#### Meandering Lines

These meandering lines entangle with most of the other lines as they are created through the embodied experiences of the senior researcher in this case study. The senior researcher and I created our own lines and had differing encounters, but also had shared encounters. In this case study, our encounters were less entangled than at the CWM as this case was spread out more temporally and geographically. Here are some final reflections from my fellow researcher's encounters and wanderings: *The overall approach to the building is confusing and a long distance to walk. The feeling of each entrance is different. The Main entrance feels the most confined and also the most confused.... Fells constrained... not sure I like this building*

*approach.*<sup>387</sup> Further comments: *Overall, the ramp journey (when completed continuously) is quite lovely. It reveals small parts of the exhibit slowly and some parts of the exhibit can even be seen from the ramp.*<sup>388</sup>

The senior researcher's comments on the use of glass display with artefacts was that: *the lighting in or on the cases was quite poor, there was a lot of glare, the text was too small or angled, and sometimes the text did not relate back to which artefact it was referring to, as the artefacts were not numbered.* A further comment from her field notes about the exhibition spaces: *The rear exit on Level 4 is not clear with railing on both sides to go there, but then before the room ends floor shifts from rug to concrete and blind visitors would smash into glass. Also shadowy and dark transitioning from light to dark again.*<sup>389</sup>

Her comments about the use of the universal keypads and touch screen technology were: *that they are really touchy, and accessing different parts of the content through the screen is problematic. The technology is not very intuitive and therefore confusing. For instance, on some of the touch screens it is not clear that you have to touch the moving photo to navigate the screen.*<sup>390</sup> Further comments are: *that the technology is frustrating and if it does not work in one place, this puts the visitor off from using it again. The technology conflicts in that, if one part for a sighted person is used, the button's for the blind do not work (this needs to be integrated). When you stand in the circle for the motion detected audio to start, any movement can stop the audio; there is not an option to control this. The hot spots don't always work, they are not*

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<sup>387</sup> Senior researcher fieldnotes.

<sup>388</sup> Ibid.

<sup>389</sup> Ibid.

<sup>390</sup> Ibid.

*elevated enough off the floor plane to be detectable by someone who is blind, and they are not often located in the correct place. Large print text guides and large print text maps would allow for more choice for the visitor.*<sup>391</sup> These meandering lines had differing encounters but overall, these lines entangled with the other lines of this case study.

### Wheeling Lines

Wheeling lines come from my encounters with a manual wheelchair and observing visitors who were in wheelchairs. During my wanderings, I decided to encounter some of the things through a different kind of embodiment, through a seated, wheeling one. As they do not have scooters or power wheelchairs to borrow at the CMHR I used a manual wheelchair, which proved to be a difficult encounter. I attempted to go up the long ramps that connect the levels of the museum, but the slope of the ramps was so steep that I could barely get beyond Level 1.



Figure 101: Photographing wheeling.

I also had an interesting encounter with wheeling lines one day at the museum as I heard this loud unfamiliar sound coming down one of the ramps. As the loud sound got closer, I realized it was from a group of wheelchair basketball players in their manual wheelchairs. As they came wheeling down the ramps, one by one, I stopped and observed them, they were

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<sup>391</sup> Ibid.

laughing and moving really fast down the ramps. I later found out it was the Canadian National Women's Basketball team. I encountered other areas of the museum through my wheeling encounters and found that the toilets were very well designed and that the other services were accessible as well, with lowered counters and ample space for manoeuvrability.

### Exiting Lines

Exiting lines are those that continued to flow after the last day of our site visit at the CMHR. Several documents were brought to my attention after exiting. These were the 2015 City of Winnipeg *Leadership Award for the Advancement of Accessible Environmental Design* and the 2015 City of Winnipeg *Award of Excellence in Accessible Architectural Design*. The CMHR also won a Jodi Award for *In-Gallery Accessibility Features*. The Jodi Awards judges praised the CMHR's "focus on seamless integration across the site, acknowledging that this museum stands out as a beacon of excellence in digital inclusivity, not only in Canada but worldwide."<sup>392</sup> Some additional Jodi Awards judges' comments about this initiative were: "All aspects of the Museum and its exhibits were built with inclusive design and accessibility in mind. The focus on seamless integration is great."<sup>393</sup> Another judge commented; "Breadth of offering is unprecedented – seem to have thought about a range of audiences from the outset. Great to see that media is so integral to the experience."<sup>394</sup> Furthermore, from an interview with one of the facilities management staff at the CMHR, she remarked; "that disability was a challenge, and one that will be ever present (which is a good thing)."<sup>395</sup> These exiting lines did not end when we left the site, nor do they end with this dissertation, they are in many ways a beginning.

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<sup>392</sup> Jodi Awards website <http://jodiawards.org.uk/>

<sup>393</sup> Ibid.

<sup>394</sup> Ibid.

<sup>395</sup> Emailed interview with facility management staff, CMHR, January, 2016.

Some of my exiting thoughts about the CMHR were that: *it felt sanitized and distanced. The alabaster, the glass, the screens, all of these soft reflective materials seemed polished and the stories around human rights seemed polished as well.*<sup>396</sup> My encounters have not ended with the CMHR, they are ongoing, and as such I recently *revisited* the CMHR website to look at some of their upcoming programs. Here is the description of an upcoming program at the CMHR: “Join us for a day of storytelling with a difference! Held in conjunction with the International Storytelling Festival, this special program features American Sign Language (ASL) storytellers presenting alongside sign-language interpreters. The program challenges us to re-consider stereotypes about communication and sensory perception.”<sup>397</sup> This idea of storytelling through sign-language does begin to challenge ideas, architecture and stories that are polished and ableist.

#### Traced and Retraced Lines

Traced and retraced lines began as seated lines on site at the CMHR but were not completed. This is because the research policies and procedures were not formalized at the CMHR when we were on site and therefore we were not allowed to audio record these informal encounters. After, months of waiting and a move across the ocean, we were able to finish these lines. These unfinished lines were filled in through Skyped interviews between Canada and Australia. They differed in that, the first face to face encounter was shared on site in Winnipeg, Canada and the second encounter was still face to face but now it was distanced through technology and through differing locations (Winnipeg, Canada and Brisbane, Australia).

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<sup>396</sup> From fieldnotes.

<sup>397</sup> Current programs being offered: <https://humanrights.ca/explore/exhibitions/sight-unseen/activities-and-events>.

These lines and their directions shifted considerably over the span of several months and through the ongoing communication with a museum director at the CMHR and a museum staff member from the Reference Centre at the CMHR. From the emailing back and forth to set up Skype times, to the sharing of articles and other documents about the CMHR, these encounters became more and more complex. These lines were also traced and retraced because I referred to my informal interview notes from the first face to face encounters to shape the interview questions for the next interview encounter. From this tracing and retracing, my transcripts of the formal Skyped interviews both reflect and do not reflect, trace and do not trace my first encounters. As such, a layering of the informal interview notes with the transcribed Skyped interviews was used to weave all of these lines together to create trajectories.

#### Mediated Lines

Mediated lines were similarly traced and then retraced but they involved very different kinds of embodiment. These encounters were first experienced face to face at the CMHR in Winnipeg, Canada, and then mediated through the computer (emailed interviews) afterwards. These lines were not just retraced but split off into a new line. The differences between the first face to face encounters and the mediated encounters through the computer were quite distinct. These lines were created through the encounters with six participants; two curators, a project manager, two facility managers and a museum staff member from the Reference Centre.

Even though these lines were created through encounters with things from different parts of the CMHR, they all started to entangle in their articulation about the museum as being inclusive and what that can mean. A museum staff member from the Reference Centre explains:

Speaking from the perspective of the library collection and the Reference Centre, our goal is to be inclusive in that we are actively planning for a wide variety of expectations, abilities, and needs when it comes to our users accessing our collection. We also intend on

working directly with our users to assist in identifying when a particular need has not been met, and in looking at ways in which our services can be improved or enhanced.<sup>398</sup>

This is also articulated through the comments of an exhibition manager: “One of our greatest strengths is our understanding that inclusive design and accessibility are dynamic, fluid and ever-evolving. Our commitment to seeing our solutions as a starting point respects the fact that we can learn from everyone, and we are listening.”<sup>399</sup> A curator at the CMHR comments about how he gets knowledge about disability and how they are listening as well:

In addition to researching primary and secondary sources as we do for all exhibits, for elements related to disability, we engaged members of our inclusive design advisory council, and had direct communication and collaboration with individuals and groups whose stories related to disability were included in the Museum (for instance, we had direct communication with Perspektiva, a disability rights group in Russia (founded and run by persons with disabilities), whose story is included in the Turning Points for Humanity gallery.<sup>400</sup>

Furthermore, in response to how disability is represented at the CMHR a curator responds:

While there is always more information that could be included, our content related to the rights of persons with disabilities is quite broad, and carries information that was identified as particularly important via our engagement with *IDAC*, in terms of representing and contextualizing stories about disability and disability rights – in particular the importance of thinking about disability rights with an emphasis on agency, dignity and self-determination, rather than through the lenses of charity or medicine.<sup>401</sup>

A second curator comments on how he gets information about disability:

The main exhibit in the Canadian Journeys gallery is an abbreviated version of *Out From Under* which was developed by Ryerson University’s School of Disability Studies. This exhibit taught me a great deal about disability rights issues in Canada’s past and present.

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<sup>398</sup> Face to face interview and then follow up emailed interview with archives/library museum staff, CMHR, Winnipeg June, 2015 then December, 2015.

<sup>399</sup> Face to face interview and then follow up emailed interview with exhibition manager at the CMHR, Winnipeg, June, 2015 then January, 2016.

<sup>400</sup> Face to face interview and then follow up emailed interview with first curator at the CMHR, Winnipeg, June, 2015 then December, 2015.

<sup>401</sup> Ibid.

There is a smaller digital exhibit that is part of the gallery's Image Grid on intellectual and developmental disabilities (I/DD). The story focuses on two mothers of sons with Down Syndrome in 1950s Calgary. Children with I/DD were barred from attending public school so these two mothers began teaching their sons and other children with I/DD in their homes until larger premises could be secured. The information for this particular story was provided by an organization contracted by the CMHR in the lead up to inaugural. This was often necessary because of the massive workload required to research and exhibit hundreds of human rights stories throughout the museum.<sup>402</sup>

These lines are not only mediated in the way that I experienced them but are also mediated through other things and, in some ways with one another.

### Bias Lines

Bias lines are drawn up through my own diagonal and directional line that sometimes intersects with the other lines, but then sometimes has a becoming of its own. In coming to this doing of mapping/s, my lines had a different kind of embodiment and a different kind of relational encounter with the CMHR. This does seem to press upon how my lines entangle with the other lines of this mapping. This is evident in my mapping of inclusion in this museum, in that my encounters and embodiments had a feeling of belonging because of my past relationship to the site, but also because of the relationships with participants who were from the same design school that I attended in Winnipeg. It was also from side conversations about 'Winter-peg', the great floods of the 'Peg' and reminiscing about my university faculty and department. These *Bias Lines* are present in the doing of mapping/s for the CMHR and as such are articulated through language and material threads.

### Summarizing

This case study is mapped (described) through lines, wanderings and encounters. The cases study is not bound by the site lines of the building but by the things that come together through their differing embodiments. Therefore, these mappings are not just about my

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<sup>402</sup> Face to face then emailed interview to second curator at the CMHR, Winnipeg, June, 2015 then January, 2016.



wanderings (as I am always encountering some kind of thing) or my steps that create the lines of this research, it is about weaving all of these entangled lines together.

The lines and encounters of this case study are unique to this case. The profound temporal and geographical distances that entangle with this case articulate the lines in unique ways. It is important to note that this case study was completed after a pilot study and the CWM case study, therefore many lessons were learned from the other sites. I was very aware of the biases that I encountered in this case and therefore decided early on to map out bias lines. After, I did this I realized that I should include a bias line in chapter four: The CWM Mapping(s). So in many ways these different cases are entangled with one another. Chapter six articulates the entangled lines and encounters of these two case studies and begins to draw up some trajectories through various mapping/s.

## CHAPTER SIX: DISCUSSION

*There are times in life when the question of knowing if one can think differently than one thinks, and perceive differently than one sees, is absolutely necessary if one is to go on looking and reflecting at all... what is philosophy – philosophical activity, I mean – in what does it consist, if not in the endeavour to know how and to what extent it might be possible to think differently, instead of legitimating what is already known? (Foucault)<sup>403</sup>*

### Introducing

The aim of this research is to map a complex phenomenon<sup>404</sup> through multiple case studies in order to better understand the embodying of disability in museums. More specifically, a doing of mapping/s to answer the research question: *if* and *how* the embodied experiences of people with disabilities are included/excluded in the CWM and the CMHR. The findings of this research suggest that the embodying of disability in the museum environment is done through a remembering and a forgetting, lines of silencing, through both process and product and a knowing and a doing. The results of these museum findings are not to contrast and compare the museums studied but to overlay their mapping/s to see the entanglements of lines and encounters. The results are not to fix knowledge about what an inclusive museum might be or might look like, but to explore a doing of mapping/s as ongoing enactments and as a process. The doing of mapping/s in this research specific to each museum is an ongoing *activity* that pushes against the fixivity of an inclusive museum as a product to be created, produced or measured.

In order to *attain* inclusivity museums often follow guidelines, standards and checklists. Here is an example of what an inclusive museum might look and feel like. This may appear to be

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<sup>403</sup> Foucault, *The Use of Pleasure: The History of Sexuality*, 8.

<sup>404</sup> The phenomenon is *how* the embodied experiences of people with disabilities are included/excluded in the museum environment, in relation to this case study research.

a comprehensive list to check off and measure up against, but in the end this list becomes a prescriptive checklist. According to Hollins an inclusive museum would include:

. . . accessibility at every step along a visiting journey from the point a disabled person inquired about the museum through to the satisfactory conclusion of their visit. It would involve the provision of an inclusive website, accessible marketing targeted at the disability press and accessible media, clear signage and exhibitions which supported the needs of people with physical and sensory impairments, people with learning disabilities and those with mental health issues. Accessibility would extend across the whole museum site to include the building, visitor services, cafe and toilets, and disabled visitors would recognize the excellent customer service as all staff would understand the needs of this audience. From start to finish disabled people would know that this was a place for them, as the museum would clearly demonstrate this through its environment, content, the actions of staff and the ease of the visit. Disabled people would not feel separated or segregated from their companions and would not need to engage in awkward conversations about access difficulties. Importantly, they would also see disability histories, topics which affect their contemporary lives and the lives of disabled people past and present represented within the museum's displays and learning programmes.<sup>405</sup>

What the findings of the research herein suggest, through the doing of mapping/s, is that a more holistic understanding of inclusion in the museum needs to be articulated, embodied, explored and drawn up. That the difficult knowledge of disability and inclusion entangles with the other difficult knowledges in the museum, so that it becomes a meshwork<sup>406</sup> of entangled encounters that cannot be funnelled down into a list. As such, in the work herein, we suggest going beyond the descriptive and prescriptive with a move towards layered, interconnected critical embodiment(s) of disability in the museum.

What the doing of mapping/s has explored is that inclusion is an extremely complex phenomenon and that it is museum specific. In other words, each museum was completely different in how they approached, considered and embodied inclusion. Creating standards, guidelines and codes, like the Smithsonian Guidelines (which have been created within a

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<sup>405</sup> Hollins, Reciprocity, Accountability, Empowerment, 229-230.

<sup>406</sup> Ingold, *Lines: A Brief History*, 89.

particular cultural context and with differing codes and standards like the ADA<sup>407</sup>) do not necessarily guarantee the highest standard of inclusion. Furthermore, aspiring to surpass these prescriptive guidelines and to surpass best practices also does not guarantee an inclusive museum. As such, descriptions and prescriptions are approaches to disability inclusion in the museum that do not account for the complexities related to the realities of disability.

Moving beyond descriptions and prescriptions requires a re-thinking and re-doing of disability, and thus, a reconceptualising that involves criticality, embodiment, co-constitutive knowledge and ongoing enactments. One way of illustrating the complexity of these related concepts is through trajectories. Trajectories typically convey points from here to there, paths (linear and nonlinear) and most importantly movements. The trajectories that move out/through/ from the CWM mapping/s and the CMHR mapping/s come together (see table 3).

Table 3: Trajectories of the CWM and the CMHR

| CWM                          | CMHR                          |
|------------------------------|-------------------------------|
| — Codes/Guidelines/Standards | — Codes/Limitations           |
| — Access/Accessibility       | — Inclusion/Inclusive         |
| — Disability/Disabled        | — Ramps/Levels/Lines          |
| — Tactility and Touch        | — Staff/Relationships/Groups  |
| — Silence                    | — Technology/Design/Braille   |
| — War/Wars/Military          | — Rights/Hope/History         |
| — Experiences and Encounters | — Ideas/Information/Knowledge |

<sup>407</sup> ADA, Americans with Disabilities Act: <https://www.ada.gov>

In order to map this chapter and its encounters with/in the lines of the research questions, the lines of the findings, and the lines of the literature review it require a new kind of embodied and dis/ordered mapping/s. In other words, the organization of this chapter is; *Introducing; Following: the Lines of Inquiry and Trajectories; Producing: Lines and Trajectories around Knowing and Doing; Enacting; Moving Towards Dis/ordered Trajectories; and Summarising*. Following these lines of inquiry allows for an articulation of the paths, flows, movements and trajectories of this research.

#### Following: Lines of Inquiry and Trajectories

These lines flow to and from the research questions to articulate the trajectories (themes) of this research. Therefore, the research questions and their embodied lines of inquiry were followed to create the dis/ordered mapping/s of this chapter. The encounters with these lines of inquiry were exciting and challenging, playful and difficult, intimate and distanced. We had to dig for forgotten lines, see remembered lines and listen for silenced lines. As such, our embodied encounters became entangled with the inclusion/exclusion of the embodied experiences with people with disabilities. These lines of inquiry also led towards trajectories around a knowing and unknowing of the embodied experiences of people with disabilities in the CWM and the CMHR and so these were pursued as well.

These trajectories flow from the lines of inquiry in this research and specifically, how are the embodied experiences of people with disabilities included/excluded in the CWM and CMHR? By mapping how disability is included/excluded in the museum—an influential institution where knowledge is both produced and consumed—insights into how contemporary society engages with and constructs disability are revealed. Moreover, what the doing of mapping/s reveals is that the museum case studies are not just dealing with the complexities and

difficulties of issues around inclusion but that they are also dealing with the *doing* of difficult knowledge. In other words, the difficulty of *doing* inclusion<sup>408</sup> is entangled with the difficult content of war in the Canadian War Museum and in the case of the Canadian Museum for Human Rights, inclusion and disability are entangled with the difficult content of human rights.

Therefore, in the doing of mapping/s of this difficult knowledge in the museum case studies, we found that disability is sometimes present; other aspects of disability are barely present or even absent because these are related to cultural memories of silence, loss and that which is forgotten. These remembered or forgotten lines were drawn up and then materialized through the difficulty of the doings of mapping/s. In other words, it was through the activity of drawing and erasing lines and the activity of braiding the fibres around the nails that the complex and difficult relationships of disability to the rhetoric of war and the rhetoric of human rights entangled in very interesting ways. In both museums, disability was forgotten, remembered and silenced, and more specifically the embodied experiences of people with disabilities were forgotten, remembered and silenced.

The CWM lines of remembering were primarily framed by a medical model of disability, war and rehabilitation. As such, the lines of forgetting at the CWM were not inclusive of more holistic approaches to disability.<sup>409</sup> The lines of silencing at the CWM were also framed around ableist discourse and of histories and stories that were not articulated. The lines of remembering at the CMHR were well articulated, explicit and recognized. These were not based on the medical model of disability but were more focused on social and cultural approaches.<sup>410</sup> The

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<sup>408</sup> By this I mean that inclusion should not be done, or something that is attained, it should be an ongoing process of doing.

<sup>409</sup> Framing disability around one model, like the medical model, simplifies a very complex thing.

<sup>410</sup> Patrick Devlieger, Steven Brown, Beatriz Miranda & Megan Strickfaden (Editors) *Rethinking Disability: World Perspectives in Culture and Society*, Garant Publishers, Antwerpen, Belgium, 2016.

lines of forgetting at the CMHR, were also present and were primarily focused around mediating technologies and their attempt to create inclusive systems, but instead created exclusive access. The lines of silencing at the CMHR are about stories, stories not shared and the stories that were/are silenced with/in Canada and Canadian histories. These are the stories around eugenics and around organizations in Canada like the *Shriners* that frame disability around a charity model. These lines flow from, through and between remembering, forgetting and silencing as articulated through these trajectories.

### **Lines of Remembering**

Many kinds of lines converge into entangled mapping/s. In the museum case studies, we discovered lines relating to knowledge and power, discourses of practices, materialities of seeing, telling and doing. While lines are something we think of as remembered and tangible, there are also lines that point to things forgotten and absent. As the lines of these two museum case studies were mapped out and layered upon one another, what was intentionally remembered and forgotten became very apparent. These lines can be thought of as sociocultural memories of that which is spoken and that which is silenced. Interestingly, much of the spoken aspects of disability were about empowerment, heroic acts, and creating explicit inclusion whereas the silenced aspects of disability were historical events, peoples and places that were thought to have messages more valuable than the ones disability could tell.

#### Remembering in the Canadian War Museum (CWM)

Remembering at the CWM is abundant, beginning with the ability for all people to get into the museum and navigate freely within. At the CWM, people with disabilities can use all facilities, even though they may be slightly stigmatized by having to push buttons to open doors. For the exhibits, there are experiences that go beyond the typical *sight focused* way of designing

exhibitions and there are some artifacts that illustrate disability. What follows are some of these lines of remembering.

- There are no stairs or overt barriers throughout the building.
- There are dedicated toilets for disabled visitors.
- There are push buttons on the doors.
- There were several paintings of disabled veterans and veterans with shell shock.
- There were many paintings and photographs of wounded bodies and injured veterans.
- There was text, medals, photographs and sculptures that spoke to the individual stories of veterans who were wounded.



Figure 102: Photographing representations of disability at the CWMM.

- There was a prosthetic leg displayed in a glass case.
- There are many different mobility aids for visitors that could be borrowed. These range from scooters, to walkers, to manual wheelchairs.
- There was a small exhibit *Rehabilitation: Industry*, with photographs and text that referred to the veterans who returned home after the war disabled, and the kind of work that they were doing.



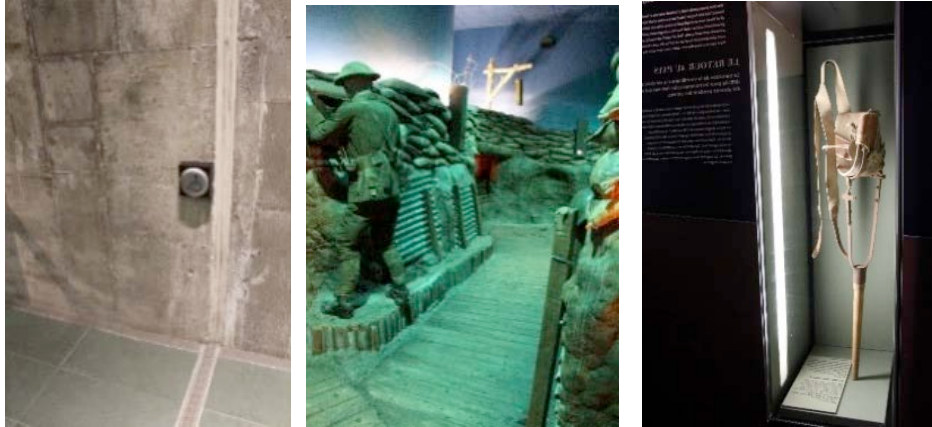


Figure 103: Photographing disability at the CWM.

- There are sloped floors without barriers.
- There were several opportunities for visitors to immerse themselves in experiences such as being in a trench or walking over mud fields.
- Only soldiers with able-bodies who returned from war were highlighted with the exception of a short film about shell shock that featured two soldiers from WW1.

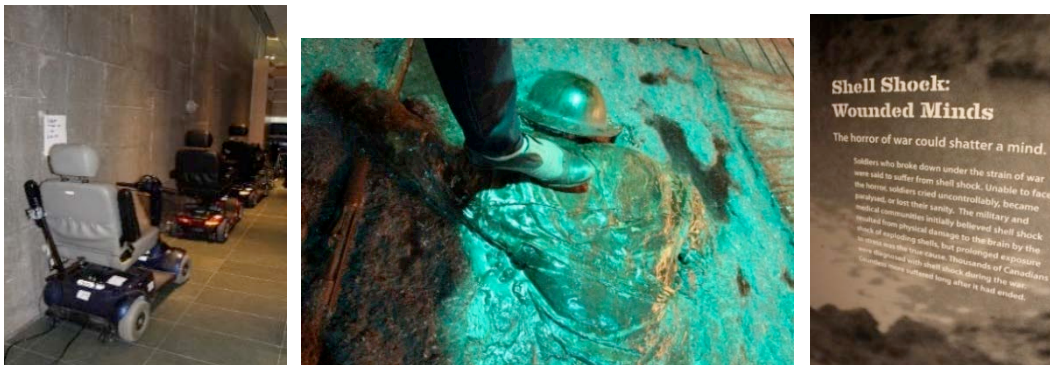


Figure 104: Photographing 'remembering' at the CWM.

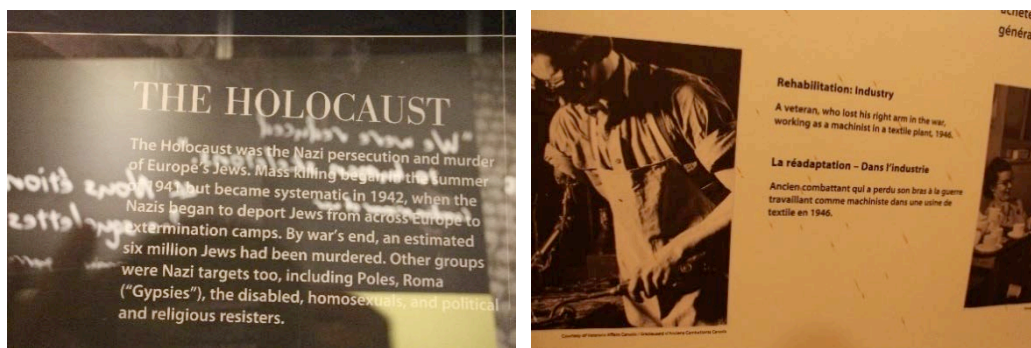


Figure 105: Photographing text about disability at the CWM.

This is not a comprehensive list, nor is it meant to be. It is about articulating, through embodying and multisensoriality, some of the lines of remembering and their entanglements in the CWM.

Remembering In the Canadian Museum for Human Rights (CMHR)

Remembering at the CMHR is not the same as remembering at the CWM. Some lines may appear similar in these museums, but our embodied experiences of these lines differed greatly because of the encounters with differing things, differing spaces, and at differing times. What follows are some of these lines of remembering at the CMHR.

- There were no stairs or overt barriers throughout the building.
- There are dedicated toilets for disabled visitors and there is a large family toilet with a full-size changing table on the main floor.
- All videos and films have signing for the deaf.



Figure 106: Photographing at the CMHR.

- There are push buttons on the doors.
- There are sloped floors without barriers.
- There were multiple video representations of people with disabilities, especially those in wheelchairs.

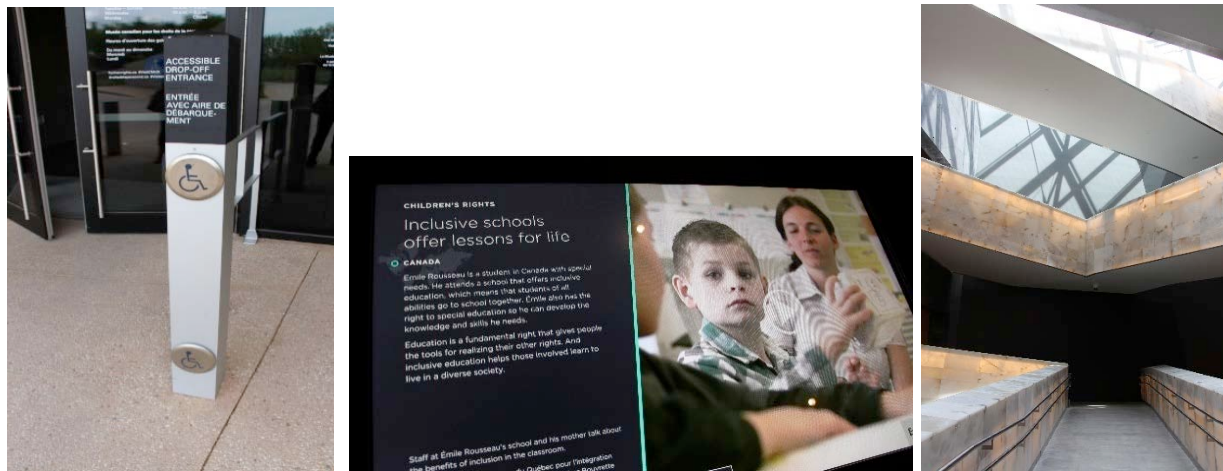


Figure 107: Photographing access at the CMHR.

- Signage was often tactile and includes Braille.
- The *Accessible Drop-off Entrance* is connected to the *Main Entrance* through the vestibule.

- The Boutique was merchandised in such a way that people using mobility aids (wheelchairs, walkers) and families with strollers could shop and browse.



Figure 108: Photographing accessibility at the CMHR.

- There are designated accessible parking stalls with room on either side for access.
- There are dual height railings around the ramps.
- The seated-height screens were open underneath to accommodate a wheelchair or a seated visitor.



Figure 109: Photographing physical accessibility at the CMHR.

- Folded seats, that are light enough and portable enough to carry through the galleries to rest where needed, were available to borrow from the coat check.

- There was consideration of safety for visitors who are blind or visually impaired by marking hand-rails with a tactile pattern to communicate an obstacle (column in the path of travel).
- There was a designated exhibit space for disability called *Out from Under*.



Figure 110: Photographing disability at the CMHR.

- There are glass cut-outs for people of differing abilities and sizes to see over the walls of the ramps and into the gallery space.
- There are lowered counter heights to accommodate diverse users
- There was information about the “Rights of People with Disabilities”

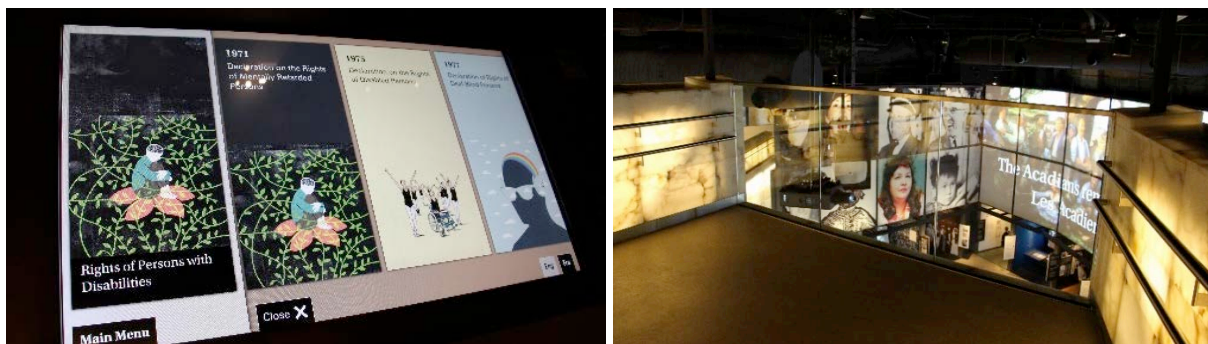


Figure 111: Photographing visual access at the CMHR.

Remembering in the CMHR was difficult and complex because there were many layers of remembering. By this I mean that accessibility and inclusion were made very visible and present

through the physical environment of the museum, through the services and staff, through explicit disability content in the exhibitions and to the accessibility of the archives and website. Inclusion was ever present and explicit, which made the digging of the forgotten and missing lines more difficult.

### **Lines of Forgetting**

Forgetting is always entangled with remembering. Assmann contends that we must forget in order to remember, and that “memory including cultural memory, is always permeated and shot through with forgetting. In order to remember anything one has to forget; but what is forgotten is not necessarily lost forever.”<sup>411</sup> Following along a similar line, Van Assche et al. explain: “In order to remember, one must be able to forget, to release the capacities of memory. Remembering something necessarily entails the forgetting of other things. Although the crucial importance of forgetting for memorizing is nowadays largely acknowledged, the common understanding of memory still tends to privilege remembering over forgetting.”<sup>412</sup> Therefore, the lines of distinction between forgetting and remembering are not articulated as being fixed in this research but as fluid and relational. Most importantly, it was not until I started doing mapping/s of remembering and forgetting and the reflection of this process, that I was able to realize that certain things shifted between remembering and forgetting. Regardless of whether things *fit* into remembering or *fit* into forgetting, it is important that they are drawn up and articulated. It is very important to note that remembering and forgetting are not at two ends of a spectrum, but that they are entangled. Moreover, by including lines of silence it allows for a more nuanced understanding of including and excluding in museums. It was interesting that I was able to *neatly*

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<sup>411</sup> Assmann, Canon and Archive, 105-106.

<sup>412</sup> Van Assche et al. Forgetting and remembering in the margins: Constructing past and future in the Romanian Danube Delta, *Memory Studies*, 2009, 212.

sort some lines into remembering and forgetting when I was looking and thinking about language, but as soon as I started to look at the photographs and listen to the soundscapes this sorting became quite messy.

### Forgetting In the Canadian War Museum (CWM)

These lines of forgetting in the CWM were explored through a more holistic embodied process, wherein we walked, wheeled, touched, talked, looked, listened, climbed, and tasted in order to uncover the lines of forgetting. What follows is mapping/s of these lines and their trajectories:

- The collections had diverse content and many things in relation to disability but when the collections managers and specialists were asked, they were not able to identify and locate things through a disability lens.
- We had to ‘dig’ and press for more disability related content and to locate it in the collection.
- Visitors had to travel great distances to see the entire building.



Figure 112: Photographing lines at the CWM.

— Only one artefact that was explicitly related to disability was on display: an artificial limb.

— Signage was not tactile and had very little Braille

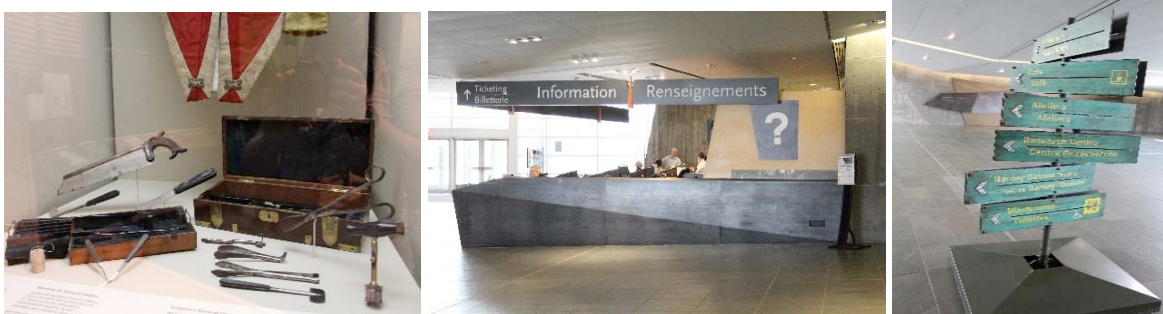


Figure 113: Photographing signs at the CWM.

— That staff may have disabilities too and that access and inclusion in a museum is inclusive of access for staff members. For instance the store is too crowded for access, most of the counters are not adapted and there are only stairs to access the theatre projection booth.

— There was a significant amount of content and things in relation to disability but were not named as such and were not identifiable to the words used in the archival database.

— There was no logic to the placement of transitions and therefore there were too many orientation issues.



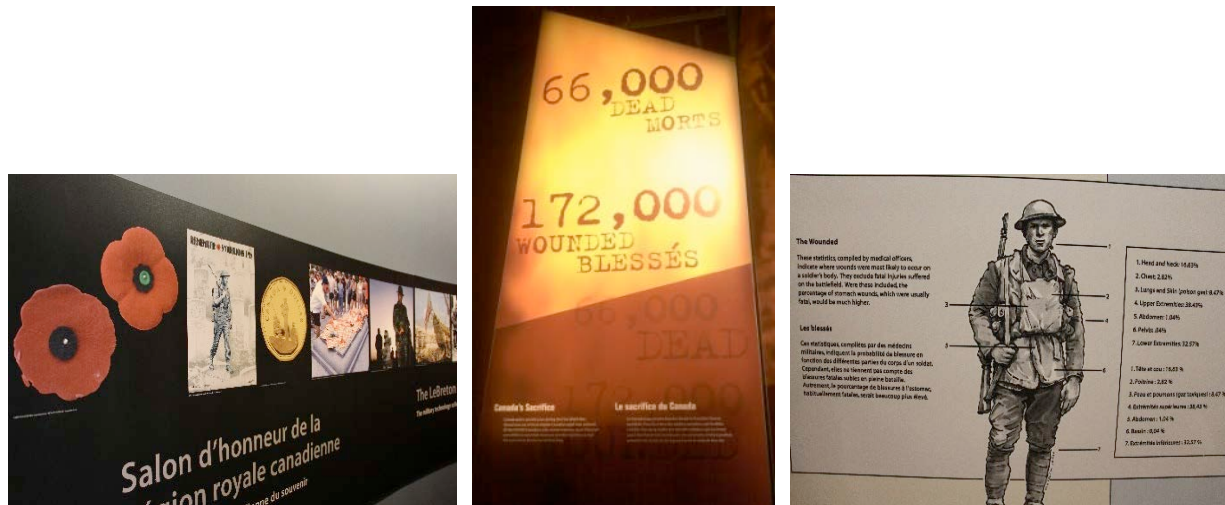


Figure 114: Photographing text panels at the CWM.

- The word *disability* was almost completely absent from all didactics.
- The rhetoric of war pressed upon disability in that disability was not named explicitly but implicitly through words such as wounded, injured, and discharged.
- The museum collections should mandate that their collections development policies be inclusive and not just mandated by, “historical value, display value, research potential, physical condition and financial commitment.”<sup>413</sup>

<sup>413</sup> From the *Collections Development* documentation, 2012, T. Glen, CWM. Even though things in relation to disability are difficult to define and could fall under “historical value” it would be important to make inclusion a priority of the institution by articulating this in their collections policies.



Figure 115: Photographing differing embodiments at the CWM.

- Many walls were slanted making it disorienting and confusing for some visitors.
- The space was over-large and acoustically challenging at times.
- The majority of artefacts were behind glass and “hands off” with exceptions to interpretive tables that were brought out periodically.

These lines of forgetting were both implicit and explicit. As such, there was very little disability content explicitly communicated; there were many inaccessible design features that were explicit; the staff did not have explicit training on the needs of visitors with disabilities; and the access that was included at the CWM was explicitly for physical mobility such as wheelchair access. The implicit aspects of the lines of forgetting were more difficult in that we had to dig for them, and remember what we were looking for in order to follow what was forgotten.

#### Forgetting In the Canadian Museum for Human Rights (CMHR)

Following the lines of forgetting at the CWM pressed upon the lines of forgetting at the CMHR. Moreover, exploring remembering of what had been forgotten at the CWM allowed us to explore what had been forgotten at the CMHR as well. But this entangling of these two museums and the entangling of remembering and forgetting was not explicit and did not make this following easier. We also had to remember that there were other things forgotten at the

CMHR that were not the same things that were forgotten at the CWM. What follows are some of these explorations:

- The universal keypads did not provide access for all disabilities and were very confusing.
- Forgetting that not everyone wants to use accessible technologies, and that other more traditional methods (like large print cards in individual exhibits) offer more choices to visitors.
- There were too many dark to light transitions for seniors, children and people with visual disabilities.



Figure 116: Photographing access issues at the CMHR.

- Visitors had to travel great distances to see the entire building.
- The space was over-large and acoustically challenging.
- The majority of displays were audio visual and not conducive to all disabilities.
- There was only one specific exhibit (*Out from Under*) with obvious content on disability and various other references to disability.



Figure 117: Photographing inclusion/exclusion at the CMHR.

- The tactile vertical strips on the ground for orientation with the mobile technologies is not large enough or significant enough to be detected by someone who is blind or visually impaired, and therefore was not usable with the other accessible technologies.
- The technologies conflicted with one another. For instance, if one part of the universal keypad for a sighted person is used, then the buttons for a blind user do not work.
- The technology is not successfully tied to embodiment. For instance, the circle that is painted on the floor in front of the screens is supposed to detect motion and therefore activate the screens, but as soon as the user moves (even the slightest amount) the screen stops, the narrative is reset and the user has to go back to the beginning again and again. The screen also relies on the user to point to it to navigate the different narratives and so it not inclusive of people who are visually impaired or blind.

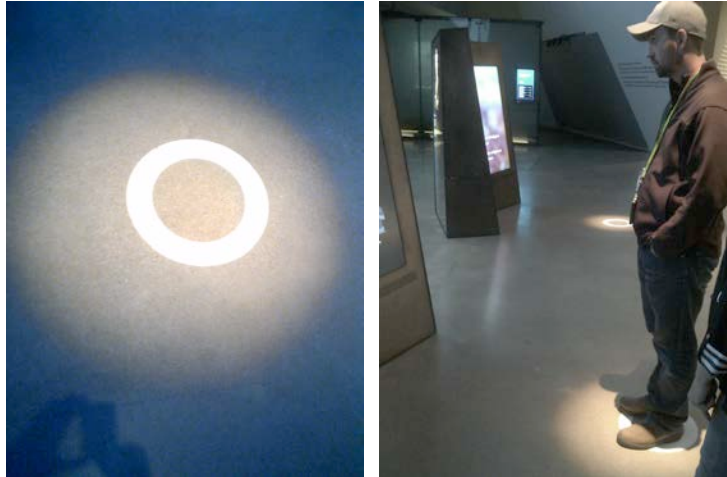


Figure 118: Photographing circle on the floor for motion detected videos.

- The hot spots often do not work and are often in the wrong place in relation to the exhibit and content.

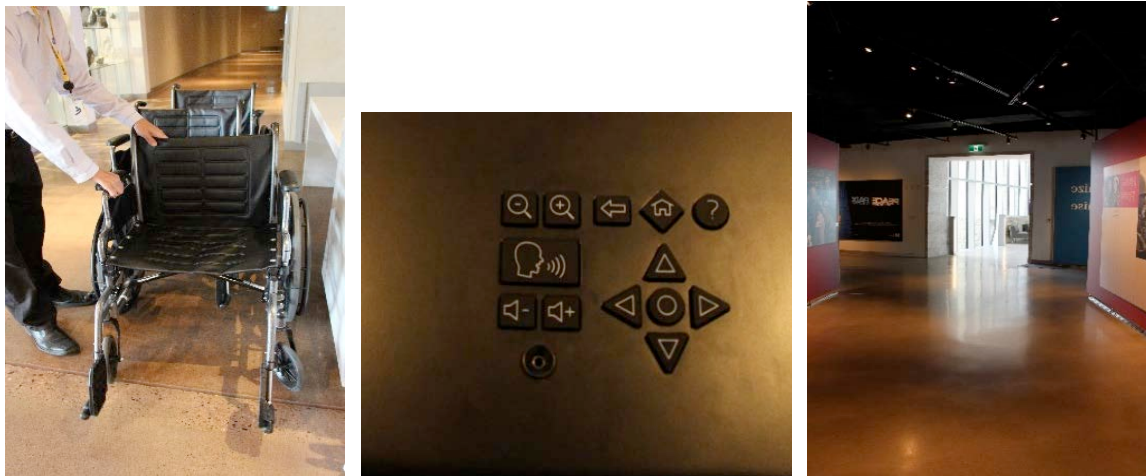


Figure 119: Photographing access issues at the CMHR.

- There was a tactile map that was not readable through touch.
- The technology is too advanced; there are too many systems working at the same time and competing against one another.
- The technology complicates the experience and distances access instead of increasing access.

— There were not any scooters or power wheelchairs for use by visitors.

Following the lines of forgetting at the CMHR was exhausting. It required increased stamina (walking up and down the ramps and through the galleries), careful reading (as there were many exhibits about disability), attentive listening (to the interview participants, the staff, the visitors, the hours of audio materials and to each other), a digging to a depth we did not know existed (discovery of the tactile map and the games and books at the boutique), and a playing and playing and playing with technology until we finally gave up/in. The exhaustion was also experienced through our sore feet, our sore eyes (from all of the reading but also from the constant dark to light transitions), our vertigo from the Tower of Hope, our disorientation on the never-ending ramps and our frustration with the technology.

### **Lines of Silencing**

Lines of silencing differ from lines of forgetting because they are not really explicitly or implicitly articulated, in other words, they are not meant to be discovered. These are very entangled and complicated lines because they involve a remembering and a forgetting. These are lines that were once there but have now been erased. In other words, these lines of silencing are not *out there* to be *found* but rather they are to be explored and enacted.

Mapping silence, and conceptualizing lines of silence and their entanglements, became very important for the doing of this research. There is not just one kind silence but many differing lines of silence in these mapping/s. Some are articulated as silence in space or silences in process, whereas some are silences as oppressed discourse and silence as a boundary (not being able to access certain story lines).<sup>414</sup> Zeitlyn, via, Trouillot submits that in thinking about

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<sup>414</sup> For a more comprehensive discussion of silence and its different articulations please see: Kristof Van Assche and Felip Costaglioli, "Silent Spaces, silent plans: Silent signification and the study of place transformation", *Planning Theory*, 11(2) 128-147 and Bernard Dauenhauer, "Silence: The phenomenon and its ontological significance." 1982.

the powers at play affecting silences and the determination of which stories get told and which ones leave traces, it allows for a way of articulating silences.<sup>415</sup> Mapping these lines through a multimodal and multisensorial process (by looking at the photographs and listening to the soundscapes of the museums) has added another layer to my mapping/s. This layer of lines is articulated through the Canadian stories that are missing or silenced in national museums in Canada. These unarticulated lines are; the histories of blind organizations like the Canadian National Institute for the Blind (CNIB) (and its relationship to war and the Halifax explosion) at the CWM; the stories of eugenics in Canada (even though there were stories about eugenics in other countries) at the CMHR; and the stories and histories of the Shriners and patients of the Shriners in Canada at the CMHR. These stories are Canadian stories and yet their lines have not been fully articulated within Canadian national museums.

Bringing forth silenced voices, especially of those with disabilities, will shape this next section. Therefore, I will include quotes to give a voice, so to speak, to those silenced voices, experiences, narratives and processes.

#### Lines of Silencing in the Canadian War Museum (CWM)

These lines of silencing are lines that were mostly articulated through the embodied experiences of other things at the CWM. This is inclusive of our fellow wanderer who is blind, an interior designer/access consultant (that we interviewed for the CMHR) that had visited the museum on another occasion and through the articulations of an architect that worked on the CWM.

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<sup>415</sup> David Zeitlyn, "Anthropology in and of the Archives: Possible Futures and Contingent Pasts. Archives as Anthropological Surrogates\*." *Annual Review of Anthropology* 41 (2012): 470; Michel-Rolph Trouillot, *Silencing the past: Power and the production of history*. Beacon Press, 1995.



Figure 120: Photographing the exhibit about The Halifax Explosion at the CWM.

Although there was an exhibit (Figure 114) of the Halifax explosion of 1917, there was no mention of the Canadian National Institute for the Blind (CNIB) or the fact that this was one of the largest single events in Canada that caused the highest number of disabilities.<sup>416</sup> Here is a comment from an interview with a participant who is blind, who also wandered with us in the CWM: “I would like to have them do a special exhibit for the CNIB’s 100<sup>th</sup> birthday in 2018 to celebrate our beginnings and to emphasize those who lost their sight in the wars.”<sup>417</sup>

This silencing of one of Canada’s largest disability organizations, the CNIB and its entanglement with war, history and Canada is a line that should be pursued at the CWM. Moreover, this silencing of blindness is also silenced through the design of the physical environment (access is primarily around wheelchair access) and through the staff and services (it was recommended that the CWM introduce sensitivity training to their staff for visitors with disabilities and to our knowledge they have not done so) at the CWM.<sup>418</sup> These lines of silencing around blindness was articulated from one of our fellow wanderers who is blind.

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<sup>416</sup> From a discussion with one of the directors of the CNIB. Also see; [http://www.cnib.ca/en/news/Pages/20121203\\_Remembering-the-Halifax-Explosion.aspx](http://www.cnib.ca/en/news/Pages/20121203_Remembering-the-Halifax-Explosion.aspx)

<sup>417</sup> From emailed follow up questions from a dialoguing while in motion interview with a visitor who is blind, CWM, Ottawa, Canada, May, 2015.

<sup>418</sup> For further information refer to the sections below in this chapter: *Knowing through Sensitizing*



She comments: “I don’t think that they were necessarily thinking about vision loss when they designed the museum. I think that the nature of trying to create an experience for the participant simply resulted in a better experience for people with vision loss.”<sup>419</sup> What she is referring to is that even though the exhibits are tactile and multisensorial, the wayfinding, architecture and other aspects of the museum are not designed for people with vision loss. She expands further on how the CWM is lacking in particular things and in particular ways: “This is where I would suggest it is lacking. There were many soldiers who were blinded in WW1 and other wars. This did not seem to be reflected at all in the museum. There was mention of those who lost their lives, as it should be, but there are so many who came home with disabilities and I don’t think that this was mentioned enough.”<sup>420</sup> This entanglement of war, Canada and blindness needs to be better articulated and drawn up at the CWM.

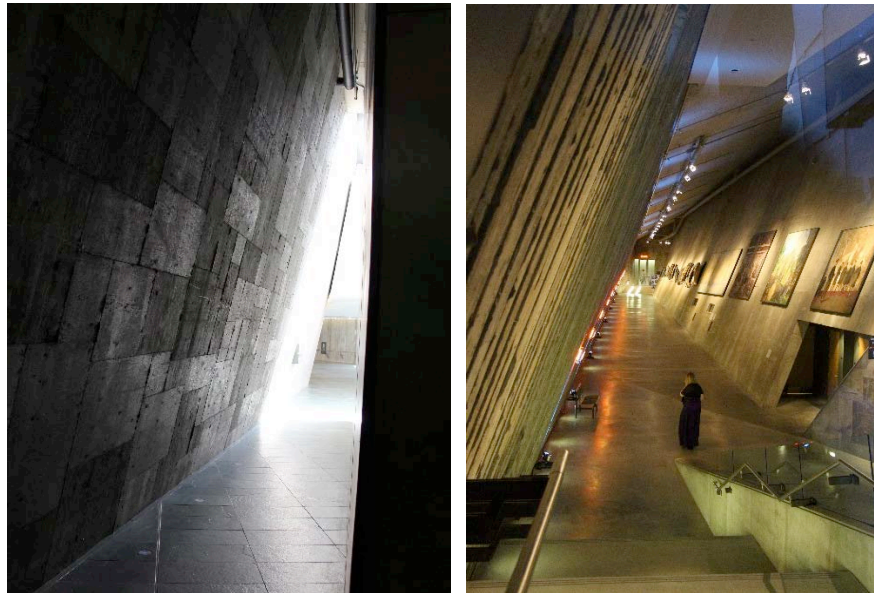


Figure 121: Photographing slanted walls at the CWM.

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<sup>419</sup> From emailed follow up questions from a dialoguing while in motion interview with a visitor who is blind, CWM, Ottawa, Canada, May, 2015.

<sup>420</sup> Ibid.

Another line of silencing at the CWM flows through/from ableist discourse. This ablesist discourse is around the design of the museum (its building, site and exhibits) and around the fit able-bodied soldiers and veterans. Ableist discourse shapes users/visitors so that they are seen as a fixed and ordered object, stakeholder, product or code and does not consider the user/visitor through dis/ordered, ongoing and complex embodiment(s). An architect of the CWM comments:

Yeah, texture...and at some point, I'm wondering if the design isn't going to be an issue to have sloping walls. But what we found and rightfully so is that because it's leaning, people actually move away further from it and there's been no issues of any type of scratching or hitting the walls. So I think we've tried and used our hunch that people will move away [from the sloping walls] and it's kind of proven to be true.<sup>421</sup>

Here the focus on the creation of an ableist building as a product with textures and sloping walls does not consider the dis/ordered embodiments that *actually* play out in this space. This “hunch” is contrasted with observations (from another designer visiting the CWM) of the actual dis/ordered embodied experiences of the sloping walls and their effect on users/visitors.

[I] start walking up the long ramp to get out of that space and hear two old vets, halfway up, and they're using wheeled walkers. And they've gotten halfway up the ramp and there's no flat area in that ramp. And they have worn themselves out, so they are halfway up and they decide they're going to lean against the walls. The walls are angled. And so here's these two older gentlemen and there was virtually nothing I could do to help them, but they're trying to lean against the walls to rest. And I said okay, who's the most likely customer? Who is the person that's going to go up these ramps, it's going to be a vet. Why would you have not thought... we need to have a rest station.<sup>422</sup>

Expanding upon this line at the CWM and through the stories and embodied experiences of soldiers and veterans, the articulation of the disabled soldier and disabled veteran is silenced because it is overtaken by ableist discourse around the fit, young and able-bodied soldier.

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<sup>421</sup> Dialoguing while in motion interview with an architect of the CWM, Ottawa, April, 2015.

<sup>422</sup> Face to face interview (seated) of an interior designer who worked on the CMHR, Winnipeg, June, 2015.

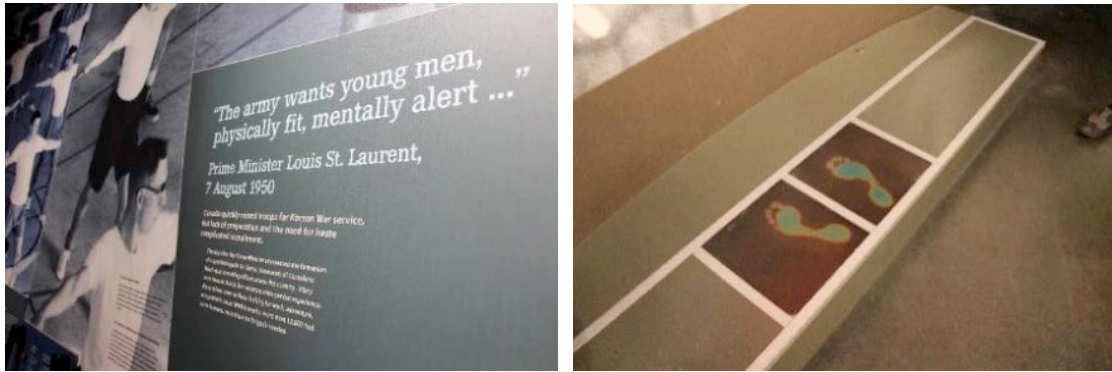


Figure 122: Photographing exhibits at the CWM.

There are many exhibits (see figure 122) that discuss who went to war, who enlisted and the kinds of measurements that were used (to see if the soldier had flat feet) to enlist “the physically fit and mentally alert” (from figure 122) young men. What the CWM does not articulate is a criticality about this ableist discourse around war and the line that is drawn between an enlisted able-bodied soldier and a discharged disabled veteran. The lines of silencing around ableism were pursued through our archival explorations around disability. What we uncovered was that as soon as a soldier was disabled (and a tank or vehicle was also disabled) that they were no longer *in* the war. That their stories and the things with their stories were now discharged, wounded, injured, broken and silenced. I am not saying that the CWM does not include stories about wounded and injured soldiers who then become veterans, but that these things and these stories are framed around rehabilitation, a medical model of disability and more than anything around a silencing of ableism.

These lines of silencing continue beyond the public spaces of the museum and into the private workspaces of the museum. Moreover, the consideration of access has not continued into the workspaces for the staff at the CWM. This was revealed through conversations with staff members, and as such, it is not a forgetting but a silencing of this need.

These lines of silencing at the CWM are not being articulated in order to bring attention to what is not, but rather to bring attention to what might be. In other words, through the articulation of these lines of silencing, recommendations can be followed.

### Lines of Silencing in the Canadian Museum for Human Rights (CMHR)

The lines of silencing in the CMHR are a difficult doing. In part this is because of the tenseness of these lines and the tensions that the CMHR has experienced in trying to create a museum for human rights.



Figure 123: Photographing two exhibits on disability; “Murder of Person with Disabilities” in the holocaust galleries (left) and “Inclusion for All” as a part of the Canadian galleries (right)

One tense line is that the story of eugenics in Canada is not fully explored at the CMHR even though it is one of Canada’s most significant human rights stories.<sup>423</sup> This is a silencing in that the “Murder of Persons with Disabilities” (see figure 123) is articulated through the context of the holocaust exhibits at the CMHR, as a problem and human rights issue *out there*, rather

<sup>423</sup> This is not a *forgetting* as stories of eugenics were included from other countries and in other contexts (like the Holocaust). I map this as part of the Lines of Silence that the Canadian eugenics story was silenced in this museum.

than situated within a Canadian context and discussed as a part of Canadian history. A disability scholar/activist comments on her recent visit to the CMHR:

Overall, disability is represented in /through this museum as a category/label which has historically been associated with stigmatization and oppression. Consequently, the representation of disability in /through this museum focuses on select historical efforts to overcome oppression due to the presence of disability. This is an entirely valid representation, given the mandate of the museum. However, unlike the representations of other human-rights issues in the museum, there are fewer linkages made between disability-rights history and ongoing struggles for disability rights.<sup>424</sup>

This is echoed by a second disability rights scholar/advocate about the content on disability in the exhibits at the CMHR and the argument that “we have not arrived.”<sup>425</sup> Furthermore, she comments about how “progressive histories do a lot of damage” and that in the *Out from Under* exhibit, she comments that:

. . . the narrative of it was really quite disturbing to me, which was horrible institutionalization to a few of those, to sort of exclusion, to rehabilitation, to the Canada flag when we got in the Charter of Rights.<sup>426</sup> So there is this sort of narrative that - okay this was horrible in the past and things have been getting progressively better, through medicine and rights.<sup>427</sup>

Moreover, this is not just a silencing of eugenics in Canada but a silencing of the ongoing struggles, issues and human rights violations that people with disabilities experience every day in Canada.

These lines of silencing also flow through the tensions between the CMHR staff, the Curators of the *Out from Under* exhibition, Ryerson University and the *Shriners* organization.<sup>428</sup> These lines of silencing are drawn up through the curators of the *Out from Under* exhibition

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<sup>424</sup> From an emailed interview with the first disability scholar and activist, July, 2015.

<sup>425</sup> From Skyped interview with the second disability scholar and activist, June, 2015.

<sup>426</sup> *The Canadian Charter of Rights and Freedom* <http://www.pch.gc.ca/eng/1355260548180/1355260638531>

<sup>427</sup> From Skyped interview with the second disability scholar and activist, June, 2015.

<sup>428</sup> For more information on the Shriners see: <http://www.shrinersinternational.org/en>

through a retracing of their experiences in a book chapter called *ENSHRINED: The Hidden History of a Circus Program*.<sup>429</sup> This line of silencing centres around a thing as a part of a story, titled *Fixing*.<sup>430</sup> This circus program that was purchased in 2006 on eBay by one of the participants of the original *Out from Under* exhibition and then exhibited as a personal thing that represented an experience of disability. When this thing (a souvenir circus program from the 1948 Shriner's Circus in Montreal) moved and travelled to the CMHR to be put on display this thing was not allowed.<sup>431</sup>

The process that museums undertake to get permission to exhibit certain things is a normal part of their exhibition policies and practices. Therefore the CMHR contacted the *Shriners* to get permission to use this circus program and were denied permission. This is when this line of silencing started to become thicker and more entangled and complicated. Levy, the president of Ryerson University at the time dispatched a one-sentence encouragement: "...there is always controversy over difficult issues but eliminating all controversy is putting *Out from Under* back in the closet."<sup>432</sup>

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<sup>429</sup> This is referencing Katherine Church, Melanie Panitch and Catherine Frazee, "Enshrined: The Hidden History of a Circus Program" In *Mobilizing Metaphor: Art, Culture and Disability Activism in Canada* edited by Christine Kelly and Michael Orsini, UBC Press, (forthcoming).

<sup>430</sup> This is the title given to one of the stories exhibited in the *Out from Under* exhibition by Ryan Hutchins.

<sup>431</sup> Katherine Church, Melanie Panitch and Catherine Frazee, "Enshrined: The Hidden History of a Circus Program" In *Mobilizing Metaphor: Art, Culture and Disability Activism in Canada* edited by Christine Kelly and Michael Orsini, UBC Press, (forthcoming).

<sup>432</sup> Ibid.

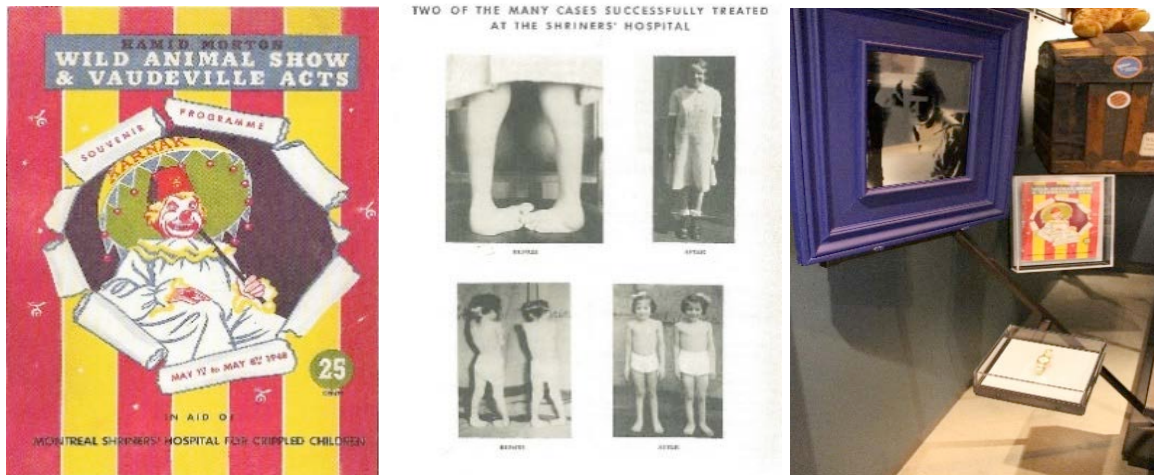


Figure 124: Scanning of the Shriners poster used in the *Out from Under* exhibition (left); photographing the poster in the *Out from Under* exhibition installed permanently at the CMHR (middle); scanning a page from the exhibition catalogue of *Out from Under* but originally created by the Shriners Hospital (right).

What ensued was a battle so that this circus program could remain displayed as a part of the *Out from Under* exhibition now installed at the CMHR. The end to this story line is not that it is no longer silenced, but that the story of this story is now silenced by the CMHR in that the Ryerson curators have argued for this story of disability and the oppressive and entangled lines around censorship and disability to be drawn out, and drawn *out from under*.<sup>433</sup>

### **Drawing Up: The Entangled Lines of Remembering, Forgetting and Silencing**

Following and drawing up the lines of remembering, forgetting and silencing, through the doing of mapping/s creates differing trajectories. Moreover, some of the lines that have been drawn up as either forgetting or remembering, should not be thought of as either/or but as lines that continue and flow into one another. These lines and the ‘naming’ of these lines did not just come from other sources of literature or become a convenient way to code, sort and discuss the findings of this research, rather, remembering, forgetting, and silence were all things that were entangled in the museum case studies and became articulated through interviews, stories,

<sup>433</sup> See Appendix C for the alternate labels and stories that were proposed by the Ryerson curators.

photographs, soundscapes, field notes, documents, archives, and all of the other things encountered in these case studies.

### Producing: Lines and Trajectories around Knowing and Doing

These trajectories are created through a following of the lines of inquiry in this research and more specifically, *how knowledge is produced about the embodied experiences of people with disabilities in the CWM and the CMHR?* How knowledge is produced about the embodied experiences of people with disabilities is an extremely important question for this research as it begins to unravel and disentangle the differing kinds of knowledge productions used in these museum case studies. When I started to map all of the different multimodal and multisensorial data for this research a common concept, word, idea that emerged was *product*. In conversations with designers, architects and other museum professionals involved in these case studies, there were lines that became distanced from the user/visitor and process and became an articulation of a product. This product was sometimes the building, sometimes technology and sometimes codes and guidelines. Here is an example of the articulation of inclusion as a product: “So at the end, you’re having an advisory council where we would engage the audience that was very critical of us. And we engaged them to help us make informed decisions, so we could develop a more informed inclusive product.”<sup>434</sup>

Here this museum director is describing how at the end, the advice and engagement of an advisory council are funnelled down into a product. That the process if not ongoing, but used to inform an end result, a product. To expand upon this, a museum director at the CMHR comments of how the CMHR is defining inclusion and then seeing inclusion as something that can save time and money and build a better product: “So we use the term inclusive design because we are

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<sup>434</sup> Face to face, then Skyped interview with a museum director at the CMHR, Winnipeg, June, 2105 and then January, 2016.



concerned with just including people. And that we know that developing something and certain perspectives of inclusion, based on that it saves us time, saves us money, builds better informed products and makes things more usable for everybody at the end.”<sup>435</sup>

Often the process is just used to validate the product that has already been created and not necessarily to work through the process and reflect upon bettering the product. This focus on inclusion and access in the museum as something that is fixed, borrowed or produced does not allow for a thorough *doing* of inclusion, it just allows for a creating, producing or attaining of inclusion. What is important is that the embodied experiences of people with disabilities cannot be easily translated and fixed into a product for consumption. In thinking about inclusion as a product, or more specifically the embodied experiences of people with disabilities as being translated into or from a product, strange new clusters of lines and trajectories begin to emerge.

If the focus of creating an inclusive museum is consumed with producing a product, then it is important to reflect upon the *process* of producing that product and how the product will then remain agile and adaptable to changes, fluxes and movements. Process and product are not two things that are at odds with one another, on the contrary, they are completely entangled. But what became articulated through the data of this research was that the process was not embodied critically and that it was not an ongoing enactment. In many cases the process was borrowed through a product and not even understood, like through the adoption of the Smithsonian Guidelines at the CWM and CMHR. Moreover, adopting and creating a product based on unknown assumptions and processes creates a taken for grantedness. This taken for grantedness that the process and product are of the highest standard takes for granted the embodied

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<sup>435</sup> Ibid.

experiences of those with disabilities.<sup>436</sup> Here one of the architects from the CWM discusses the process of making to create very emotional and beautiful concrete: “and again, it speaks to the experience of the making being physically brought back to the forefront that there’s a story to tell of people and how things get made, and it really is a very emotional concrete. You could’nt pretend to do this if you wanted to. You couldn’t predict it. And it’s beautiful.”<sup>437</sup> Here the focus moves from a process to a product— beautiful and emotional concrete. Again, the process here, the making, is just used to validate the product and its aesthetics. These lines of inquiry flow towards ordered movements of: *knowing through documents; knowing through ‘experts’; knowing through advisory groups; mediated knowing; knowing through reflection; knowing through modeling; knowing through sensitizing* and *knowing through common ground* in order to pursue dis/ordered trajectories. By this I mean that it is important to follow these ordered lines, flows and trajectories to see what paths may not have been pursued and/or deviate from these ordered ones.

### **Knowing through Documents**

One way of producing knowledge about the embodied experiences of people with disabilities is through codes/guidelines and standards. It is important to consider though that codes/guidelines and standards do not simply transport human intentions but actively shape, co-construct or translate these intentions.<sup>438</sup> Rieger and Strickfaden explain:

That is, when a designer is forced to follow codes/guidelines, they are also forced to interpret those codes/guidelines, typically based on their own biases. This means that the use of codes/guidelines can be seen as a burden or a challenge, being connected or

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<sup>436</sup> For a further discussion of this idea of taken for granted, refer to Rieger and Strickfaden, *Taking for Granted*.

<sup>437</sup> From a dialoing while in motion interview with an architect at the CWM, Ottawa, Canada, April, 2015.

<sup>438</sup> Rieger and Strickfaden, *Taking for Granted*, 4.

disconnected from human experience, or simply another meaningless checklist to tick off in the process of design creation.<sup>439</sup>

This taken for granted nature of codes/guidelines is a common pattern in our case study research on museums in Canada. Commenting on the taken for granted aspect of codes/guidelines, a senior interpretive planner at the CWM shares: “So at the ... museum, there were standards developed for accessibility. How they came about? Gosh, I think they were probably based in large part on the Smithsonian guidelines. You can’t exactly call them the gold standard, but they’re what’s most readily available and widely accessible”<sup>440</sup> This highlights that not only are codes/guidelines and standards misunderstood but that they are also readily borrowed from other contexts without really knowing how and if they apply.

A senior architect who worked on the CMHR comments about the limitations of codes/guidelines:

Building codes are great for building types. If you’ve got a shopping centre, a code tells you what you need to do; if you’ve got a Walmart store, it tells you what you need to do; or for office buildings, it tells you what you need to do. But where there is a sort of design ambition that goes beyond it or a building program that relates to something in the atypical type, the codes can only take you so far.<sup>441</sup>

Furthermore, while touring the CMHR and CWM with the architects and project managers involved in the construction of the museums, they commonly pointed to features of *disability* (e.g., doors with automatic push buttons, separate toileting stalls for people with disabilities, ramps to gain access to certain spaces) that met codes/guidelines.<sup>442</sup>

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<sup>439</sup> Ibid.

<sup>440</sup> Face to face interview with senior interpretive planner, Ottawa, April 2015.

<sup>441</sup> Dialoguing while in motion interview with a senior architect, Winnipeg, June 2015.

<sup>442</sup> Rieger and Strickfaden, Taken for Granted, 5.

A project manager comments on how the CWM was made accessible from the use of codes: “We have the ramp, which meets accessibility codes because we use the building code as a guide... the building code refers to universal accessibility standards and ...they’re referred to and we go to the standards to find out how to do washrooms and how to do handrails and how to do all this stuff.”<sup>443</sup>

In contrast to the use of codes and guidelines to inform access and inclusion, an interior designer who worked with design teams across North America has found that codes/guidelines, books, and documents can only go so far because they are geographically specific (municipal, national) and there is a great deal of misunderstanding about the use of codes in different countries and their interpretation. He explains:

The exhibition designers were constantly quoting ADA [the American Disability Act] and I was constantly criticizing them ... and so sometimes, with the Americans, I have to say, okay, here you’ve got to walk in people’s shoes. I will give you a real simple example: I was working on a community college and trying to explain to the architects what ASL interpreting was like. If you had an ASL interpreter in a classroom, what does that mean? And they were just not getting it. So I set up a meeting where I brought a very well respected member of the deaf community with me, who brought an ASL interpreter and we spent four hours in the architect’s office reviewing drawings and at the end of it they got it.<sup>444</sup>

What is clear here, is that that this interior designer advocates for considering the embodied experiences of people with disabilities as a means to illustrating some of the pertinent issues around spatiality.<sup>445</sup> Beyond building codes and access guidelines, like the Smithsonian Guidelines, other standards are borrowed in museums. An historian from the CWM explains his approach to the creation of content for exhibitions and how it is very much informed by

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<sup>443</sup> Face to face (seated) interview with exhibition manager, CWM, Ottawa, April, 2015.

<sup>444</sup> Face to face interview (seated) of an interior designer who worked on the CMHR, Winnipeg, June, 2015.

<sup>445</sup> Rieger and Strickfaden, *Taken for Granted*, 7.

codes/guidelines: “For example, in audio visual production, guidelines will inform how I approach content destined for audio visual. So it’ll help me to make decisions about what’s in, what’s out, these sorts of things”<sup>446</sup> Here, codes/guidelines govern more than just physical access in the built environment; they dictate content in a museum and the access to that content as well.<sup>447</sup>

There has also been a move by museums beyond the Smithsonian to create their own codes/ guidelines and standards. A museum director from the CMHR discusses the idea of creating their own access standards or inclusive guidelines but not as something that is fixed but rather as a “living document,”<sup>448</sup> where: “when we publish it, we’ll publish an epub version so it’s more accessible. But the whole idea is that it will constantly be...it will be a living document, which we will be able to share it and ensure there’s at least standardised milestone points.”<sup>449</sup>

Sometimes, as a senior architect at the CMHR notes, codes/guidelines are limiting and therefore other sources of knowledge have to be pursued:

In fact there are things in the building that at the time building code would have suggested to do something else. I believe the code at the time required the ramp to have railings every three or four feet or something like that so that a person in the wheelchair could actually pull themselves up a ramp. So we engaged the Council of Canadians with Disabilities and consulted with them on how to approach it.<sup>450</sup>

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<sup>446</sup> Face to face interview with historian at the CWM, Ottawa, May 2015.

<sup>447</sup> Rieger and Strickfaden, *Taken for Granted*, 5.

<sup>448</sup> Face to face, then Skyped interview with a museum director at the CMHR, Winnipeg, June, 2105 and then January, 2016.

<sup>449</sup> *Ibid.*

<sup>450</sup> Face to face interview with architect at the CMHR, Winnipeg, June, 2015.

Whether the CWM or the CMHR borrow or create codes/guidelines and standards, they need to heed the advice of others that these documents are a simplification, are very limiting and are most often are not created around the embodied experiences of those with disabilities.

### **Knowing through ‘Experts’**

This knowing is borrowed from ‘experts’ who frequently make strong claims to understand disability, and how to design for inclusion; but they are often far removed from understanding the embodied experiences of those with disabilities.

The CWM undertook an audit in 2007 called “The Accessible Museum; CMC and CWM and Other Museums from Around the World.”<sup>451</sup> The audit was presented as a power point presentation to the staff and included audits that were undertaken at other museums as well. The outcome of this audit was not identified by the CWM museum staff and it is unclear whether or not any of the recommendations were implemented. This is often the case with access audits, that an ‘expert’ is hired to audit the space in terms of access, so that it appears that access is a priority but these audits primarily stay in the form of a document or in power point presentations and are often not realized.

At the CMHR, ‘experts’ were hired in various capacities (access consultants and people with disabilities) but with a different intention as it was in the early development and design of the CMHR and not focused on a post occupancy evaluation. These ‘experts’ do not actually like to be referred to as ‘experts’ and as one of the ‘experts’ that worked on the CMHR states, he sees his role as ‘expert’ quite differently:

I don't ever pretend that I am an expert in ASL, but do I know people? Yes, I know people and so here are the people. They may not be the right people, but they will at least continue to push you in the right direction. So that, I think, is a fundamental role as a consultant. A

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<sup>451</sup> Karen Graham, “The Accessible Musuem; CMC and CMC and Other Museum from Around the World” Power Point Presentation, March 2007.

consultant, anybody who calls himself a consultant that says they have the answers and they know whether they are right. I am sorry, run away as fast as you can. There is no one expert; there is no expert in accessibility. I don't even call myself an expert in accessibility although I keep getting introduced. No, I mean I just think I am an information junkie. I've got lots of information and I like talking and I like sharing, that's what it's about.<sup>452</sup>

Hiring an 'expert' to produce access and inclusion and believing that that 'expert' has all of the knowledge of what an 'expert' is supposed to have is misguided, and to echo a 'non-expert', "run away as fast as you can."<sup>453</sup>

### **Knowing through Advisory Groups**

There is frequently a paradox of participation in designing for those with disabilities, in that the participation is often designed to empower users in decision-making leading to "the same old patterns of power repeat[ing] themselves."<sup>454</sup> DeCarlo argues that the politics of participation become too settled and unquestioned, which suggests that, "when we plan 'for' people ... we tend, once consensus is reached, to freeze it into permanent fact."<sup>455</sup>

I submit that the CMHR has created these advisory groups not as tokenistic but out of a general concern with being inclusive. Furthermore, these advisory groups were formed to create an ongoing process and ongoing dialogue around inclusion. There were two different types of advisory groups that the CMHR created. One was made up of people with disabilities and the other was an institution wide internal working group. The CMHR has created and worked with an external group made up of people with differing disabilities, the Inclusive Design Advisory Group (IDAC). The IDAC group is "comprised of nine experts, advisors and activists in the filed of disability rights who were briefed regularly. The CMHR's core team consulted with IDAC in

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<sup>452</sup> Face to face interview (seated) of an interior designer who worked on the CMHR, Winnipeg, June, 2015.

<sup>453</sup> Ibid.

<sup>454</sup> Jones, *Situating Universal Design Architecture*, 1372.

<sup>455</sup> DeCarlo, *Architecture's Public* 13.

order to validate approaches, identify gaps, and to receive feedback in order to ensure equitable participation.”<sup>456</sup> The CMHR also consulted with other disability organizations such as the Council of Canadians with Disabilities (CCD). Here a design director explains the process of creating advisory groups at the CMHR:

...the exhibitions were at the Design Development 2 - 40 percent (DD2 40%) stage. This is a phase of the design process in which design intent has been locked down to a modest level of detail. All the large areas of an exhibition are mapped out, schematics are fairly well detailed, and generally all the prerequisites from the building to the gallery spaces (such as the exhibition’s demands on the structural, mechanical, electrical, or data systems) have been reciprocally managed with iterative design and redesign sessions back-and-forth between construction and exhibition teams. When we presented these designs to the Council of Canadians with Disabilities and specially invited guests, the reaction was that while the exhibitions were great in intent, they left much to be desired for visitors with disabilities. Fortunately for the museum, because the DD2 process was only at 40 percent, there was ample time to modify the designs.”<sup>457</sup>

Even though, I have argued that the CMHR is not creating tokenistic advisory groups, initiating the inclusion of advisory groups when the designs were already at 40% completion is still problematic and therefore reinforces an asymmetrical encounter between the institution and its advisors. A co-constitutive process must be created at the outset of a project and then ongoing even after the project or product is completed. The CMHR is still engaging with their Inclusive Design Advisory Council (IDAC) so that is a step in the right direction. Their experiences around the need to alter their designs at the 40% completion stage is also a testament to their commitment to inclusion and their lessons learned. This also should act as a reminder that inclusion is a process and not a product, and that the process should be co-constitutive at the outset, throughout and through an ongoing enactment. An interior designer who worked on the

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<sup>456</sup> Face to face and then emailed interview with a manager of exhibitions at the CMHR, Winnipeg, June, 2015 and then January, 2016.

<sup>457</sup> Timpson, Corey. “The Great Canadian Quest for an Inclusively Rich Experience.” *Exhibitionist* (Fall 2015): 14.



CMHR expands upon this idea of differing knowledges and his experience of being asked by disability groups to take part in the designing of the CMHR:

The design had just begun and so they asked me to attend with them at a meeting with the architects because I have impressed upon them a number of times, and they have realized that their expertise is in disability. Their expertise is not in architecture. And the two languages are not the same. So I acted in essence -- and I do this frequently -- is I act as a facilitator between the two groups because the language is not the same.<sup>458</sup>

The other type of advisory group created at the CMHR is the Inclusive Design Advisory Council-Working Group (IDAC-WG). This is an internal, institution wide working group with a member from each department to try to discuss access issues across departments and address visitor issues at every level.<sup>459</sup> A museum director at the CMHR explains: “I think we want this to be a core characteristic of our institution, then we just needed to have 100 percent participation from all departments.<sup>460</sup> The research and lines followed at the CWM did not indicate that there were any advisory groups in and around inclusion or access, nor had there been any in the past.

### **Mediated Knowing**

This knowing is mediated through things and primarily through screens and technology. The CMHR does not have many tactile exhibits other than through the touching of a screen. A museum director at the CMHR responds to how the tactile maps are used in conjunction with the audio tours: “So those worked really well in conjunction with the tactile map because it’s going

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<sup>458</sup> Face to face interview (seated) of an interior designer who worked on the CMHR, Winnipeg, June, 2015.

<sup>459</sup> Face to face and then emailed interview with exhibition manager at the CMHR, Winnipeg, June, 2015 and then January, 2016.

<sup>459</sup> Face to Face to face and then emailed interview with exhibition manager at the CMHR, Winnipeg, June, 2015 and then January, 2016; face to face, then Skyped interview with a museum director at the CMHR, Winnipeg, June, 2105 and then January, 2016.

<sup>460</sup> Face to face, then Skyped interview with a museum director at the CMHR, Winnipeg, June, 2105 and then January, 2016.

to describe all the main elements within the gallery, and then you could actually feel what those elements are in situ.”<sup>461</sup> Our wanderings, with a participant who is blind, explored a different kind of encounter with these tactile maps at the CMHR. He explained that the raised lines on the map were created from vision and knowledges of/through vision; therefore they could not be understood through touch or by someone who is blind. Moreover, in response to a question about how tactility works in the museum, a design professional at the CMHR responded: “I’d say it works very functionally. At this point, like there are tactile elements within the museum, but they’re more functional than experiential.”<sup>462</sup>

Following the lines of mediated knowing and how technology entangles with the embodied experiences of those with disabilities, an interior designer comments: “Well, my argument always is that technology in actual practice, never solves the barrier, it never removes the barrier, it transfers the barrier.”<sup>463</sup> I think this is significant in the CMHR; the ways that technology has been created through multiple systems and layers to create redundancies and provide choices to their visitors, but yet it is not making the museum more accessible, in fact, in many ways it makes the museum less accessible. These redundant layers of technology often compete with one another. This sentiment is echoed by an interior designer, involved with the CMHR, though his explanation of the shortcomings of the accessible technology:

And what that is, to be very frank with you, is the gap between the design intent, the design implementation, and then... the staffing and the actual people who are manning it have not been brought up to speed so that they know how, as soon as someone is standing there, that they can step forward and say, I know how this works and I will show you how this works. Providing that information upfront at the website so that before I get there, there is a simple explanation right at the website. So I know that for walking the building that these things

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<sup>461</sup> Ibid.

<sup>462</sup> Face to face interview and then emailed interview with a curator at the CMHR, Winnipeg, June 2105 and then December, 2015.

<sup>463</sup> Face to face interview (seated) of an interior designer who worked on the CMHR, Winnipeg, June, 2015.

exist and this is how it works. And we walk through that, but that has yet to be implemented.<sup>464</sup>

Another museum staff member at the CMHR describes a weakness of the CMHR as: “the digital exhibits, which are not overly intuitive, and sometimes confusing for how to navigate.”<sup>465</sup> I would also submit that it took a lot of ‘experts’ to design these technologies and to create prototypes, but that the systems and technologies have not been tested through the actual embodied experiences, installed on site at the CMHR.

The largest exhibition space devoted to disability is the *Out from Under* exhibit. A curatorial staff member comments on this exhibit: “Visitors are able to access the story behind each of the 13 artefacts by accessing a flipbook located at the front of the exhibit. When the page is turned to a specific theme/artifact, the artifact in the exhibit is lit by a light so it becomes highlighted. The flipbook, however, is not fully accessible.”<sup>466</sup> This flipbook has technologies built into it but they are not intuitive and do not provide for an accessible experience. If indeed, “formal prototyping and testing sessions took place at various phases of the projects. These always included users with diverse abilities, including visible and invisible disabilities,”<sup>467</sup> then why is the largest exhibition about disability at the CMHR not accessible?

The mediated knowing at the CWM is mediated in differing ways. Not by technology as such, but by multisensorial embodied experiences. These experiences are fully immersive and even though they do not appear to rely on technology to mediate them, they in fact do so. One of

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<sup>464</sup> Ibid.

<sup>465</sup> Face to face and then emailed interview with first curator at the CMHR, Winnipeg, June, 2015 and then December, 2015.

<sup>466</sup> Face to face and then emailed interview with second curator at the CMHR, Winnipeg, June, 2015 and then January, 2016.

<sup>467</sup> Face to face and then emailed interview with exhibition manager at the CMHR, Winnipeg, June, 2015 and then January, 2016.

the things that we noted consistently at the CWM was the loud noises and the competing sounds spilling from one gallery to the next. This issue is acknowledged by the museum and as an exhibition manager explains:

I think the audio is a big weakness in the permanent galleries....we continue to have problems with our sound levels that we'll go around and we'll work for like two days, and we'll set the sounds to try to minimize bleed from one section to the next or whatever, and then we get a little bump in the power grid and it all goes back to the same high levels again.<sup>468</sup>

The mediated knowings at the CMHR and the CWM are still not responding to the embodied experiences of those with disabilities, even though they may have started with using the embodied experiences of those with disabilities to inform them. This presses towards the issues of trying to create a product and not create an ongoing process. A product once it is done does not need further input, but a process is ongoing and requires constant feedback.

### **Knowing through Reflection**

Knowing through reflection is taken up through responding to the visitor's needs and requests. The CWM does this by responding to visitor's comments and needs. One example is when they had a temporary exhibition that had small text panels and there were visitors who complained they could not read the small text. The staff at the CWM responded by creating large print cards and placed them within the exhibition space shortly thereafter.

A recommendation for the CMHR would be to offer more choices to their visitors such as a large tactile map for wayfinding that is created through/by the embodied experiences of users that are blind or visually impaired. One of the museum staff commented that almost all of the staff at the CMHR have an openness to meet the needs of the visitor, she explains, "individuals going hey, somebody said they needed this and please let's look into that.... but I have to say the

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<sup>468</sup> Face to face (seated) interview with exhibitions manager at the CWM, April, 2015.

willingness here for inclusion, I would say at all levels is pretty impressive.”<sup>469</sup> This willingness to listen and to act is extremely important in creating an inclusive museum as an ongoing enactment.

### **Knowing through Modeling**

Modeling is an approach to come to understand the embodied experiences of those with disabilities. Some museum staff spoke of having this experience but outside of the museum and the institution. Our wheeling lines reinforced this process in coming to better understand the embodied experiences of those with disabilities in that we took a manual wheelchair and a scooter to explore the museum as a part of our final encounters. We saw things in a very different way through this differing embodiment and were able to trace the lines that we had already created but experience them in a completely different way. Even though we had done modelling and simulation exercises numerous times before, we encountered the museums very differently through this modelling, and it reinforced for us that every site and every different embodied experience draws up new lines and encounters. An interior designer who worked on many national projects including the CMHR comments about the performed, observed and embodied experiences of people with disabilities in the context of objects and spatial environments: “Spending an afternoon with a person with a C2 spinal cord injury who runs his computer with his tongue, is not something you get from any textbook... you do not get that from anywhere else.”<sup>470</sup>

Knowing through modeling allows for a differing perspective to be understood and from different angles. It allows for a differing kind of embodiment as well, a simulation yes, but

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<sup>469</sup> Face to face, then Skyped interview with a museum staff member at the CMHR, Winnipeg, June, 2105 and then January, 2016.

<sup>470</sup> Face to face interview (seated) with interior designer who worked on the CMHR, Winnipeg, June, 2015.

nonetheless it has the ability to tap into embodied knowledges of individuals that have perhaps never been pursued before.

### **Knowing through Sensitizing**

This knowing seems to be quite simple to understand but difficult to do and difficult to sustain. An interior designer who worked with the CMHR explains this process:

Even though there is a belief in something, even though there is an understanding of something, that doesn't necessarily mean that actually, automatically it evolves into understanding. How do you translate that to the built environment? How do you translate that to technology? How do you translate that to staff training, for instance? We think we agree that should be done, but how do you train the staff? Oh, but you can't just show them a video from the US. No, that's not good. So there was a lot of work.<sup>471</sup>

The CMHR undertakes periodic sensitivity training for their staff. From speaking with the museum staff at the front desk, to the facility management staff, to curators and designers, it became quite evident that there was not just a knowledge base being developed, of how to be inclusive, but a willingness to learn more and to create an inclusive experience for their visitors.

The CWM has a limited understanding of how to accommodate visitors with disabilities, especially those that are blind or have vision loss. We asked for a tour with our colleague who is blind and they did not have any set tour. In many ways this is good thing because creating a 'blind tour' does not consider the various embodiments of blindness. With that said, some sensitivity training about how to give tours to people that are blind (for instance asking them if they want to be guided, offering your elbow instead of your hand) would be helpful for the guides and other staff to understand the embodied experiences of those with disabilities. I noted in my field notes, that the tour guide who led us through the museum with a visitor who is blind with a guide dog, was very nervous and was not sure how to guide the hand of the visitor or offer his elbow for orienting. It should also be noted that in 2006-2007 an accessibility audit was done

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<sup>471</sup> Ibid.

of the CWM and one of the recommendations was sensitivity training/disability awareness training at all levels, even at the front desk.<sup>472</sup> Sensitivity training for staff to come to understand the embodied experiences of those with disabilities is essential. Here is a comment from a visitor to the CWM that is blind. Her comments alone explain how her embodied experiences of the museum and the things she encountered, and wanted to encounter, differs greatly from the experiences of other museum visitors:

I liked the experience of walking through the bunker. It was something that I had heard about but never understood what they looked like. Having the chance to walk through and touch everything gave me a better understanding of what they experienced as young soldiers. Also having the change to touch items like the weapons and outfits helped me to understand what they look like. Also the tanks were very interesting as I didn't have even an idea of what a tank looked like.<sup>473</sup>

Following the lead of people with disabilities and coming to understand their embodied experiences and needs is a line that needs further articulation in both the CWM and the CMHR.

### **Knowing through Common Ground**

In exploring these case studies, it becomes apparent that what is needed is a philosophical statement for the institution that everyone in the institution is aware of and understands. A philosophical statement about inclusion and access, not understood exclusively from one profession and role in the museum, but rather understood and implemented more holistically across the entire institution. A senior interpretive planner involved with the CWM explains:

“Without a statement that is shared, understood and applied from the highest levels of the CWM,

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<sup>472</sup> CWM undertook an audit in 2007 called “The Accessible Musuem; CMC and CMC and Other Museum from Around the World”. By Karen Graham, March 2007, Power point...It is also worth noting that it is one thing to undertake and pay for an ‘expert’ to undertake an access audit of your institution it is quite another to address and implement the recommendations from these audits. From our research it did not appear that the CWM has acted upon these recommendations other than hiring a visitor advocate, who is trying to make changes but these changes are difficult if there is not a shared philosophy and a culture of inclusion across the institution.

<sup>473</sup> From emailed follow up questions from a dialoguing while in motion interview with a visitor who is blind, CWM, Ottawa, Canada, May, 2015.

creating accessible experiences will remain the domain of conforming to code, and the capacity, interest or commitment of individuals or teams.”<sup>474</sup> That is, as she indicated, to have an inclusive museum there has to be a shared value system and that value system has to be communicated and shared at every level of the institution.<sup>475</sup> She continues: “What I have seen as the single biggest barrier to even meeting or surpassing standards, guidelines and best practices has been the absence of a kind of a philosophical statement about the importance of accessibility.”<sup>476</sup>

At the CMHR, they are “armed with an institutional mandate from the CEO that all departments would participate in an inclusive working group” and that “our goal was to establish inclusive design as a mandatory criterion for all areas of museum practice at the CMHR”.<sup>477</sup> Furthermore, as this museum director argues that: “the CMHR could only truly be a leader in the field if and when inclusive design became a key characteristic of our corporate culture.”<sup>478</sup> The sharing of a philosophical statement or an institutional mandate seems to be a key trajectory for the creation of an inclusive museum and its ongoing enactments of inclusion

#### Enacting: Moving Towards Dis/ordered Trajectories

In following these lines and trajectories of the CWM and CMHR, I moved closer to understanding that the embodied experiences of people with disabilities in the museum environment, is a messy and difficult process that is not easily produced, analysed or mapped. It is not something that can be reproduced, borrowed or done through an ‘expert.’ It is not something that can be prescribed through models or guidelines. It cannot be done through best

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<sup>474</sup> Face to face (seated) interview with senior interpreter planner, Ottawa, April, 2015.

<sup>475</sup> Rieger and Strickfaden, *Taken for Granted*, 8.

<sup>476</sup> Face to face (seated) interview with senior interpreter planner, Ottawa, April, 2015.

<sup>477</sup> Timpson, *The Great Canadian Quest*, 14.

<sup>478</sup> *Ibid.* 14.



practices and also cannot be done through prototyping and participatory user groups. It compels us to take risks, to become undone, to admit when we do not know something and ask others for help. It forces us to reflect and revisit, it asks us to pause and be critical of prevailing knowledge, and it presses upon us to fall, trip and make mistakes. This embodied and ongoing process compels us to act and enact.<sup>479</sup>

In coming to understand how knowledge is shaped in the museum and what is forgotten, remembered, silenced, borrowed, created and interpreted, it is also important to understand a knowing in relation to unknowing. If knowledge is indeed “the commodity that museums create,”<sup>480</sup> then it is also important to understand that knowing is entangled with unknowingness and that in order for fulsome exploration of knowing in the museum, it requires pursuing unknowing as well. Butler explains:

[w]e must recognize that ethics requires us to risk ourselves at moments of unknowingness, when what forms us diverges from what lies before us, when our willingness to become undone in relation to others constitutes our chance of becoming human.<sup>481</sup>

An unknowingness must therefore include a certain open space, a space for criticality and for the unknown.<sup>482</sup> In the shaping of knowledge in the museum, it does not mean that there has to be a knowing or a focus only on attaining the knowledge necessary to create a knowing; it means that knowing must be seen as a considered but unconditional openness and therefore entangled with an unknowingness.<sup>483</sup> An interior designer who worked on the CMHR expands:

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<sup>479</sup> Here I am entangling my process and embodied activities of doing mapping/s with/in the process of creating inclusive museum environments, to come to understand ongoing enactments.

<sup>480</sup> Hooper Greenhill, “What is a Museum, 12.

<sup>481</sup> Butler, *Giving an account of oneself*, 136.

<sup>482</sup> Derrida, *The Politics of Friendship*; Loacker and Muhr, How can I become a responsible subject, 271.

<sup>483</sup> Loacker and Muhr, How can I become a responsible subject, 272.

I learned early in my career to never being afraid to go up and say, tell me about this, explain this to me because I don't know. Tell me what this is about. And if I've made an error, I am not afraid of picking up the phone and saying, look, I am sorry that I've done this. And so people know that I am going to be honest. But still, I've had to work really hard to gaining that respect and that willingness to listen.<sup>484</sup>

Alternately, individuals still believe that inclusion is a destination with an end point that can be attained, produced and achieved. Here, a staff member at the CMHR comments that:

“luckily, I’m in a place where accessibility is front lined. So I’m not having to educate anybody. They already know. They are already there.”<sup>485</sup> This may seem a simplification but nonetheless it points to an understanding that knowledge around inclusion is often thought of as something to achieve.

These lines and trajectories flow from an understanding of co-constitutive knowledge<sup>486</sup> *productions* and move towards an understanding of co-constitutive knowledge *processes*. Co-constitutive knowledge is an approach that seeks to “challenge... externally generated knowledge and [find] ways to create more equitable and collaborative forms of knowledge.”<sup>487</sup> Co-constitutive knowledge uncovers a world perceived from different angles and viewed through multiple vantage points.<sup>488</sup> Furthermore, this allows for a perceiving of things, not from a single perspective, but rather by walking around it to view spaces from multiple viewpoints, physical positions and more. Drawing on the work of Casey and his concept of ‘constitutive co-

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<sup>484</sup> Face to face interview (seated) of an interior designer who worked on the CMHR, Winnipeg, June, 2015.

<sup>485</sup> Face to face, then Skyped interview with a museum staff member from the collection at the CMHR, Winnipeg, June, 2105 and then January, 2016.

<sup>486</sup> Casey, *Between Geography and Philosophy*, 683-93.

<sup>487</sup> Mohan, "Not so distant, not so strange: the personal and the political in participatory research," 42.

<sup>488</sup> Casey, *Between Geography and Philosophy*, 683-93.

ingredience,<sup>489</sup> a co-constitutive method of knowledge production is interactional, reflexive and performative. An opportunity for co-constitutive knowledge is gained through moving along paths or in random directions in what Gibson calls a ‘path of observation’, a continuous itinerary of movement.<sup>490</sup> Ingold expands:

Locomotion, not cognition, must be the starting point for the study of perceptual activity. Or more strictly, cognition should not be set *off* from locomotion, along lines of a division between head and heels, since walking is itself a form of circumambulatory knowing. Once this is recognised, a whole new field of inquiry is opened up, concerning the ways in which our knowledge of the environment is altered by techniques of footwork and by the many and varied devices that we attach to the feet in order to enhance their effectiveness in specific tasks and conditions.<sup>491</sup>

For the purposes of this research I am aligning this idea of movement, paths and lines as a part of knowledge production and a constitutive co-ingredience.

Apart from Casey and Ingold, Callon and Rabeharisoa’s “research in the wild” offers another understanding of a co-constitutive knowledge production.<sup>492</sup> Their approach, research in the wild, explores complex embodied enactments of living (where people are entangled in their relationships with things) and emphasizes that knowledge ought to be co-produced by participants and researchers.<sup>493</sup> Research in the wild is a process through which concerned groups gather and compare their experiences and build up a collective expertise that is considered to be equally authentic to that of ‘experts’, even if it is different.<sup>494</sup> After all concerned groups possess expertise and experience that articulates their own needs and bodies,

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<sup>489</sup> Ibid.

<sup>490</sup> Gibson, *The Ecological Approach to Visual Perception*. Boston: Houghton Mifflin, 1979, 195-97.

<sup>491</sup> Ingold, *Being alive: Essays on movement, knowledge and description*, 46.

<sup>492</sup> Callon and Rabeharisoa, Research “in the wild”.

<sup>493</sup> Ibid.

<sup>494</sup> Callon and Rabeharisoa, Research “in the wild”; Gallis, From shrieks to technical reports.

which is important knowledge to be shared, and knowledge that emerges from research in the wild.<sup>495</sup>

Doing mapping/s of the CWM and CMHR that are woven with theories of embodiment, disability, material culture and an inhabitation becomes a difficult doing. The complexity of situating myself in relation to this research as a doing, and understanding my process as an embodied inhabitation, is inseparable from the lines of inquiry in this research and the trajectories of the research findings. Here, I am following Rogoff's understanding of an embodied criticality to begin to inhabit the research problem and the process of this research.<sup>496</sup>

Here Rogoff explains:

With what I am calling 'criticality' it is not possible to stand outside of the problematic and objectify it as a disinterested mode of learning. Criticality is then a recognition that we may be fully armed with theoretical knowledge, we may be capable of the most sophisticated modes of analysis but we nevertheless are also living out the very conditions we are trying to analyse and to come to terms with. Therefore, criticality is a state of duality in which one is at one and the same time, both empowered and disempowered, knowing and unknowing.<sup>497</sup>

Here, Rogoff is speaking to criticality as a mode of embodiment, 'a living things out' which has a transformative power as opposed to a pronouncing on them.<sup>498</sup> Here, in my process of doing mapping/s, a shift occurs where the actual inhabitation and modalities of my occupation do not judge but rather engage in an embodied criticality. In other words, an embodied criticality frames my approach to this research (not a judging or critiquing), frames my process of doing this research (an inhabitation of the problem to move towards process), frames my mapping/s of

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<sup>495</sup> Ibid.

<sup>496</sup> Rogoff, 'Smuggling' – An Embodied Criticality, 2.

<sup>497</sup> Ibid.

<sup>498</sup> Ibid.

this research (encounters, embodying and relational lines) and in many ways also presses upon my ontological and epistemological knowings and unknowings.

To provide a tangible example of how a co-constitutive process, an embodied criticality and an unknowingness entangle, one trajectory that has not been pursued at the CWM and at the CMHR, is that of observational audits with people with disabilities. Throughout the interviews with museum staff at the CMHR there was discussion of an overall audit with its IDAC (Inclusive Design Advisory Council) group, but to our knowledge this has not happened to date. As stated by a museum director at the CMHR, “a sort of top to bottom critical appraisal” has not been completed as of yet.<sup>499</sup> In terms of designing for/with people with disabilities at the CWM, we were told by several museum staff that there have never been meetings or focus groups with people with disabilities. Therefore, the majority of the information of how to design for accessibility and inclusion at the CWM comes from codes/ guidelines or standards.

In pursuing this trajectory of observational audits (encounters) with people with disabilities it begins to break up the ordered trajectories (for instance codes/guidelines, standards and technology) and moves towards dis/ordered and complex ones. Museums undertake the doing of difficult knowledges, and as such they need to move towards doing difficult and dis/ordered mapping/s in order to break the silence.

### Summarising

The paradigmatic shifts that have occurred in museums over the last fifty years and the move away from museums as “ivory towers of exclusivity”<sup>500</sup> towards “museums as

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<sup>499</sup> Face to face, then Skyped interview with a museum director at the CMHR, Winnipeg, June, 2105 and then January, 2016.

<sup>500</sup> Anderson, *Reinventing the Museum*, 1.

seedbanks,<sup>501</sup> “ideas museums” (CMHR), “experience museums” (CWM), “mindful museums” and the “post-museum” have not moved that far away from exclusivity, in that the the meaning, intent and execution of the museum continues to exclude particularized experiences and differing ways of knowing through dis/abled embodiments. These presumptions and/or conditions that defined the establishment of the museum are continuing towards exclusivity in the way that they come to understand and articulate the embodied experiences of their visitors through ‘ideas’ and through ‘experiences.’ Moreover, in an ‘ideas’ museum (CMHR) the Cartesian dualism of the mind/body is ever present and therefore exclusionary of differing kinds of embodiment(s). The consequences of the doing of these mapping/s are that museums must move away from a knowing and a doing, and towards an unknowing and an undoing, in order to become more inclusionary.

In discussing these museums through lines, mapping/s and entanglements, what becomes articulated is a *knowing* and an *unknowing* of the embodied experiences of those with disabilities and a *doing* and *undoing* of inclusion in the museum environment. What is meant by this is that in creating inclusive museums and including the embodied experiences of those with disabilities, it requires an unknowingness and an undoing. An unknowingness through the acceptance that the embodied experiences of people with disabilities is complex and is not easily translated or interpreted. An unknowingness that even though others may consider you an ‘expert’ in inclusive design or accessible design, you are not *there* and will never *arrive*. An unknowingness that codes, guidelines and standards are not best practices and even though they are accessible and easily borrowed, does not mean they should be. More than anything, it is an unknowingness and knowingness that *doing* disability is difficult and that it requires a co-constitutive process and an

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<sup>501</sup> Janes, *Museums in a troubled world*, 3.

embodied criticality. *Doing* inclusion may seem reflexive, but in the ways that inclusion is done in these museums and the ways that knowledge is produced in/around inclusion in these museums, it is a doing in order to produce— a product that is fixed.

The museums studied in this research have considered inclusion and have made efforts to be more inclusive, but did not necessarily *know* how they were defining inclusion, how to find more information in order to become more inclusive and how to evaluate their policies, procedures, philosophies, exhibits, services, and spaces around inclusion. Especially important is that the embodied experiences of those with disabilities was sometimes included but most often it was excluded in the creation of inclusion in the museum.

This exclusion (of the embodied experiences of people with disabilities) was mapped through the rhetoric of war and the rhetoric of human rights, through the concentration of particular approaches to disability such as the medical model; through the producing of a product without a knowing of the process; through the unwillingness to become undone and embrace an unknowingness;<sup>502</sup> to take for granted ‘expert’ knowledge through people and through other things like codes, guidelines and standards; and to try to separate out ideas and experiences from an entanglement with embodying.<sup>503</sup> In a statement, one of the exhibition managers at the CMHR, explained “one of our greatest strengths is our understanding that inclusive design and accessibility are dynamic, fluid and ever-evolving. Our commitment to seeing our solutions as a starting point respects the fact that we can learn from everyone, we are listening.”<sup>504</sup>

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<sup>502</sup> Butler, Giving an account of oneself.

<sup>503</sup> Here I am referring to the fact the CMHR is called an “Ideas Museum” and the CWM is called an “Experience Museum.” I am also referring to the way that my encounters are mapped through/with this research where things that I read were not just about ideas and language but about embodiments — I used my hands to move a mouse, I used my eyes to read a screen, I used my fingertips and saliva to move the pages of a book, etc.

<sup>504</sup> Face to face then emailed interview with exhibition manager at the CMHR, Winnipeg, June, 2015 then January, 2016.

If inclusion is thought of as something that is not *out there* to be attained or achieved but rather as something that is challenging, complex and at times wild and unpredictable, then new modes of engagement and new processes can be created around inclusion. Trying to *fix* inclusion in order to achieve it is an impossible task. If these museums and other museums begin to understand inclusion as a process, and not a product, through an unknowingness, a co-constitutive knowledge and an embodied criticality, it will allow for ongoing enactments and an inclusive becoming.



## CHAPTER 7: CONCLUSION

*Ordinary talk justifies the shape of daily life by relying on unexamined conceptions of disability. This provides an opportunity to explore how meanings of disability are generated. Taken-for-granted conceptions of disability are one way in which disabled people are viewed as irrelevant and absent.<sup>505</sup> (Titchkosky)*

### Introducing

This research is about flows, movements, trajectories, embodiment(s) and new modes of engagement. It is also about playing and doing mapping/s, and as such, this research is embodied in every aspect of my doing and re-doing. Expanding upon Moser, I explore disability through embodiment in practice and as an ongoing enactment:

...bodily realities as emerging in practices and as an ongoing open process of mattering and embodying....Instead of locating disability in given, objective and individualized bodies divorced from their everyday context, as a medical model does, or bracketing the objective (impaired) body in favour of the socially and culturally constructed (and so disabled) body of knowledge, meaning and experience, as social and cultural models do, this makes the nature of the body an empirical question and turns from concern with essence or being to exploring embodiment in practice, as ongoing enactment, materialisation and process.<sup>506</sup>

I return to this Moser quote, first introduced in chapter one, because it articulates the becomings of this research. I point out the idea of embodiment in relation to process and enactments to emphasize process as something that is open, ongoing and inhabited. I move away from the medical model and other models of disability that sometimes bracket off embodiment in practice, and instead look at a doing of mapping/s to materialize embodying disability as a dynamic process and open doing.<sup>507</sup> This circling back to the first chapter, as an ongoing enactment, is

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<sup>505</sup> Titchkosky, "To Pee or not to Pee?" This quote and its added emphasis is from Boys, *Doing Disability Differently*, 47.

<sup>506</sup> Moser, "A Body that Matters", 84.

<sup>507</sup> Ibid; Patrick Devlieger, Steven Brown, Beatriz Miranda and Megan Strickfaden, *Rethinking Disability: World Perspectives in Culture and Society*, Antwerpen, Belgium: Garant Publishers, 2016.

also articulated through the organization of this chapter through expanding upon *framing*, *approaching*, *mapping/s*, *doing* and *narrating* in order to draw up/out this thesis.

#### Framing: Material Culture and Embodiment(s)

Material culture is woven through this research and thesis in complex and unexpected ways and entangles with wild things.<sup>508</sup> The articulation of material culture in this research flows from Prown, Miller, Dant, Tilley, Thrift and other material culture theorists and towards an entanglement of material culture with/through disability, relational theories and embodying.

Embodiment(s) and embodying are used as analytical and methodological approaches and as a theoretical *doing* in this study. This results in an analysis of entangled lines that become dis/ordered mapping/s upon mapping/s. These mapping/s are not cartographies and they are not about fixing lines and encounters; on the contrary, they are lines and mapping/s that support the understanding of the material relations and flows among people, things and disability.

It is prudent to note, that the mapping/s of this research are not an attempt to map disability, but rather a mapping of differing embodiments of dis/ability and the entanglements and relations of things. In the doing of mapping/s of this research it is not a mapping of disability, nor is disability an object that can be arranged and fixed on a map. Therefore, in understanding inclusion and its entangling with material culture, disability and the processes of doing, these mapping/s should *not* be thought of as an object or product.

#### Approaching: Embodiment(s) in Practice and Process

The doing of the mapping/s for this research were part of an embodied process and the results cannot be easily summarized, interpreted or explained. These mapping/s also require a certain amount of abstraction so that the 'results' are not to be investigated and summarized, but

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<sup>508</sup> Attfield, *Wild Things*, 38.

played with and explored through process. Simply put, these mapping/s were created to explore embodiment, disability and museums, not as an end product, a finalised text, theory, or model, but as an ongoing enactment.

It was through the embodied mapping/s of this research that I was able to reflect upon disability, embodiment(s) and museums through inclusion. My embodied encounters with the museums and with all of their complexities are entangled with the doing of mapping/s of this research. This is inclusive of all of the things that I encountered, how they encountered one another and how we all became entangled. This complex braiding and following of lines and encounters did not end when we left the museums, thus there is no ending to this research, nor a final product, only a becoming and a process.

This chapter is not about concluding the research but about exploring ongoing enactments. It was through the reflexive practice of doing these various mapping/s and specifically through the doing of co-constituted fibre mapping/s that some clarity was brought to the process. It was in/through my own process of making and doing, writing and reading, playing and messing around that I realized I did not want to communicate a final product, model or final results, but to share a process—an ongoing process of this thesis and research with all of its collaborators and co-conspirators.

It was in/through the emails back and forth to my supervisor and my committee members, the phone conversations, the teleconferencing, the process photos, and the drawings and mapping/s sent back and forth between the fibre artist and myself, that also became a part of the mapping/s of this research. These multisensorial encounters and entanglements map onto this research and become part of the iterative and complex process of doing.

### Mapping/s: Contributions to Bodies of Knowledge and Knowledge of Bodies

The mapping/s of the contributions to bodies of knowledge expand upon the gaps and/or missing lines as identified in Chapter Two: The Literature Review. These missing lines spanned across research and literature in; material culture studies, museum studies, disability studies, research on embodiment(s), and through research on the entanglement (through methods and methodologies) of museums, disability and embodiment(s). Therefore, this research is not just about contributing to bodies of knowledge or knowledge about the body but both—as embodied know-how is explored through a doing of mapping/s that creates new trajectories.

Moreover, this research is not just a return to the body through embodiment, it is engaged within a co-constitutive process—so it is a return to bodies. But even then, in a returning to bodies, this does not take into account the entanglements and encounters with other things. Therefore, in the way that I am exploring the doing of mapping/s, it becomes a knowing through doing and thus creates new trajectories in/with/around embodiment(s). This research is also not just about my own experiences and encounters of/with others but about the entanglement of differing reflections and mobilities in order to share some of the embodied, relational and multisensorial approaches, so that others can create new trajectories. What follows are the various lines of contribution from this research.

#### **Lines of Contribution to Methodologies and Methods as a Doing**

In this research, I did not set out to explore so many different methodological tools, but because of the iterative, embodied, multisensorial, collaborative and process based nature of this research, different tools and methods were explored. As I started out using ANT in this research, my intention was to also explore ANT in terms of its methodologies. Thus I explored dissertation after dissertation, research article after research article only to find that most of these used

Callon's theory of Translation with its four steps of: *Problematization, Intersement, Enrolment, and Mobilisation*.<sup>509</sup> As my research was not about defining a problem *out there* and then analyzing the negotiations of the phenomena through a network, I had to explore other ways to draw up and do my research.

I then explored meshworks<sup>510</sup> that were more about embodiment, but meshworks still did not provide me the frame that I needed. Next I started to look at assemblage and ideas around rhizomes<sup>511</sup> but there was still not enough in relation to embodiment and my multisensorial data set, so I started to draw, I started to wander and I started to do mapping/s. I was able to find other studies that had also explored methodologies of cartography but most of the studies I followed used a Deleuze-Guattarian methodology of cartography.<sup>512</sup> I thought I was *there*, so I started to sketch some mapping/s. It was not until I had to analyse the mapping/s that I realized a Deleuze-Guattarian analysis of the lines, as lines of flight, lines of territorialisation, and concepts around nomads, were also about trying to make something fit that did not quite fit. This is where/when I came back to embodiment and the idea that embodiment could possibly become the theoretical, methodological and analytical thread that I needed to start doing mapping/s. Thus, this research did not set out to contribute to methodologies and methods but through my own confusion, encounters and embodiments, something complex was indeed created.

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<sup>509</sup> Michel Callon, "The Sociology of an Actor-Network: The Case of the Electric Vehicle." In *Mapping the Dynamics of Science and Technology: Sociology of Science in the Real World*. London: MacMillan Press, 1986.

<sup>510</sup> Ingold. *Lines: A Brief History*, 40.

<sup>511</sup> Deleuze and Guattari, *A Thousand Plateaus*.

<sup>512</sup> Sharon Murphy Augustine, "Living in a Post-Coding World Analysis as Assemblage." *Qualitative Inquiry* 20, no. 6 (2014): 747-753; Elizabeth de Freitas, "The classroom as rhizome new strategies for diagramming knotted interactions." *Qualitative Inquiry* 18, no. 7 (2012): 557-570. Hillevi Lenz Tagushi, "A diffractive and Deleuzian approach to analysing interview data." *Feminist Theory* 13, no. 3 (2012): 265-281; Hillevi Lenz Tagushi and Anna Palmer, "Reading a Deleuzio-Guattarian Cartography" *Qualitative Inquiry*, 20(6) (2014): 764-771; Kim McLeod, "Orientating to assembling: Qualitative inquiry for more-than-human worlds." *International Journal of Qualitative Methods* 13, no. 1 (2014): 377-394.

So the question I kept asking myself was do I/we have the right tools to analyze this kind of embodied and multisensorial data? As part of my process, I explored software that codes data and also tried other types of coding strategies but the process of data analysis did not seem to align with my embodied research design. I started to question whether it is possible to code through embodiment and not language alone? Would this coding or pattern recognition then become a different kind of thematic analysis, one done through embodiment? If so, then who's embodiment(s)? Is this embodied coding done through knowing-doing alone or through knowing-doing together? Do these mapping/s elucidate a new kind of multisensorial and embodied semiotics beyond a material semiotics? Are the doing of these dis/ordered mapping/s a Deleuzian enterprise? It was in these questions that I chose to pursue a differing kind of methodology and dis/ordered methods.

It is my hope that these embodied methodologies and dis/ordered methods will be further explored through my research and the research of others. As these doings of mapping/s are case specific and specific to the embodying in the cases, the mapping/s are not meant to become a model. This was my reluctance to create these mapping/s in the first place as this research is about pushing against models and prescriptive thinking in general. But if indeed I have created something different and dis/ordered than it is important to explore it through other cases, through new spaces and with other things. I am articulating these lines of contribution to methodologies and methods here in the conclusion because this is an ongoing process and it is still something being explored—a continuing contribution.<sup>513</sup> The doing of dis/ordered mapping/s is approached

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<sup>513</sup> It is prudent to note that because I did not set out to create new methods and methodologies in this research I did not complete a thorough literature review of various embodied methods and methodologies. As I allowed myself to become undone in the research and to follow the materials, things and collaborators, the doing of dis/ordered mapping/s was and is a becoming and only happened through the process of doing. Therefore, I did not know, nor could I have known how these lines, encounters and mapping/s were unfolding until after I reflected on them.

through three entangled things: a co-constitutive knowledge process, an embodied criticality and an unknowingness. A co-constitutive knowledge process that requires embodied and collaborative processes of analysis. An embodied criticality that requires an inhabitation of the data collection and analysis. An unknowingness that requires the researchers to take risks and to become undone. This is about exploring a process and not about following a model. Therefore, this doing of dis/ordered mapping/s is fluid and agile. It is also co-constitutive and is dependent upon the collaborators, the study and the modes or materials followed in the study.

Each doing of dis/ordered mapping/s is done differently depending on the study, the collaborators and the materials. Therefore, there are no models of this method and methodology. Rather than using an *ordered* tool or model, this is a doing of *dis/ordered* mapping/s. This method and methodology does not need to look a particular way. In fact, it does not even need to involve fibre mapping/s. This was the material and the collaborators that came together through the encounters in this research. So this doing of dis/ordered mapping/s is encounter specific, not case specific or specific to research on museums. Furthermore, it is specific to the embodied encounters and the entanglements of differing things and not just people. In an effort to extend these doings for my own research and the research of others I have started to think about how the doing of dis/ordered mappings can move and flow into new studies and new collaborations. Therefore, I am sharing my doings here in the conclusion rather than in the methodologies chapter because it is important to stress that this is an ongoing enactment and ongoing contribution.

In the doing of dis/ordered mapping/s it is important to collect a large multisensorial and multimodal data set so that differing embodiment(s) are explored more holistically. But in the doing of dis/ordered mapping/s the process is not to create sonic mapping/s, photographic

mapping/s, smell mapping/s or taste mapping/s, but rather multisensorial embodied mapping/s.

What these look, feel, taste and sound like is not known or done, but is a following and a doing through an unknowingness, an embodied criticality and a co-constitutive knowledge process.

Therefore, these are the things that need to be followed for a doing of dis/ordered mapping/s

(they are in no particular order):

- collect a rich multisensorial and multimodal data set
- include differing embodiments in the data collection (of yourself and others)
- collect the data with/through others (co-constituted data collection)
- analyse the data with/through others (co-constitutive data analysis)
- every collaborator should contribute to the doing of mapping/s in differing ways
- be reflexive through the inclusion of bias lines in the doing of mapping/s
- resist translating the multisensorial and multimodal data into language alone
- articulate and embody criticality in the process of doing dis/ordered mapping/s
- be willing to risk yourself at moments of unknowingness and follow the process and materials
- push against preconceived models and images of what your mapping/s will “look” like or should look like

These are some general considerations for doing dis/ordered mapping/s. Again, this is not a list, it is not finished and it is in no particular order.

Another contribution to a doing of methods is by employing “dialoguing while in motion”<sup>514</sup>; as a part of the data collection, as it allowed for a new exploration of the idea of

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<sup>514</sup> This is a concept further developed by Rieger and Strickfaden, in relation to Andersons *Talking Whilst Walking*.



“talking whilst walking.”<sup>515</sup> Here, because we are doing walking interviews, most often alongside people with disabilities that embody differing kinds of mobility, the notion of feet on the ground and walking was too rooted in ability for the senior researcher and I and therefore required a reconceptualising of this technique. Dialoguing while in motion is a reconceptualization that is inclusive of the embodied movements of those with disabilities. This is not an original contribution to this way of interviewing, but it is a new conceptualization of it, and specifically used with people with disabilities to come to understand their embodied relationship with space and other things.<sup>516</sup> Therefore, this technique becomes very observational and is done in a way that moves away from Anderson’s notion of talking whilst walking, and other techniques based on the peripatetic tradition.

It is prudent to point out that many studies *talk and write* about mapping but when the study is actually articulated it is not about a *doing or a making* of a mapping at all. For me, to explore the concept of mapping requires an exploration beyond language and is inclusive of the doing of mapping/s and the playing with materials. By following the lines of embodiment throughout this research, and pursuing them even when it seemed they were becoming wild and disorderly, it allowed for a braiding together of my data analysis, my methodologies and my data collection methods. For me and for this research, the doing of dis/ordered mapping/s was about the process of understanding the embodied experiences of people with disabilities and the process of creating with a fibre artist. It required me to risk myself at moments of unknowingness, in order to follow the process, follow the materials and wander with collaborators.

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<sup>515</sup> Anderson, Talking Whilst Walking.

<sup>516</sup> It should also be noted that this is not the first time this technique has been explored, Rieger had been exploring this technique since 2006 and Strickfaden had been exploring this technique for many years as well.

### **Lines of Contribution to Material Culture Studies<sup>517</sup>**

This research makes a contribution to the literature on material culture studies by situating material culture studies outside of structuralism and post-structuralism and towards an embodied, posthumanist and a relational ontology. Material culture studies often *sits* within a structuralist view,<sup>518</sup> a poststructuralist view or a postmodernist one.<sup>519</sup> Material culture studies, as of late, have also started to entangle with ANT and other material semiotics or relational theories. My lines of contribution to material culture studies begin to map the entanglements of disability, posthumanism (and other relational theories), museums and embodiment in new ways. These theoretical weavings create new opportunities to understand ‘thingness’, objects, agency, and more than anything, the relation of things to embodiment, the senses, encounters and mapping/s.

### **Lines of Contribution To Design Studies**

The lines of this research flow into/with design studies through an entangling of design studies with material culture, embodiment and relational theories. Moreover, this transdisciplinary entangling articulates the complexities of embodiment beyond fixed codes, guidelines and design as end product and towards multisensorial and ongoing processes of embodying. This is a doing in order to create new engagements and inquiries for design teaching and practice— and push for more flexible, open and agile processes of design.

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<sup>517</sup> As this research is framed in/through transdisciplinarity it is problematic to then move these contributions into disciplines. This does not escape me, but I think it is important as a part of a reflexive process to map these lines of contributions as trajectories that then come together to create something new and more holistic.

<sup>518</sup> For instance, Prown, *Mind in Matter* and *Style and Evidence*.

<sup>519</sup> For instance: Olsen, *Scenes from a troubled engagement*; Miller, *Stuff*; Dant, *Material culture in the social world*; Attfield, *Wild Things*.

### **Lines of Contribution to Disability Studies and Embodiment**

This research makes a contribution to the literature in disability studies, by entangling the concepts on unknowingness, a co-constitutive knowledge process and an embodied criticality with relational and embodied mapping/s. The relationship of embodiment and disability has been explored by many disability studies scholars, anthropologists, material culture theorists, in health, in relation to kinesiology, dance, sport and even in museums.<sup>520</sup> Where my mapping/s and research contribute is through the entangling with concepts outside of disability studies and within different fields such as visual culture, geography, and gender studies. This interdisciplinary mixing and weaving allows for new lines of inquiry to open up and become the lines of my mapping/s. Through coming to an understanding of the entangling of disability and embodiment, my research begins to move away from model thinking about disability and towards an embodied criticality. My doing of mapping/s with/through an embodied criticality turns away from concerns with essence and being and towards an exploration of embodiment and disability through a process of doing. Furthermore, the entangling of embodied criticality with notions of dis/abilities has not as yet been explored.

### **Lines of Contribution to Museums Studies, Embodiment and Disability Studies**

The lines and mapping/s of this research make a substantive contribution to museum studies by mapping issues around disability and embodiment in/through museums. Embodiment has been studied in many different fields, and also in complex ways in relation to disability.<sup>521</sup> Embodiment has also been explored in relation to museums and disability but these studies have

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<sup>520</sup> This is by no means an exhaustive list of the fields that explore disability and embodiment but it begins to reference how embodiment and disability are explored in many different ways and through many different lenses.

<sup>521</sup> Corker and Shakespeare (2002); Davis (1995); Oliver (1990, 1991); McRuer (2002); Titchosky (2002, 2003, 2008); Strickfaden (2009, 2011); Devlieger (2003, 2005, 2012, 2016); Moser (2000, 2003, 2005, 2006, 2009, 2016); Galis (2006, 2011); Mol (1999, 2002) and Winance (2006, 2007, 2014).

mostly explored embodiment through touch and tactility in relation to the museum.<sup>522</sup>

Embodying as a multisensorial enactment of disability has not been fully explored to date and this is where the doing of mapping/s makes an original contribution to the entangling of the embodiment, multisensoriality, museums and disability.

The findings of this research move towards a doing of dis/ordered mapping/s in that the emphasis flows of differing kinds of mobilities, rather than a reliance of feet on the ground<sup>523</sup>; they move away from linear, sequential models of mapping, and explore other engagements with museum environments beyond occularcentrism and instructions to ‘do not touch.’

#### Doing: Ongoing Enactments

This *doing* outlines recommendations for further research as ongoing encounters and ongoing enactments. As there will be further encounters with different things, followed by enactments of these encounters, new lines and mapping/s will be created and/or entangled with the mapping/s of this research.

#### **Ongoing Enactments by Studying Other Cases Through a Doing of Mapping/s**

To further the research explored through these museum case studies, further studies can be created in museums inside and outside of Canada. A more fulsome exploration of these phenomena in museums in different contexts could open up new lines of inquiry in terms of cultural, national and geographic differences. Moreover, the doing of mapping/s could be explored through other case studies (other than museums) in order to explore how methods around embodiment shift from one context to another. In other words, how the lines and encounters move, flow and entangle within other contexts. For instance, the doing of mapping/s

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<sup>522</sup> Candlin,(2003, 2006, 2008) Strickfaden and Vildieu (2011, 2014); Arnheim (1990); Costes, Bassereau, Rodi, and Aoussat (2009); Heller (1991).

<sup>523</sup> Ingold, *Lines: A Brief History*, 32.

could be explored through sporting facilities, health institutions, educational institutions or other government agencies. What these further explorations would reveal is how these methods can be used in other cases and how the lines, encounters and mapping/s create different relations and different trajectories. I stress though, that even if the contexts and cases shift, the doing of mapping/s must be inclusive of differing embodiments and a multisensorial approach.

### **Ongoing Enactments by Different Kinds of Mobilising**

This research has the potential to pursue creative and non-traditional research mobilisations, like films, visual essays and co-design workshops in order to emphasise embodied and multisensorial processes through an unknowingness, an embodied criticality and a co-constitutive knowledge process. Films could be made to explore the process of dialoguing while in motion to share new data collection techniques and research methods with qualitative researchers, educators and designers that emphasises differing embodiments and embodied know-how. Visual essays could be explored to further explore the lines of collaborative creative practice in order to emphasis knowledge mobilisation through multiple modes, other than language and to bring a greater emphasis to the processes of doing and making.

Co-design workshops around embodied and relational approaches would allow for a further sharing and mobilising of knowledge that emphasises a co-constitutive knowledge process through a doing. These co-design workshops, for instance may be created as a continuation of the research study as a way to create co-constituted recommendations to the case being studied. This has the potential to create ongoing contributions that are fluid, relational and embodied and move beyond case study reports and other documents that make recommendations as a final product of the research. These creative and non-traditional research mobilisations will

allow for a continuing of the process of the research in order to follow new paths, create new lines and pursue new trajectories so that the research becomes an ongoing enactment.

### **Ongoing Enactments by Studying the Creation of Museum Access Guidelines/Standards**

Through this line of inquiry, further studies into the relationship between policy/guidelines/principles and museums practices could be explored to come to understand how these things are created, borrowed and hijacked. For example a further study could explore how the Smithsonian Guidelines are created and how they are interpreted and implemented within a Smithsonian museum, then how they are used, interpreted and translated in a museum outside of the United States. In other words, this line of inquiry could explore and map how the Smithsonian Guidelines *travel* to other cultural institutions around the world and how this knowledge is mobilised. Moreover, these further studies could begin to unpack how and why best practices are created, named and used and the taken-for-grantedness of best practices.

#### Narrating: Mapping/s as Process

The doing of mapping/s as a process requires a narrating and a sharing of the knowledge that is being generated by the story itself. So that it becomes a narrating of mapping/s and mapping/s of narratives. Therefore, these mapping/s are not a stable form, or a fixed thing, which is discovered or uncovered, in order to be reproduced by others, or used as a model by others. Instead they are like narratives that emerge, move and change. Narratives that are of/from particular places and mapped out through particular embodied experiences of particular things. Moreover, the entangling of the encounters and lines of/from/in these narratives are a process of becoming—an ongoing enactment.<sup>524</sup>

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<sup>524</sup> Butler, *Giving an account of oneself*; Loacker and Muhr, How can I become a responsible subject.

As an ongoing process, the narrating of this process must be inclusive of my fumbles, stammerings and pauses. Mostly these movements allowed me to begin to understand the complexities of the process of making and doing mapping/s and the difficulty with making, based on materials. In many ways it was not until the doing of the collaborative fibre mapping/s that I realized how much the materials pressed and pushed me. Through this struggle of giving in and following the materials and advice of the fibre artist, I realized that this research was also about doing and making—not of a product but about a process of becoming undone.<sup>525</sup> In other words it was through a doing of the mapping/s, and specifically the collaborative fibre mapping/s that I came to reflect on my own desire to produce a product. But it was through an unknowingness, a willingness to become undone, an embodied criticality and a co-constitutive process that led me to be able to reflect upon this research and the doing of mapping/s.

So I may have started out thinking about what these mappings may look like, what colours the fibres and boards would be in order to create a map, but then later it was through the process of doing and following the materials that I realized I did not want to make a map at all. So my mapping/s are not to be *read* as maps; the lines are not to be traced. It was from my own doing of the mapping/s that I was able to make sense of the data. The doing of mapping/s allowed me to analyse the data, so to speak. So that my process of doing the mapping/s becomes completely entangled with the process of doing this research and the process of embodying disability in the museum environment.

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<sup>525</sup> Ingold speaks to this idea of following materials in “The Textility of Making.”

Moreover, that my embodied criticality of the museums and their focus on a product (an inclusive museum) is also an embodied criticality of my own desire to produce a product.<sup>526</sup> In other words, my data analysis and methods were a *following*—not a pushing, pressing, unearthing or coding. It was through my entanglements with those wild, unpredictable and nuisance lines that I was able to understand the data and to understand that the process was ongoing, open and as having a continuous trajectory of becoming.<sup>527</sup>

### Summarising

This chapter circled back to the introduction to further explore the lines and encounters of this research and dissertation—to create an ongoing process of embodying and enacting.<sup>528</sup> This chapter is about reflecting on what knowledge has been generated and how it can be mobilised. These woven lines are entangled in wild and unpredictable ways that are not easily reproduced.<sup>529</sup> In other words, it was through the doing of mapping/s that I was able to explore these complex entanglements, not to reproduce them or have anyone else reproduce them but as a process of exploration. Therefore, these mapping/s are context/site/case/text/research specific and are not meant to act as a model or mapping to be traced.

There are no simple conclusions, concise summaries or easy answers (nor should we seek any) but through a doing of mapping/s, it is my hope that other ways of approaching, framing,

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<sup>526</sup> It should be noted that I did not intentionally set out to make maps for this research. This research started out as an exploration through multimodal and multisensorial approaches such as drawing, which then moved into mapping/s. Because of my own background in design, visual and material culture I think that I did start to push the lines and push the materials in order to create something. But it was through a doing that I realized I had to become undone and that I had to embrace a willingness to follow and be led by the materials, lines and things.

<sup>527</sup> Ingold, *Being Alive*, 84.

<sup>528</sup> As the writing and organization of this thesis is also a doing of dis/ordered mapping/s I have chosen to articulate the limitations of this research as an ongoing process of my reflexive approach rather than in a separate section. Therefore, the limitations of this research are weaved throughout.

<sup>529</sup> Even though my articulation of wild differs from that of Judy Attfield's in *Wild Things: The Material Culture of Everyday Life*, it is still important to reference this work and these ideas.



doing, mapping/s and narrating are opened up to: new knowledge processes (and an unknowingness); new engagements (multisensorial and co-constitutive); and an embodied criticality, in order to stumble across new encounters (and become undone); play with new things (and get messy) and follow (and touch and feel) threads not yet enacted.

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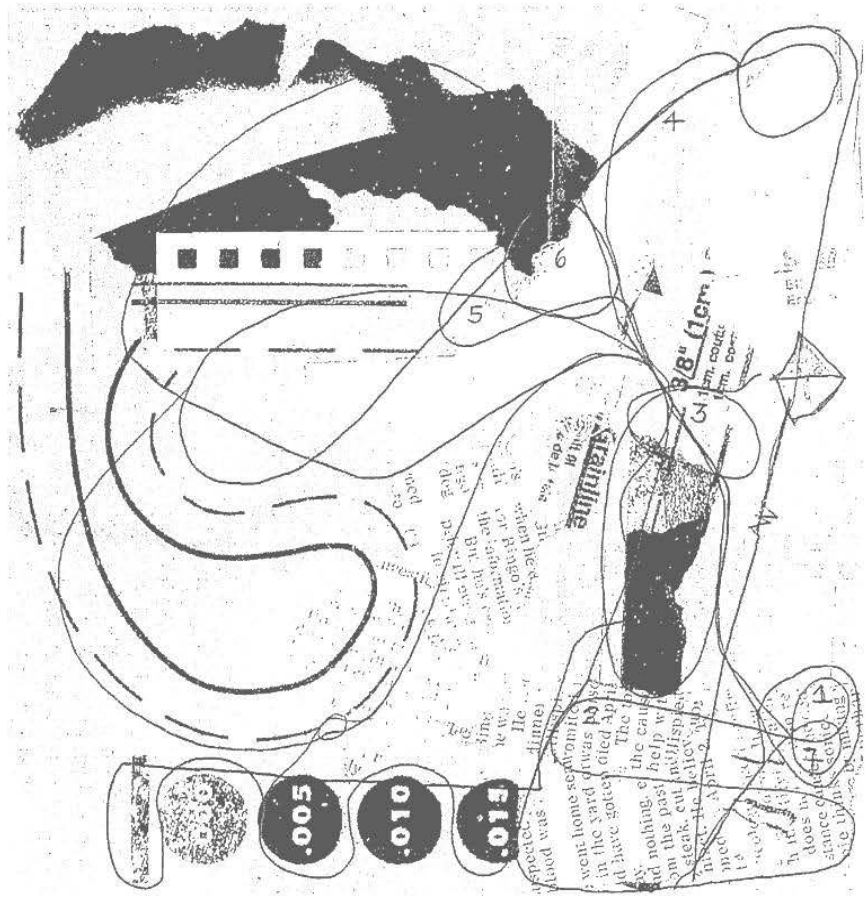
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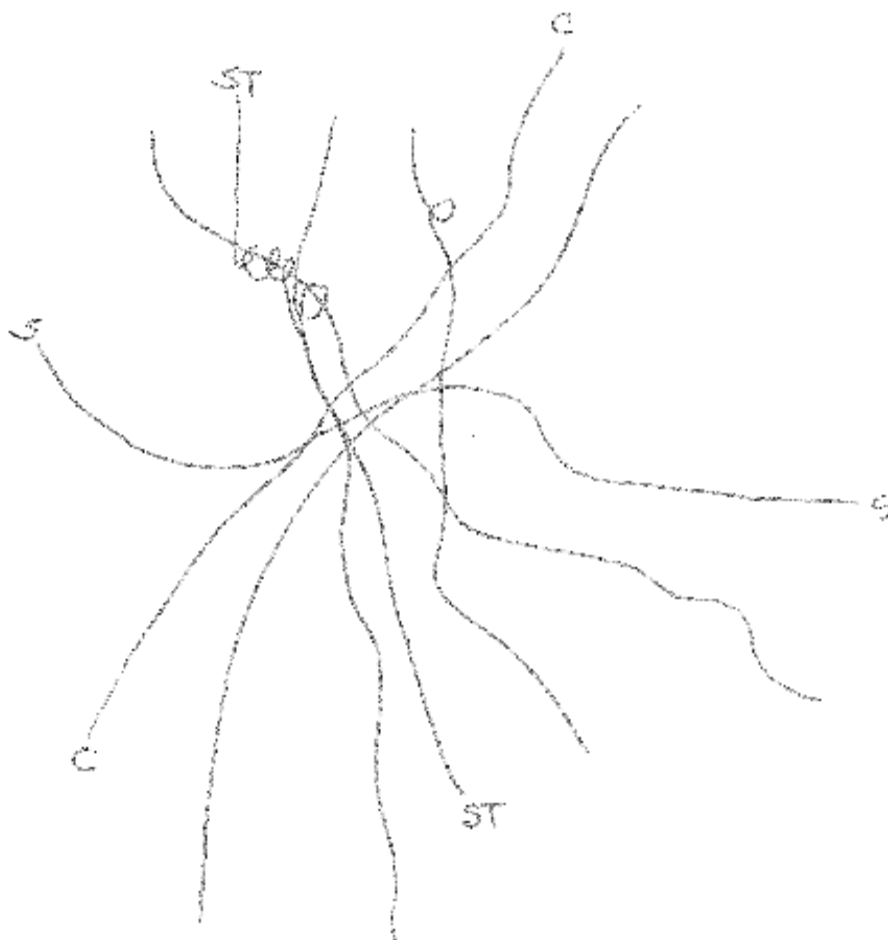
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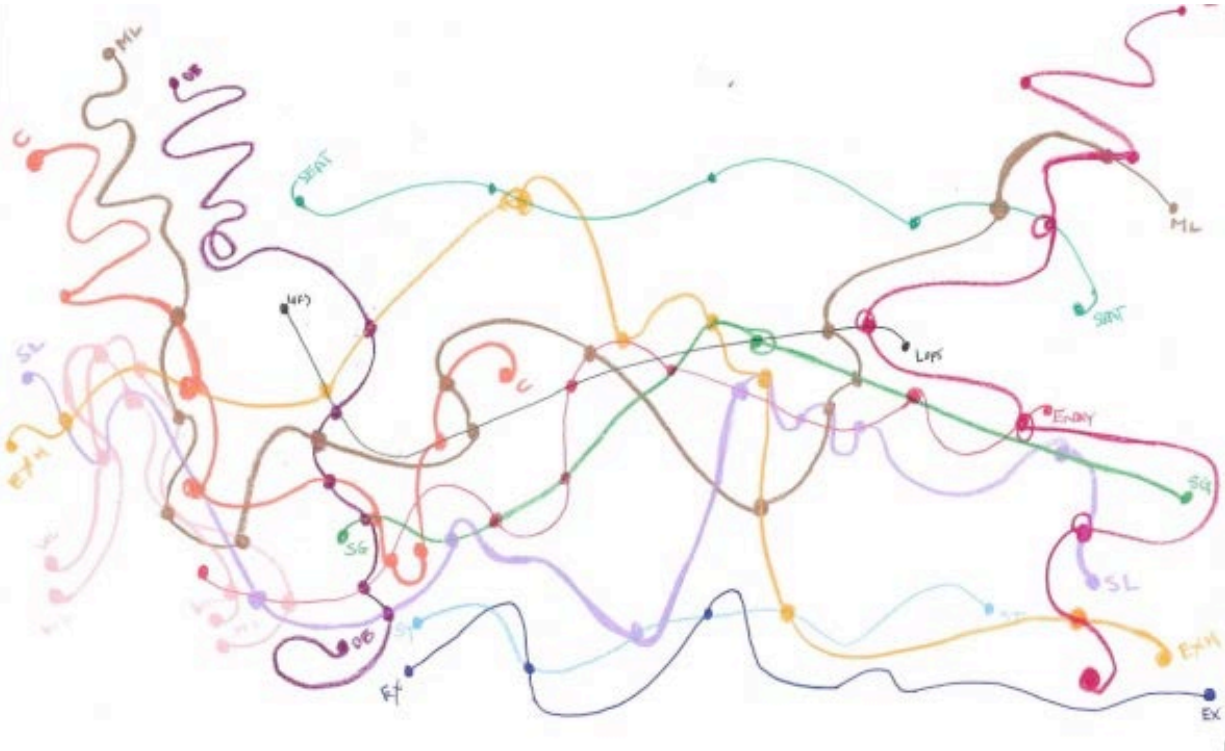
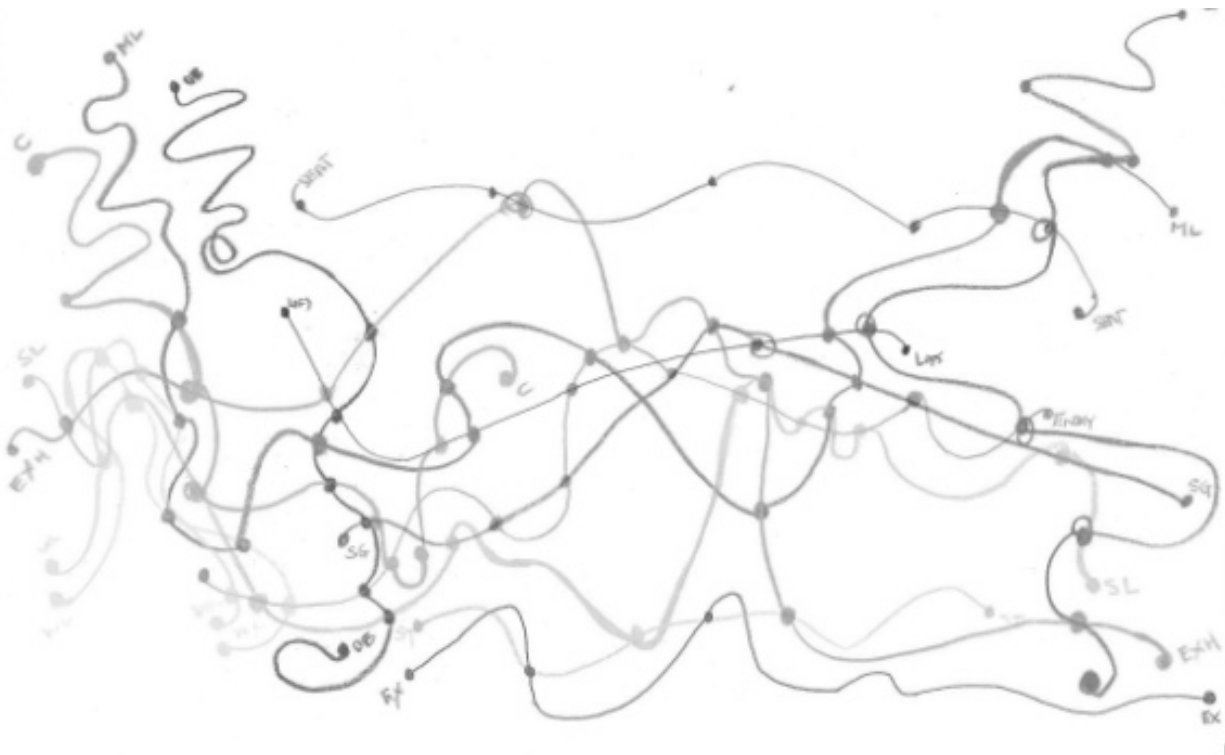
APPENDIX A: LARGER MAPPING/S

*Lines of becoming*



**CWM Mapping/s**





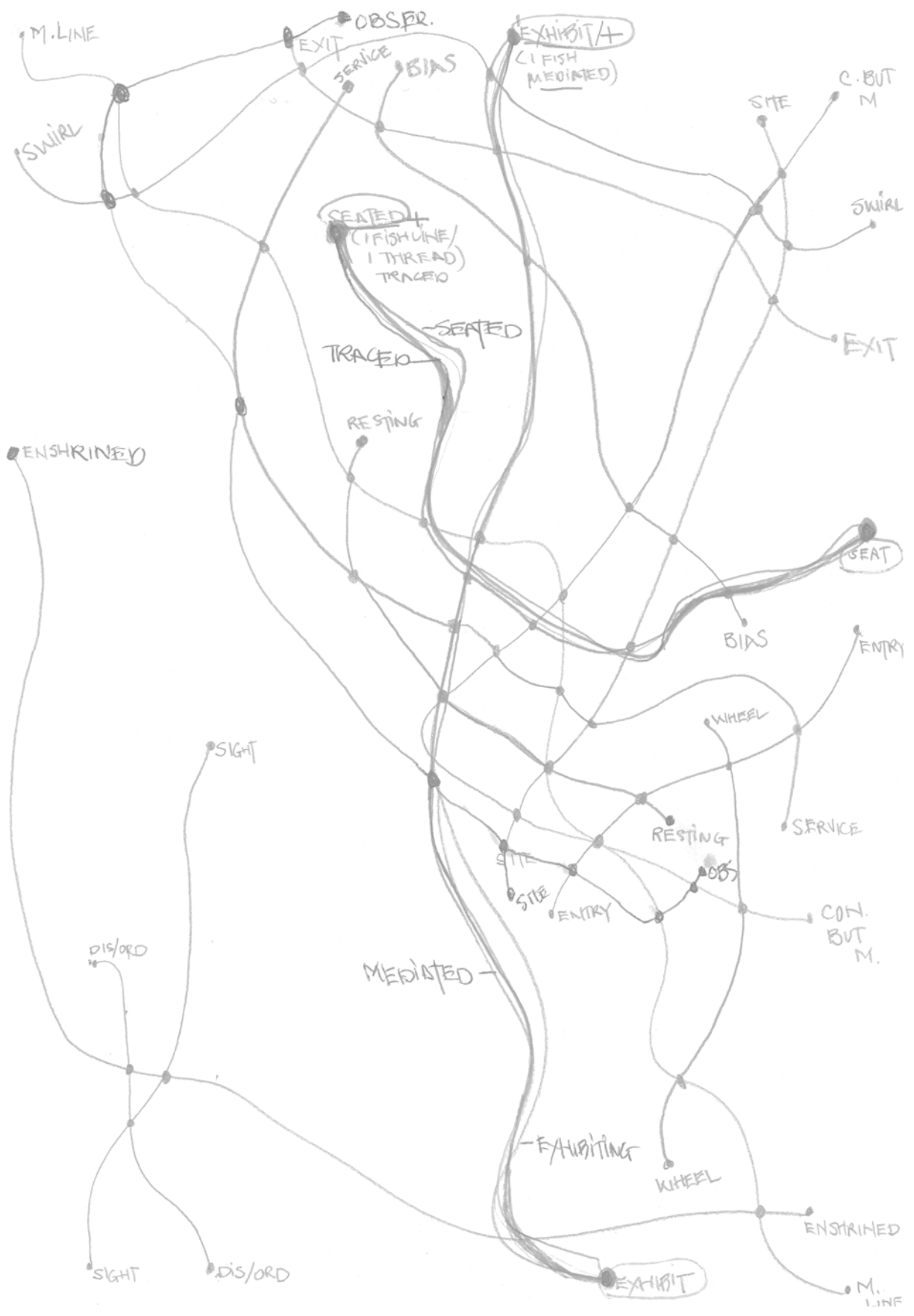


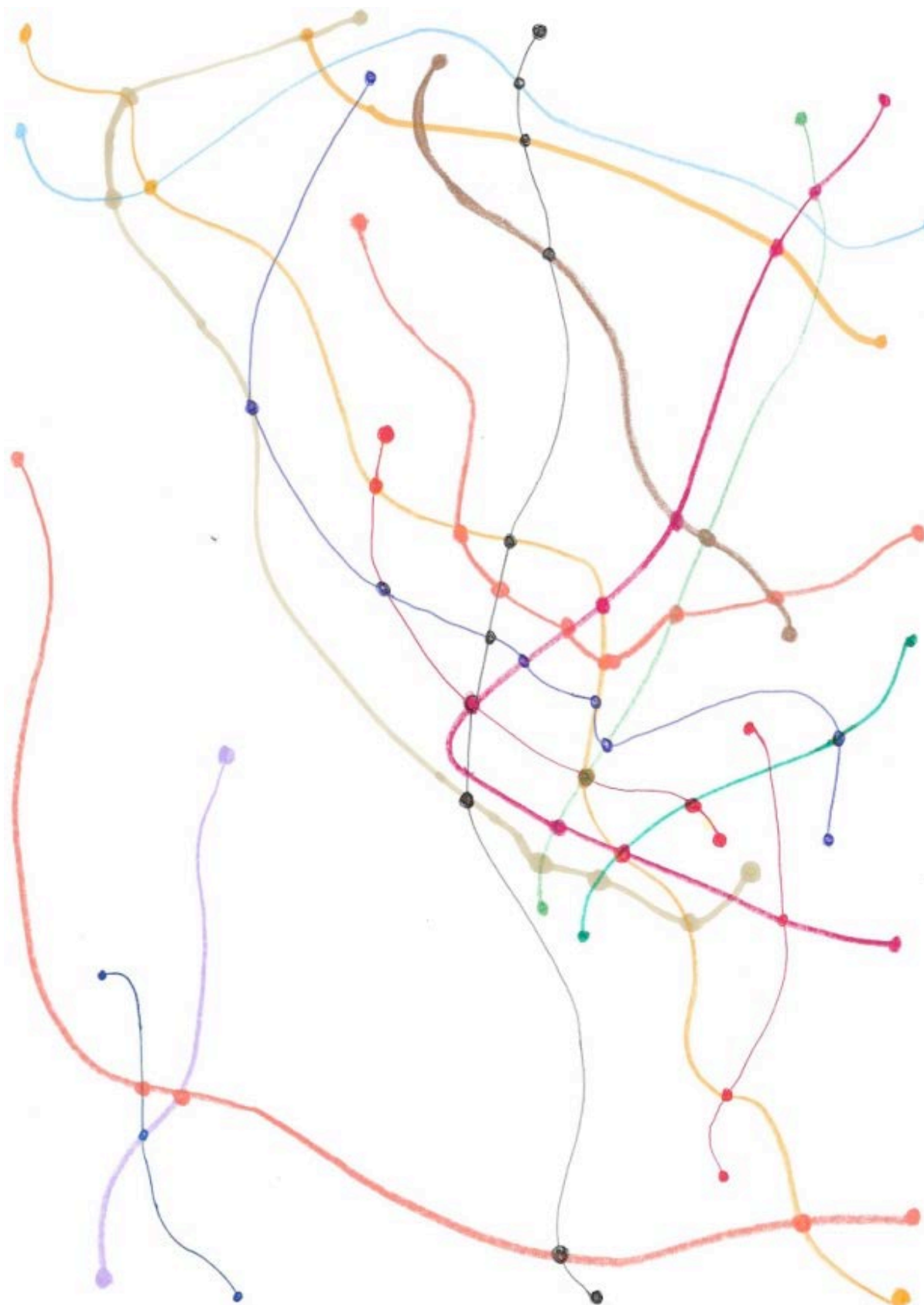
m2studio design

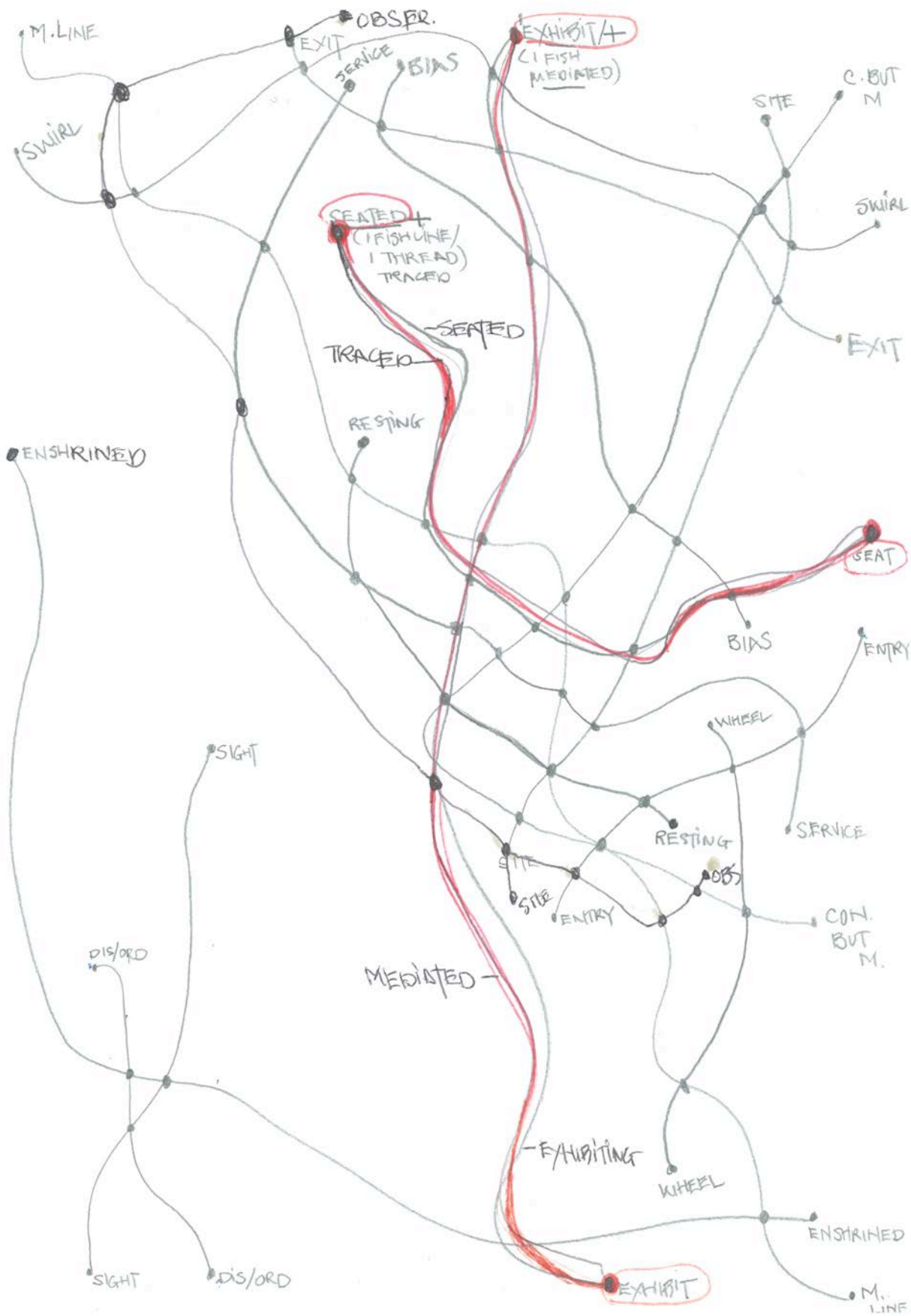




**CMHR Mapping/s**











## APPENDIX B: CORRESPONDENCE/COLLABORATION WITH FIBRE ARTIST

Messenger message:

Hi Janice,

I'd be happy to take a look at the image, so please feel free to send me the file.

1'x1' is very doable, although the board widths are closer to 11.5", so it will be just under in size, more of a 11.5"X11.5", if that's okay.

I'm happy to ship directly to you, or your parents, whichever is most convenient for you!

Also, stain/paint/string colours would also need to be chosen, & I'm quite flexible on those, so let me know your preference, & we can go from there.

~Karen

Email message:

Hi Karen,

I am going to be sending you a drawing next week for you to make into a string exploration. I am looking at something where I do not want a ton of difference between foreground and background therefore I am thinking a grey board and grey string. Is that doable? What color are the nails that you use? Is it possible to have a grey string that changes in tone - in other words darker in some places and lighter in others on the same string?

I am thinking these 2 explorations that I want you to do will be quite small, maybe 6" x 10"? Is that too small? Is the base always wood? If you ship them to Australia how much do you think that will cost- if they are both 6"x10" shipped together?

I would like to have one of them at least made and photographed by the end of March- would that time frame suit you? I think they are going to be pretty easy to make.

What is kind of cool, is that because this is a part of a research project, you become my collaborator as you are exploring my work through your fibre/string- kind of fun that after all of these years we are creating together again.

Cheers, Janice

Email message:

Sorry, I had to finish the data analysis to do up the line drawing for you. I also realized after I had done it in B+W that it was going to be really hard for you to see which string went where, so I have done it in color only for you to follow the line, not to use colored string. So please use the CWM Fibre Mapping/s Sketch (attached) as a guide of where to put and where to entangle the strings.

If possible I want the boards to be about 6" x 9", I will need 2 boards exactly the same size and stained a mid grey. The first board (we will call CWM) will be a matte grey finish but the second board should be a glossy grey finish (CMHR) - is this possible? Take artistic license to make them look more or less worn. Each board should have its own uniqueness but the two will be the same size, 6"x 9" and same stain color, but one matte finish and the other glossy finish. In some ways the matte grey board (CWM) should be more worn looking than the glossy finish board (CMHR).

I have attached the line drawing for the first one (CWM) to get you started. The other line drawing will be similar but I have to wait until I am done those data findings to send the second sketch to you.

As we chatted I would like the board and the string to not create too much of a contrast so the string can be grey as well. It would be nice if there was a variation in the string (like darker grey areas and then lighter grey areas) if possible. Are you able to use the same size nails on the board.

Lastly, I do NOT need them mailed to me at all yet, just photographs at this point. There is also not to be any words or text on the front of the boards (so disregard the text on the line sketch I sent you- they are just there to help identify each string). If you want to sign/label the back of the board or something that is fine.

These are line cartographies of two museums in Canada- the attached drawing is for the Canadian War Museum (CWM) and the second one will be for the Canadian Museum for Human Rights (CMHR).

I have attached a drawing that shows 2 different ways to connect points, I want the string to sometimes entangle and wind around the other strings if that is possible like the top example in this attached drawing.

Clear as mud? :)! You could probably start on the first one (CWM). Just let me know what you need clarified and when you can have it completed by.

This is kind of fun to do this together,

Janice

Messenger message:

Ok! So let's get this started!!

I think it might be easiest for me to focus on one project at a time...so bare with me!

First off, the first string project, with the curvy lines, is on the distressed looking board, correct? The next one will be on a shiny finish, which by the way is yes, a very achievable finish. To begin, is this the same image? I'm quite confused on this one, as to me, they look completely different...

Also, the letters you have written on labelling each line, do those need to be included on the string project?

Knowing which of these images I need to reproduce will be a better starting point for me, & may illuminate a few questions, so we'll start from here.



Email message:

Hi again,

After looking at my sketch it looks really hard but do not feel like you have to keep the lines exactly how they curve and twist- the only think is that they cannot be totally straight lines and secondly that where they touch another line they can just twist with that string if possible or use a nail as well to twist them together. I am not sure of your process, this may look easier than doing text like you usually do or much more complicated- just let me know what you need and I can adjust this drawing if necessary to make it easier for you.

Cheers, Janice

Email message:

Hi,

That sounds great! I have not given you the image for the shiny board yet- will send that in a week probably- sorry still doing the data for it.

So at this point you can map the strings for the colored image attached- there are 14 strings in that image. The lower image you have attached in BW is just an example of how we could possibly entangle the strings around one another so the BW image is not to be reproduced at all.

There is not to be any text/lettering on the boards. The strings/lines are just labelled for easier identification for us. Also, all of the strings are to be greyish and not colored- it should be quite monochromatic.

So at this point, the colored line drawing with the 14 lines will be nailed out onto the matte grey finish board with grey strings.

I hope that answers all of your questions. Let me know what else you need.

Janice

Email message:

Hi ,

No worries. At least the next one will be easier as we will do the same board size as this one and I can make the drawing simpler for you as well. Thank you for your patience as well. The curves of the lines do not need to be exact and you can alter where one line touches the other along the line if the nails are too close, as long as the two lines intersect at some point that is all we need- if that helps feel free to move the nails of intersection up or down the line to allow for more room- does that make sense? Excited to see some photos.

Email message:

Hi Janice!

Spacing this one has proven to be extremely challenging! The majority of it I've been able to space out accurately, but the bottom left corner where the lines intersect so closely has been the most difficult as the lines are so tight that many nail heads touch, which has then led to me not being able to glide the multiple layers of string through them that the process requires. I have once again up sized a bit, & am now attempting it again on a 9"x14" board. I know size was a bit of a factor for you, but as I said, after multiple attempts on smaller boards, it just wasn't doable.

Hopefully I'll have some progress photos for you within the next 24 hours.

Thanks for your patience on this one, the lay out was much more difficult, & time consuming than I anticipated, so I've had to find any extra time I can between all of my other scheduled orders.

I wrap the string around each nail multiple times, so unfortunately there wouldn't be any way to decipher which nail has more wraps than the others. Each project is also one continuous string, & even if it weren't there still wouldn't be any way to distinguish which direction either would be going.

Are you opposed to them just being larger projects? As you can see from the small test area, I just fear that a project that is so detailed, & needing so many nails to create all the curves will lose any/all sense of design. At this size I think it will just look overwhelming.

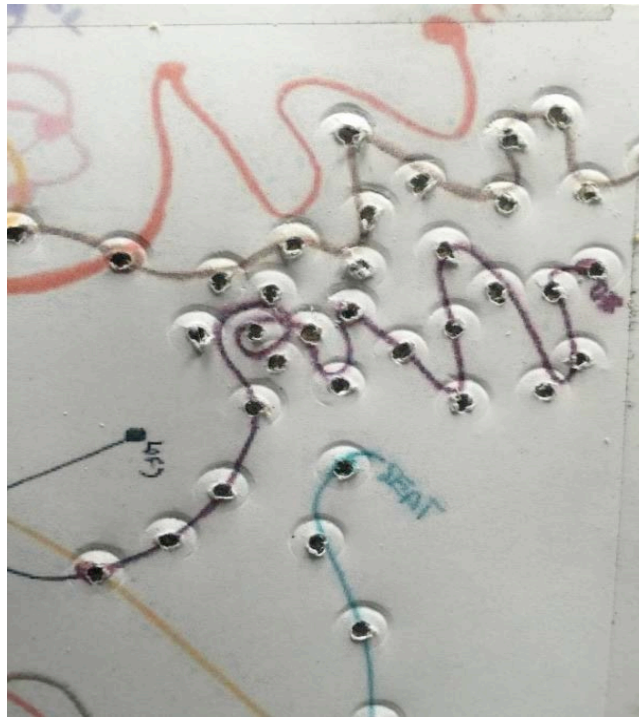


Email message:

Hi Janice!

It's a tough one! I've laid out the nail pattern multiple times, & my only concern is that it's a very tight fit on a 6"x9" board. It's looking quite busy, but it is doable. The only question I have is that where the lines intersect, does that need to stand out? If so, the only thing I can really do is create a small circle nail pattern where each line crosses each other....I know that likely sounds quite confusing, but without doing that, there will be no real distinction of the lines crossing over.

My thoughts at this point are that I think I'll just go ahead & nail this first project in at this point, (once I know how they need to intersect) & get your thoughts from there. I'm hoping that on a project this small you'll get the distinction of lines that you're hoping for!



Messenger message:

I am on my 3rd attempt at this larger size. The points where the strings interact has been extremely challenging, as I can only fit so many nails within one area & still have room for the string to slide between the nails, & maintain the integrity of the lines. If I can get this current attempt to succeed, I'll get you the photos by the end of today. Sorry for the delays, but it has been far more difficult than I had assumed going into it.

At any given point it's 4-6 layers deep.



Messenger message:

At this size, it is super tight! What I've done here is just enlarge your actual image to the 6x9 size, & laid your drawing directly over a test board....just to give you an idea of just how even one corner, in a very small space will have to have multiple nails. On this size, there won't be room to do small circles over the intersecting lines, because the nails would literally have to be one on top of the other

Email message:

Hi Karen,

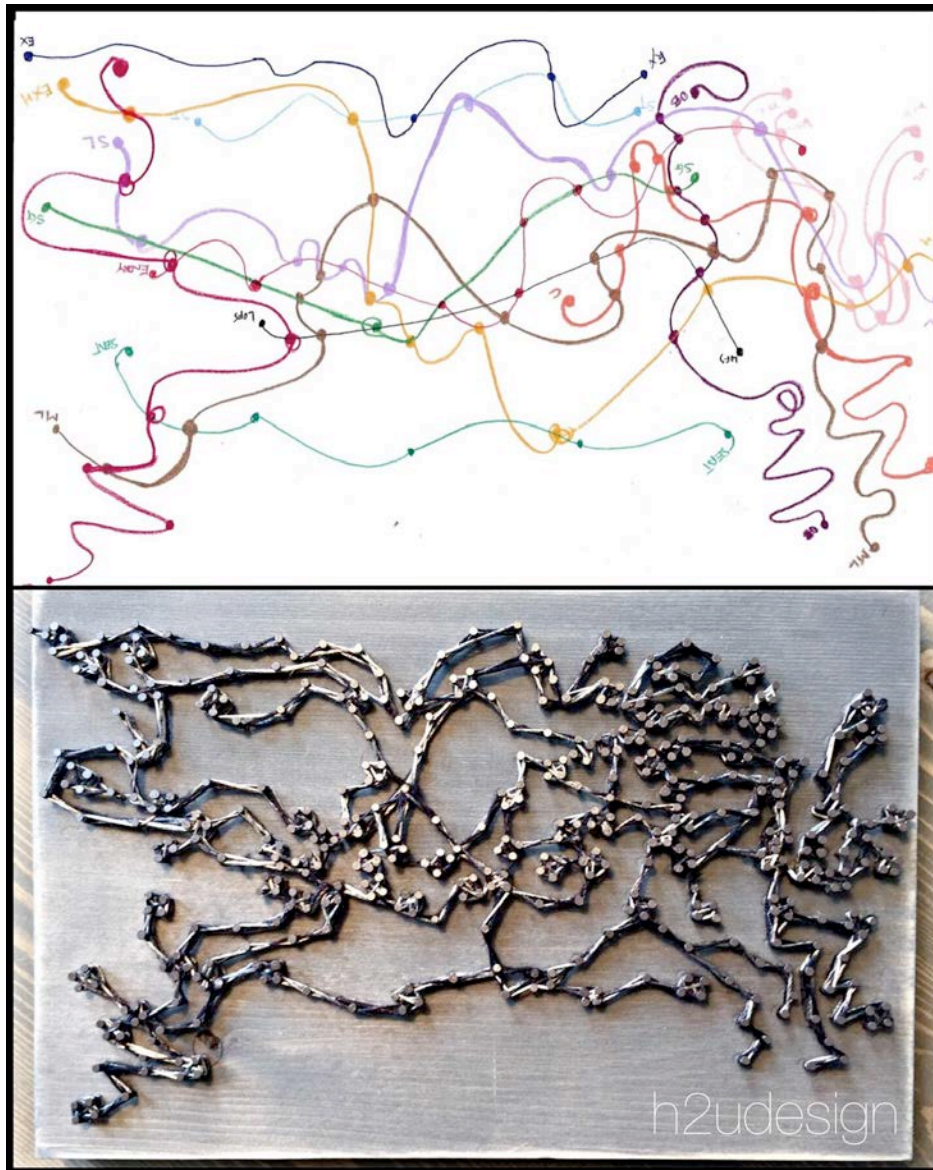
I know you are still working on the first string piece but I am attaching the drawing for the second one as well. I have tried to draw this so it is easier and the lines are less curvy and close together. I hope it is easier for you. Whatever size board you end up using for the first one use the same size board as this one- this one is to be vertical as the other one was horizontal.

I have attached the colored line drawing and the BW drawing with the names of the lines- not sure which one is easier for you to use. I have also attached a 3rd line drawing (Traced,...) that shows 2 of the lines in red. (Note: these are all the same drawing just different colours).

When you get to nailing this second board I will confirm one small difference with this one in that 2 of the lines will have a lower line of fish line (can you use fish line or some other clear type string?) on the same nail line- so place the grey string line above the fish line, only 2 lines are like this and just one string on top of another- I thought with fish line it would be easy to put it and another on the same line-if this is too hard for you to do, I can always add the fishline afterwards- no biggie.

The 3rd drawing I have attached in BW with the two long lines highlighted in red show the two lines that need to have the fish line and grey string over top.

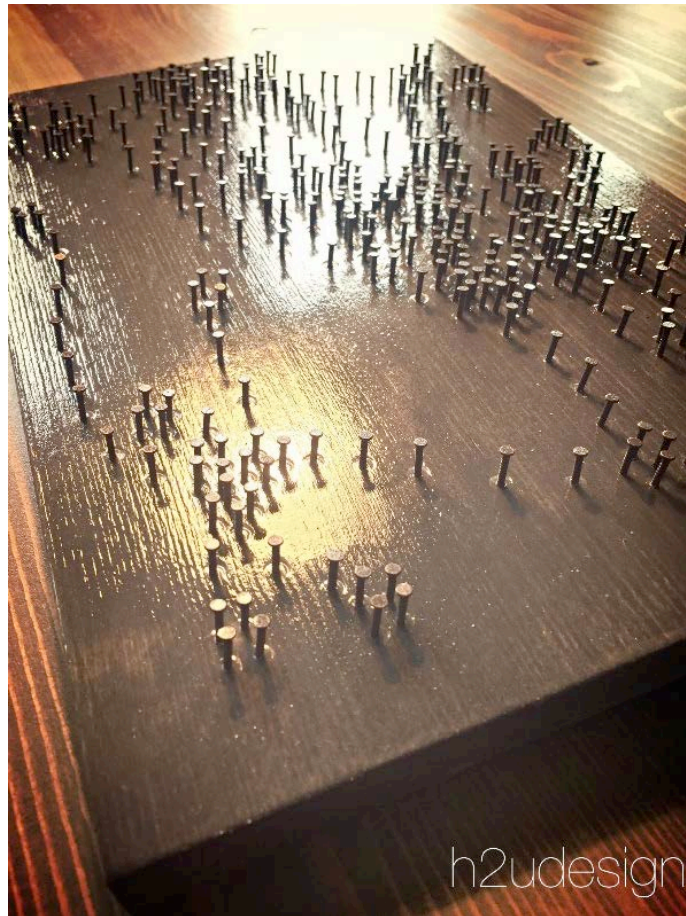
I need one of these for sure before April 27 and it would be nice to have the second one too by that date but I know that may be asking a lot. I just need photos at this point not it mailed. I will get you to mail them to Sylvan Lake when you are done- thank you soooo sooo much for your patience.





Messenger message:

I've already mapped out the nail pattern, so there shouldn't be any unforeseen surprises on this one.



Messenger message:

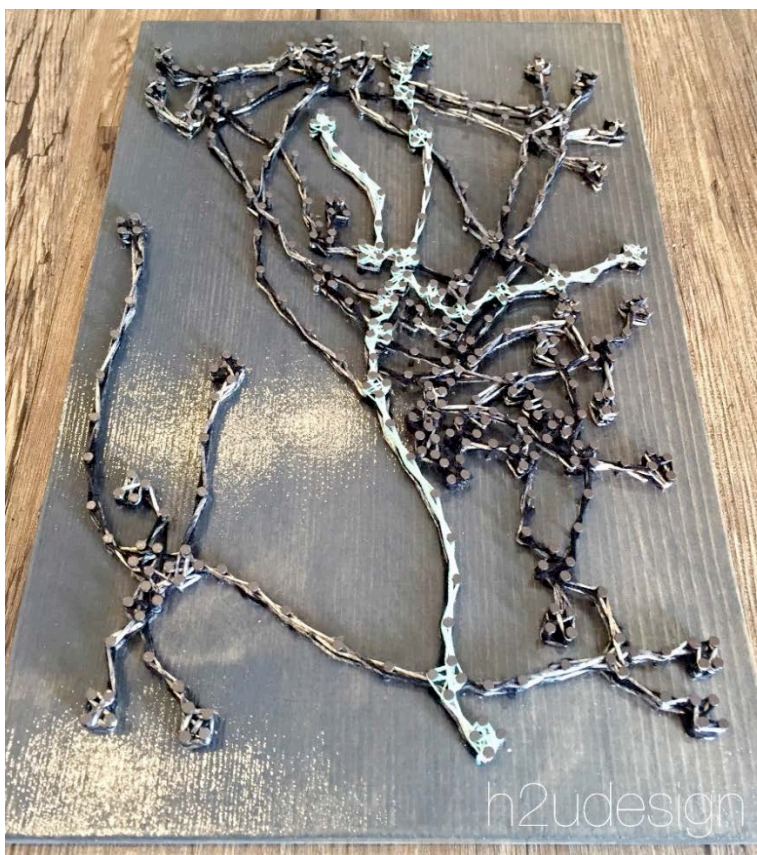
I'll email these photos to you as well.

I attempted the clear fishing line over top of the string on the two lines, & unfortunately it just blended right into the lower layers. It was completely unnoticeable that it was even there. I was although able to source out another clear string that has just the slightest opalescent effect to it. It's much more subtle in person, in the photographs it really seems to catch the light. It is clear, but just with a heavy sheen, & as the light catches it, it slightly changes colour depending on the angle. I hope it works for you as it was the only option to set these two lines slightly apart.

I also took a few in progress shots for you again, so the process can be documented if need be!



h2udesign



h2udesign



**APPENDIX C: ALTERNATIVE FIXING(S) FOR *OUT FROM UNDER***

**These are from: “ENSHRINED: The Hidden History of a Circus Program”**

**by Catherine Frazee, Kathryn Church and Melanie Panitch**

“FIXING” – Alternative Concept 1

Artifact: Redacted copy of letter from Shriners’ Legal Representative

Insert Figure 1

**FIXING**

History can be hard to own.

The impulse to defend our ancestors, our institutions and our tribal ways, sometimes gets the better of us.

“We meant well.” “We didn’t know better.” “It was a very different time.” It’s all true, but so are the histories we’d rather not tell.

The story we won’t be telling today was published in Canada in 1948.

It is the story of a boy whose "only means of locomotion were to drag himself along with the aid of his hands". Described as "a social outcast at the age of nine", the butt of bullying and "malicious pranks", he was rescued by charity and medicine in a place where a "crippled child could be made a normal boy".

That story, and the photos that go along with it, are protected by copyright until 2048.

In the meantime, we are left with the awkward tension between a history of fixing and a fixing of history.

“FIXING” – Alternative Concept 2

Artifact: Redacted Shriners’ Circus program

Alternative Artifact: An Empty Frame or Display Case

Insert Figure 2

FIXING

Sometimes the problem with history is locating it, sifting through haystacks of detail to find the nugget, the kernel of experience that connects lives across time.

But sometimes the problem with history is owning up to it, finding the courage to bear witness to our own dishonor.

Behind these redactions lies an object purchased on eBay in 2006. Published in 1948, it raises the question of how people with disabilities struggle to salvage pride of place from the rubble of pity and charity. Originally sold as a 25¢ souvenir, it offers a harsh reminder that in the rush to "fix" disability, dignity may suffer great harm.

Because of copyright protections in force until 2048, we cannot share the particular story that we discovered in this document.

Instead, we invite you to search out the nuggets of disability history in your own experience.

For the sake of those whose lives remain hidden by the black ink of shame, we urge you to be fearless in your quest.

### Before and After

For decades in North America, travelling circuses and other charities raised money to help doctors transform “crippled” children through surgery. Charities used “Before” and “After” images to show how bodies had been “fixed.”

A few messages were clear: Children with twisted legs and backs were a sorry sight. Clowns with painted faces and bizarre costumes were a happy sight. Doctors and nurses with grim expressions and stern intentions were a noble sight.

Medical heroes repaired children's bodies to render them “normal.” When these surgeries succeeded, we were told that the children were deeply grateful.

Charities today may be less direct in their judgments about the “misfortune” of disability, but sentiments this brazen do not easily vanish. “Before” does not magically transform to “After.”

### FIXING

Before and After. In this souvenir program from the 1948 Shriners’ circus in Montreal, a few messages are clear. Children with twisted legs and backs are a sorry sight.

Clowns with painted faces and bizarre costumes are a happy sight. Doctors and nurses with grim expressions and stern intentions are a noble sight. “Scouring the country for indigent, crippled kiddies”, the heroes of this story repaired children's bodies to render them “normal”. When these surgeries succeeded, we are told that the children's hearts were "full of gratitude".

Charities today may be less direct in their judgments about the "misfortune" of disability, but sentiments this brazen do not easily vanish. “Before” does not magically transform to “After”. This installation is dedicated to the man that we hope Jean Paul grew to be, and the men and women who these namelessly photographed children became. May they live with pride and solidarity.

## APPENDIX D: SAMPLE INTERVIEW GUIDES

### Interview Guide (people with disabilities)

#### Introduction

We are interested in your experiences related to the (this museum).  
Would you be willing to give me a tour of the (museum) and point out significant features?

#### Actors

What were the roles of the people in the project?  
How did these people come to take on those specific roles?  
How would you describe your relationship with these different people?

#### User Involvement

Can you describe the creation of this (museum) to me from your perspective?  
Were you involved in the creation process? How?  
What things did you want to see in the (museum)?  
Were they incorporated? Why (not)?  
Did you ever meet with (designer/architect/curators/others)? How often?  
How did you communicate your needs with the (designer/architect/curator/other)?

#### Design Aspects

How do you feel when you enter/look at/ experience (this museum)? Can you explain why you feel like this?  
What do you like best/least about (the museum)? Why?

#### Disability

Is this (museum) inclusive? How?  
Do you think your (disability) played a role in the creation of this (museum)? If yes, what was the role?  
Do you think that your 'lived experience' played a role in the creation of this artifact?  
Did (designer/architect/curator) ask you for information about (disability)? What? How did you provide information?  
How do you think that this information was received?  
How is disability represented in/through the (museum)?  
Is disability included in the (museum)?

If so; how?

If not; why?

How are these translated into details and/or how people interact (with the space/exhibit/didactics)?

Is disability a central role, or rather peripheral?

Is this space accessible? What parts? Accessible to whom?

### **Debriefing/Closing**

What are your reflections on the (museum) now?

Is there anything else that we did not ask you about that you would like to talk about now?

Looking back, is there anything about the creation of the (museum)

that you would change? Why (why not)?

## **Interview Guide (designer/curator/museum staff/or others involved in creation of the artifact)**

### **Introduction**

We are interested in your experiences related to the creation of (museum).

(On site Interviews only) Would you be willing to give me a tour of the (museum) and point out significant features?

### **Actors**

Can you describe to me how this project got started?

How did you become involved in this project?

How would you describe your role in the project?

Can you tell me who else was involved in the project and describe their roles?

Who did you perceive as your client/customer?

Is this different than user?

### **User Involvement**

How do you see the user during the creation of this (museum)?

Which (user/s) do you have in mind while designing?

In what ways is the user present during the creation of this (museum)? Elaborate.

How do you think these users experience the (museum)?

### **Design Aspects**

What do you consider the strengths/weaknesses of the design?

What questions are you asking yourself when you are designing?

What kind of experiences are you looking for?

What 'feel', what feelings did you want to invoke?

How did you do that?

What kinds and specific experiences? /Why these?

How does this project work in terms of the senses?

Were there specific principles that you wanted to be present in the creation of the (museum)?

Was access important, if so, how?

### **Design**

Do you draw upon your own personal experience [which?] while designing?

Do you use your own bodily experience in designing?

How did you see the user during the creation? / Who (user) do you have in mind while designing?

In what ways was the (hypothetical) user present during the creation of this (museum)?

Could you elaborate on these different ways of representation?  
Was there an involvement of user groups during the design/creation?  
What documents, codes or guidelines did you use for the creation of this (museum)?  
Did you go beyond minimum standards for access? If so, why? How?  
Did you look at 'best practices' for this design? If so, which ones?

### **Disability**

How and where did you get information about disability?  
How is disability represented in/through the (museum)?  
Is disability included in the (museum)?  
    If so; how?  
    If not; why?  
How far were you able to go into the representation of disability?  
How are these translated into details and/or how people interact (with the space)?  
Was disability a central role, or rather peripheral?  
Was it a challenge or a burden?  
Is this (museum) inclusive? How?  
Are the 'lived experiences' of those with disabilities included in the (museum)?  
If so, how?

### **Debriefing/Closing**

What are your reflections on the (museum) now?  
What do you consider particular strengths/weaknesses of the museum?  
Do you think of this (museum) (or aspects of it) as being inclusive?  
Is there anything else that we did not ask you about that you would like to talk about now?

## **Interview Schedule (*Out from Under*)**

### **Introduction**

We are interested in your experiences related to the exhibition about disability titled “Out from Under.”

### **User Involvement**

Can you describe the creation of this exhibition to me from your perspective?

What things did you want to see in the exhibition?

Were they incorporated? Why (not)?

### **Design Aspects**

How did you feel when you entered/looked at/ experienced this exhibition?

What do you like best/least about the exhibition? Why?

### **Disability**

Was this exhibition inclusive? How?

Do you think that ‘lived experience’ played a role in the creation of this exhibition?

How do you define ‘lived experience’?

Do you think this exhibition represents the history of disability in Canada?

How is disability constituted in/through the exhibition?

Do you think there is a difference between the constitution of disability and the representation of disability? Is this done through the exhibition itself or is this also done in/through the museum?

How was disability translated into details and/or how people interact (with the space/exhibit/didactics)?

Was the space accessible? What parts? Accessible to whom?

### **Debriefing/Closing**

What are your reflections on the exhibition now?

Looking back, is there anything about the creation of the exhibition that you would change? Why (why not)?

The exhibition has also travelled to Vancouver and is now on permanent display in Winnipeg at the Canadian Museum for Human Rights, how do you feel about this exhibition travelling across Canada?

Do you think this exhibition represents the history of disability in Canada?

Have you ever experienced other exhibitions about disability? If so, which ones and where?

How is disability represented and/or constituted in this/these exhibitions?

Is there anything else that I did not ask you about that you would like to talk about now?



**APPENDIX E: INFORMATION LETTER AND CONSENT FORM**



**Department of Human Ecology**  
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Fax: 780.492.4821

## INFORMATION LETTER

**Title of Project:** Representing Disability: The Inclusion of the Lived Experience of People with Disabilities in the Museum Environment

**Principal Investigator:** University of Alberta Phone:  
Janice Rieger, PhD Candidate Department of Human Ecology

**Supervisor:** University of Alberta Phone:  
Dr. Megan Strickfaden Department of Human Ecology

[Insert Date]

Dear \_\_\_\_\_:

### **Why are we doing this study?**

We are asking you to take part in a study that explores how and if the lived experience of people with disabilities is part of the process towards constructing the representation of disability in the museum environment. We are interested in hearing about your thoughts, feelings and experiences on (insert name of artifact, e.g. Canadian War Museum). This study is in support of PhD research conducted by Janice Rieger.

### **What happens if you agree to participate?**

You will be asked a series of questions. The interview will be recorded. The tapes will be used to make sure that the written report of the different sessions is accurate.

We will summarize all of the information from the study in a written report. The report will not identify you or any of the other participants unless you want your name to be associated with your information.

### **How long will it take?**

The interview will take between 30 and 60 minutes depending on your responses. This will be scheduled at a time that is convenient for you.

### **Will you be paid for participating in this study?**

No, you will not be paid for participating in this study.

### **What are the benefits and risks of being in this study?**

You will be helping to provide information about your experience with the (insert name of artifact, e.g. Canadian War Museum) so that the researchers can consider the inclusion and representation of the lived experience of people with disabilities in the museum environment.

If any questions make you feel uncomfortable, you do not have to answer them. You may choose to end your participation at anytime during the interview process and up to fifteen days after the interview. You can do so verbally to Janice Rieger or via email to [jlkowals@ualberta.ca](mailto:jlkowals@ualberta.ca), and you do not have to give a reason for withdrawing.

**What about confidentiality?**

All information will be kept confidential (or private), except when professional codes of ethics or legislation (or the law) require reporting. The information from this study will be kept in a secure area (a locked filing cabinet) for a minimum of 5 years. Your name, or any other identifying information, will not be included with the information. Your name will not be used in any presentations or publications of the study results. If you want to, you can choose a false name to refer to yourself in the research study.

The information gathered for this project may be looked at in future to help us answer other questions. If so, the Ethics Board will first review the project to make sure that the information will be used ethically.

**Are you interested in taking part in the study?**

If you wish to participate in this research study, please complete the attached consent form and return it to Janice Rieger.

**Contacts for this study:**

Any questions you may have about this study may be directed to Janice Rieger at telephone number XXX or Dr. Megan Strickfaden at telephone number XXX. The plan for this study has been reviewed for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

Your signature on the attached consent form means that you understand the information about participating in this study, and that you agree to participate in the study. Please keep these pages to refer to in the future.

Sincerely,

Janice Rieger  
PhD Candidate, Department of Human Ecology

**CONSENT FORM****Part 1:**

**Title of Project:** Representing Disability: The Inclusion of the Lived Experience of People with Disabilities in the Museum Environment

**Principal Investigator:**

Janice Rieger, PhD Candidate

University of Alberta,  
Department of Human Ecology

Phone:

**Part 2 (to be completed by the research participant):****Yes****No**

1. Do you understand that you have been asked to participate in a research study?
2. Have you read the attached Information Sheet?
3. Do you understand the benefits and risks involved in taking part in this research study?
4. Have you had an opportunity to ask questions and discuss this study?
5. Do you understand that you are free to withdraw during the interview at any time or up to fifteen days after your interview without giving a reason?
6. Has the issue of confidentiality been explained to you?
7. Do you understand who will have access to your records?
8. Do you understand that your participation is voluntary?
9. Who explained this study to you?

**I agree to take part in this study: YES****NO**

Signature of Research Subject

(Print Name)

Date:

I believe that the person signing this form understands what is involved in the study and voluntarily agrees to participate.

Signature of Investigator or Designee

Date:

**THE INFORMATION SHEET MUST BE ATTACHED TO THIS CONSENT FORM AND A COPY**