

# Curatorial Voice

## Gatekeeping Mechanisms Chart



<i>Term</i>	<i>Definition</i>	<i>Application to curatorial voice</i>
Selection	“Making a choice or choosing from alternatives”	Selecting objects and text from the available items.
Addition	“Joining or uniting information”	Pairing items and text to convey a message.
Withholding	“Refraining from granting, giving, or allowing information”	Cannot/do not place all items on display.
Display	“Presenting information in a particular visual form designed to catch the eye”	Working with museum staff and exhibit designers to create a visual message.
Channeling	“Conveying or directing information into or through a channel”	Working with museum staff and exhibit designers to place items and text in a particular pathway.
Shaping	Forming, especially giving a particular form of information	Working with museum staff and exhibit designers to shape the message into Forms, e.g., digital formats, accessible formats, or educational formats.
Manipulation	Changing information by artful or unfair means to serve the gatekeeper’s purpose	Working with museum staff and exhibit designers to change the meaning of items.
Repetition	Saying, showing, writing, restating, making, doing, or performing again	Working with museum staff and exhibit designers to create a message that includes repetition of thematic content.
Timing	Selecting the precise moment for beginning, doing, or completing an information process	Working with museum staff and exhibit designers to time the presentation of items within an exhibit.
Localization	Process of modifying and adapting information, products, and services to distinct target audiences in specific locations in a way that takes into account their cultural characteristics	Working with museum staff and exhibit designers to localize the presentation of items or text for target audiences.

(Continued)

<i>Term</i>	<i>Definition</i>	<i>Application to curatorial voice</i>
Integration	Forming, coordinating, or blending into a new functioning or unified whole	Working with museum staff and exhibit designers to integrate the exhibit into the greater whole of the museum and/or society.
Disregard	Paying no attention to information, treating it as unworthy of regard or notice	Working with museum staff and exhibit designers to disregard irrelevant or inappropriate items or text.
Deletion	Eliminating information especially by blotting out, cutting out, or erasing	Working with museum staff or exhibit designers to remove particular items or text from an exhibit, often in response from external stakeholders.
Juxtaposition	*New* Did not exist prior to this work: Placing two or more things side by side often to compare or contrast or to create an interesting effect.	Placing different items (from dissimilar collections, etc.) side by side to compare or contrast, creating a new idea or interesting effect.
Eavesdropping	*New* Did not exist prior to this work: The act of secretly listening to something private.	Listening to the conversations of visitors with the intent to understand visitor perceptions of curatorial voice.

*Notes*

- \* This chart was developed collaboratively with the 2014–2016 study curators.
- \* To grasp the essence of this chart, it's important to note that gatekeeping, as depicted here, is not inherently positive or negative, regardless of societal interpretations.
- \* This chart is based on Library Science Gatekeeping Mechanisms originally constructed by Barzilai-Nahon and Metoyer-Duran. Barzilai-Nahon suggests that “preservation of culture” is one of the dominant rationales for the execution of gatekeeping mechanisms (Barzilai-Nahon, 2011, p. 17).
- \* This chart outlines the terms, definitions, and applications of Curatorial Voice Gatekeeping Mechanisms.

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