

## **Museum Curators': Their Attributes, Working Experiences and Expertise**

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### **Abstract**

This research involves the curators' working perspectives in selected museums in Negros Occidental. The goal is to show the different working perspectives of a curator and how it affects their work. This was done by getting insights through a series of interviews with the informants. Upon examining each informant, it became clear to us that their love and passion have a significant impact on their work and also by the type of museum they are working in. After the thorough discussion and data analysis of the individual interviews we gathered from our informants, we came up with five (5) themes. A) Attributes of being a museum curator, B) Advantages of museum curators, C) Challenges of museum curators, D) Strategies of a museum curator, E) Knowledge on the Types of Museums. Their positive attributes make them surpass any challenge as a museum curator. It was also found out that museum curators maximize their creativity in conceptualizing exhibits and activities as strategies to make the museum productive in gaining resources.

*Keywords: tourism management, museum curators, attributes, working experiences, expertise, qualitative research, narrative inquiry, Philippines*

## **INTRODUCTION**

Today, the museum in contemporary society has acquired a significantly broader public role than its early predecessors (Stephan, 2007). There are areas crucial to the success of most museums, such as preserving collections, strengthening research, increasing public engagement, maximizing collaboration, and supporting the mission through organizational excellence (Zorlini, 2012). Museums offer a unique perspective, providing data over an extended period ranging from past millennia to the present (Suarez & Tsutsui, 2004). Regardless of the purpose for focus on the audience that may differ from public subsidy and accountability, need to generate revenue, the pressure to include under-served groups, museums are seeking ways to reach and the broader public, forge community ties, and compete effectively with alternative providers of leisure and educational activities (Kotler, 2010).

Negros Occidental is rich in heritage and culture. As such, many heritage houses are established in this region, which turned into museums as time passed by. Heritage places like museums are one example where the relics of the ancestors are being kept and preserves. There are types of museums such as collection, art, and lifestyle museum that can be found in Negros Occidental. Collections enabled museums to be places where the most modern and up-to-date scientific knowledge was displayed and worked on (Forgan, 2005). In every type of museum, it affects the perspective of the curator, for it is their basis on how they will present the exhibit. Objects gathered meanings through associations with people they encountered on their way to the collection, thus linking the history of museums to a broader scientific and civic cultures (Alberti, 2005).

Furthermore, Museums serve as essential forums of informal learning for the visitors that peruse the exhibits or engage in an educational program (Heyning & Mead, 2009). Museums are one of the primary ways that both children and adults are exposed to evolutionary ideas (Spiegel, Evans, Gram, & Diamond, 2006). Now, museums are not only reaching out to

broader audiences and building demand among new groups; they are designing proactively the arrangements, services, and offerings that will generate satisfaction and positive outcomes for their visitors (Kotler & Kotler, 2001).

However, Museums around the world hold countless artifacts that they cannot exhibit to the public due to limited space, the items' fragility, or the prohibitive cost of creating and managing appropriate displays (Walczak, Cellary, & White, 2006).

Working as a museum curator, one must possess the creative mind and must be knowledgeable as well as in displaying things accordingly. The perspective of the museum curators is also based on the connection of the things to the place and to the owner of that particular show. Professionalism and methods of performance measurement are developed in the field of museum communication, both the sender and the receiver of the message must share the same concepts, even the same passions (Hooper-Greenhill, 2013).

On the other hand, the museum visit is time-pressured, and visitors want an engaging experience that is different from other places (Hornecker & Stifter, 2006). The use of museum collections is so widespread, and the scope of research they benefit is so mixed, that it would be unattainable to review even a small fraction of individual cases (Suarez & Tsutsui, 2004).

Museum administrators struggle with the issues of sustaining their museums, integrity as outstanding collecting, preserving, research, displaying, and educational institution, and, at the same time, making their museum more popular and competitive (Kotler & Kotler, 2001). Museums are about the material they contain. Ultimately, maintaining and developing the infrastructure of museums will most likely produce unforeseen benefits (Suarez & Tsutsui, 2004).

The primary duty of the museum curator is to look after the material. His other duty to make that material available to whoever wants to see it (Kotler & Kotler, 2001). Curating offers

curators a route through the hype around platforms and autonomous zones by following the lead of current artists' practice (Graham & Cook, 2010).

Curators rely on their perceptions, and experience as the final arbiter in making judgments about what to collect and what to exhibit. But even in this setting, curators often assert that theirs is only one of many possible points of view, and that exhibition did from other perspectives can be equally valid (Lavine & Karp, 1991). They should also have opportunities to increase their knowledge through study in other museums in their country and abroad and to participate in seminars and conferences at different places. In the past, the museum curator acted as the definer of the museum message, with content and mode of communication chosen because he or she felt that it was right (Hooper-Greenhill, 2013).

The perspective of the curator also varies on the nature of his job. Problems may occur in no particular time; it can be complaints from the tourists and issues such as security and finances. But having an optimistic mind, they can make these challenges as their basis for them to improve and still excel in their field. Lastly, being a museum curator, one must have the passion and love for his job.

The role of the curator is vital in the museum. With the help of a museum curator, we can clearly understand the significance of the things being displayed. With the charge of researching, develop, documenting, and publicly displaying art, the curator becomes to procreate the taste and knowledge for the public "good" (Fowle, 2007).

This study may be beneficial for Museum Curators in Different Museums for this may help them to improve their work. This study may also be helpful to the Field of Hospitality and Tourism Management areas as a guide to their lessons related to Museum Curators.

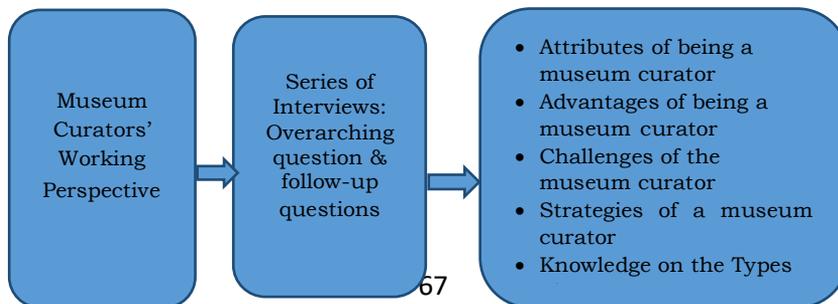
## Objective

This study aims to discover the curators' working perspective in selected Museums in Negros Occidental. More specifically, the study described the attributes, working experiences, and expertise of the museum curators in Negros Occidental.

## Framework of the Study

This study was based on the work of Dean (2002) in his book "Museum exhibition: Theory and practice" where he states that the curator is a museum staff member or consultant who is a specialist in a specific field of study and who provides information, does research and oversees the maintenance, use, and enhancement of collection. Educational background and training are important to guide the interpretative planning and presentation of the curator. It is crucial in the museum to have a museum curator for they are one of the essential people working in a museum.

Their viewpoint has a significant impact on their job as they are the ones who conceptualize and implement the exhibits to be displayed in the museum. Being a museum curator has a lot of advantages. On the other hand, there are also challenges they must face. Being optimistic and implementing strategies can be a big help to surpass any problem that they may encounter. The type of museum where they are working varies according to their perspective in putting up an exhibit.



One curator's point of view cannot possibly represent all of the distinct images that different viewers would create, even though all would appear to be looking at the same subject (Lavine & Karp, 1991). The curator must know what constitutes the intellectual dimension of the object, why it is in the collection, what is significant about it, and why it is as it is (Keene, 2012).

This study also presents the challenging experiences of museum curators. Curators and museum directors sometimes face fierce struggles over power, succession, and ideology (Hein, 2014). But planning and creating strategies to meet the challenges is possible. The director or the curator must prepare a draft strategic plan to be discussed by the group. In some museums, the staff is invited to observe at board meetings, but that is usually the limit of communications apart from socializing at exhibition openings and special events (Lord & Markert, 2007).

### **Scope and limitation of the study**

The key informants of this study were the museum curators of the selected museums. Researchers prepared guide questions that were based on their working perspectives and experiences. Individual interviews lasted for three months from January until March 2017. It was conducted on the museums with the permission of the curator in charge, and some terms were agreed before the researchers conducted the interview.

Descriptive research design using a qualitative- narrative inquiry approach was used in this study. Researchers sent a formal letter to the curators inviting them to be part of this study as our informants. Interviews started after they had accepted the role. There was a week interval after every interview, so the researchers had the time to transcribe and list the things that must be clarified with the curators for the next interview.

## **METHODOLOGY**

### **Research Design**

The descriptive and exploratory research design was employed in the study "Museum Curators Working Perspective in Selected Museums in Negros Occidental." The strengths of research derive significantly from this process orientation toward the world, and the inductive approach focuses on specific situations or people, and emphasis on descriptions rather than numbers that this requires (Maxwell, 2012). Qualitative research involves the study of a situation or thing in its entirety, rather than identification of specific variables (Lichtman, 2012). The study used thematic analysis. In presenting the data, themes were presented in a narrative inquiry form. Through narrative inquiry, you attain passage to the personal experiences of the storyteller who frames, articulates, and reveals life as experienced in a narrative structure we call story and the researcher using narrative inquiry anticipates the storyteller's use of context to connect and situate particular experiences, so they cohere and structure life as experienced (Kramp, 2004).

### **Key Informants and Inclusion Criteria**

The informants were the Museum Curators who have worked at least two years in the museum as curators or museum directors in the cities of Bacolod, Silay, and Bago.

### **Gatekeepers**

The gatekeepers are the Tourism officers of Bago City, Bacolod City, and Silay City.

## **Data Gathering Procedure**

The researchers used an audio recorder to record the proceedings of the interviews and field notes to take down important information and gestures of the conversation partners during the entire interview.

## **Trustworthiness (Ensuring the Quality of the Findings)**

**Credibility.** The credibility of study findings deals with how well categories and themes cover data, that is, no relevant data have been inadvertently or systematically excluded or irrelevant data included (Graneheim & Lundman, 2004). A crucial point where participant relation can be especially definite is a partial aspect of qualitative inquiry accustomed to increasing trustworthiness known as member checking (Carlson, 2010). Member checking continues to be an essential quality control process in qualitative research as during the handling of a study; participants receive the opportunity to review their statements for accuracy and, in so doing, they may acquire a therapeutic benefit (Harper & Cole, 2012).

After the data has been gathered, researchers transcribed the recorded interview and made a copy for the informants for them to check if the transcriptions are correct. Corrections from conversational partners were given back to the researchers for the clarity of the context.

**Transferability.** Transferability is the range and limitations for application of the study findings, beyond the context in which the study was done (Malterud, 2001). This study aims to describe the perspective of the museum curators based on their work. Purposive sampling describes as a random selection of sampling units within the section of the population with the most information on the nature of interest (Guarte & Barrios, 2006).

To reach the objective, the researcher found the appropriate key informants who are Museum Curators and have worked at least two years in a museum to shared their experiences and perspectives about their work. The actual description is based on the data gathered by the researchers from the conversational partners, which helped the researchers share the knowledge of the participants' perspectives with the readers of the study. Individual interviews allow probing their attitudes, desires, advantages, challenges, strategies, experiences, and expertise to get a more in-depth understanding of the skills they got in their job.

**Confirmability.** The idea of confirmability is the qualitative investigator's similar concern to objectivity (Shenton, 2004). An audit trail can improve the rigor and clearness of qualitative research. It can help as a means of holding up to scrutiny the methodological and theoretical decisions made throughout the research process (Bowen, 2009).

The researchers regulated a series of interviews with at least a one-week interval. Audio recorders were used in recording information and sheet of papers to list down some notes during an interview. The recorded data were transcribed and encoded in a spreadsheet. The researchers then confirmed the authenticity of the data through a thorough review by cross-checking the raw data that has been saturated into cleaned data, units of meanings, coded meanings, clusters of meanings, and themes.

**Dependability.** Dependability is the stability or consistency of the explanation (Beverland & Lindgreen, 2010). The code-recode strategy involves the researcher coding the same data twice, giving one or two weeks' gestation period between each coding. The results from the two codings are compared to see if the results are the same or different (Chilisa & Preece, 2005).

The researchers made a spreadsheet where every cell was categorized based on the codes assigned to the units of meaning. After this, it was clustered and classified and was given another

code. Codes were generalized and combined until we came up with the themes.

### **Procedure for Data Analysis**

The analysis includes a constant moving back and forth among the complete data set, the coded selections of data that you are analyzing, and the review of the data that you are producing (Braun & Clarke, 2006).

The researchers followed the phases of the thematic analysis of Braun & Clarke (2006) to identify themes that include data familiarization, generating initial codes, searching for themes, reviewing themes, reviewing themes, defining and naming themes, and producing a report.

Both thematic and narrative approaches lend themselves to constructionist paradigms that view experiences, meanings, and social structures as mutually constitutive. They are also particularly associated with the analysis of textual material (Shukla, Wilson, & Boddy, 2014).

## **RESULTS AND DISCUSSION**

After the thorough discussion and data analysis of the individual interviews were gathered from our informants, we led to five (5) themes, namely, a) Attributes of being a museum curator, b) Types of Museums in Negros Occidental, c) Advantages of museum curators, d) Challenges of museum curators, e) Strategies of a museum curator. These themes are based on the experiences of our informants, who are the museum curators.

A thorough discussion of each issue being shared by the conversational partners during the interviews are as follows:

### **Attributes of Being a Museum Curator**

The results are quite similar to the points of McLean (2012) that the character of the curator, his or her motives and management style, as well as attitude to the collection and the public, relationship with staff, and other stakeholders, all contribute to the nature of the museum. As institutions begin to revisit their definition of "expert" in the light of theories about the local character of knowledge, questions emerge about how museums can reconsider their documentation of knowledge about objects (Srinivasan, 2008).

According to Curator A:

*"If one wants to be a good curator, one must convince people to love things and stories about these things. Be resourceful, be a wide reader, and be creative..... they respect excursionists. However, they prefer individuals who are interested in heritage and culture".*

*"I can readily appreciate art because I am also an artist.... Being a museum curator, I have two things which motivate me my love for arts and history, specifically the history and culture of Negros."*

*"I, with patience, have to learn how to approach people. Consider all the aspects of life regardless it is negative or positive because being a curator is not a job; it's a calling I want to do regardless there is money involve or not".*

*"The museum curator should be patient and understanding in their field of work. He should be intricate in collecting data.... If one loves his job, he will not think of the overtime or the salary; he just feels the eagerness to work for the satisfaction it gives him".*

Moreover, Curator B said:

*“We accommodate and provide to the needs of the tourists well by being approachable so that the visitors could enjoy their visit.*

*“I value the visitors who visit the museum and those who have the passion, especially if they ask questions and are interested in the exhibit.”*

*“To the country, you give pride; we (museum curator) help the heritage of your country, the culture, and the heritage of your country.”*

*“We are happy with our job because it is our passion. What motivates us to be museum curators is our love of history, art, and culture.... As for me, I believe that it is my calling, and it is my passion to be a museum curator that made me stay in my job.”*

*“We also believe that we must have an inkling for love of research because this job requires a lot of the investigations.”*

Furthermore, Curator C said:

*“Be resourceful with your concept and enthusiasm because, without them, you have nothing to present to the public.”*

*“We communicate in Hiligaynon with the local tourists and English for international tourists.”*

We (researchers realized that having the proper attributes, they can do their work correctly and efficiently. Employees with substantial affective commitment remain because they want to; employees with strong continuance commitment remain because they need to; employees with strong normative commitment remain because they feel ought to do so (Carmeli, 2003). Curators bring in-depth knowledge and innovative perspective on works of

art and education of how visitors engage and learn within a museum context (Marstine, 2012).

### **Advantages of Being a Museum Curator**

The theme may be associated with having museum staff who can go the extra distance and help facilitate the learning experience is much appreciated (Falk, 2016). The theme can also be associated with the views of McLean (2012) that museum curators can expand their discoveries and creativity from their job. They can also gain self-confidence and inspiration from learning to a diversity of people they met along with their job. The personality of the curator, his or her motivation, and management style, as well as her attitude to the collection and the public, and relationship with the staff and other stakeholders, all contribute to the nature of the museum.

Curator A said that:

*"I have to expand my creativity continuously. The thing I like most about my job is that it makes me grow and become optimistic about how I look at work".*

*"We (all museum staff) have good relations with our bosses or with the government."*

Moreover, Curator B said:

*"You (museum curator) become a point person, and you can gain a lot of connections. You can also get a lot of ideas from other people. The museum is a learning ground in a sense that you go there and learn the culture and the heritage it's like an archive or repository".*

*"This museum is a learning ground."*

*“There are firsthand information and discoveries that I continuously learn from the collections that have not been seen by the public, but I have the knowledge and access to these collections.... Moreover, one has access to or even connections to other museums in different parts of the country.”*

*“I like my work because I can meet a lot of people with a different attitude and different character that can give me inspiration towards my job. It also gives me self-confidence where I can also learn from my job”.*

Furthermore, Curator C states that:

*“We’ve undergone preservation training, so we take care of the museum with the guidelines of the conservation and the protection. Well, one thing is it keeps you alive.”*

Being a museum curator has a lot of advantages, including being the point person, accessing firsthand pieces of information that are not yet open to the public. They are appreciated by visitors because people value the museum as a chance of educating themselves. They also enjoy learning about their pals and family members, their values, previous experiences, welfare, and curiosities. The shared museum visit sheds light on the personalities and identities of one’s companions (Hanko, Lee & Okeke, 2014). It is noteworthy that many museum staff members are motivated more by professional service motivation and values than by material rewards and advancing knowledge, pursuing research, safe-guarding a mission that is part of public trust, and doing good work for the society are the values and expectations that characterize many who work at museums (Kotler, Kotler & Kotler, 2008).

## **Challenges of Being a Museum Curator**

Museums are astonishing, frustrating, stimulating, irritating, offensive things, patronizing, serendipitous, dull as the dishwasher, and curiously exciting, tunnel-visioned, yet potentially visionary (McLean, 2012). The results can also be related to the published work of Marstine (2012) that curators are too faced with challenges that can affect their work like distractions from their colleagues, not pleasing everyone by their exhibits, and financially. Financial pressure is causing some museum directors and trustees to consider choices from capitalizing their permanent collections to cutting educational programming that may compromise their institution's ethics long into the future.

According to the statements of Curator A:

*“Every day is a challenge in my work; I mean, there are people here, especially the perception of individuals. When they look at your job, there are always people who will like it, and there are always people who will don't like it, and they are the people who are silent about it, and there are individuals who are vocal about it”.*

*Security is a problem.... Personnel is also a problem. Maintenance is another responsibility”.*

Moreover, Curator B said:

*“The problem is there's a lot of distractions like there will be someone who'll knock at the door and will interrupt the work. That's why a museum curator needs his room”.*

*“Some people criticize, and you need to be careful because not all people understand.*

Furthermore, Curator C said:

*“Actually, in a museum, I/we cannot please everyone who visits. The challenge is how you’re going to inspire them and capture their interest”.*

*“I sacrifice a lot of time and effort to put up a constant theme in a museum. Sometimes I even have to fight for and a lot more as it goes on. There’s a lot of challenges I face because sometimes there are sensitive issues that other people want to stop it, to cover up. As a museum curator, I need to show it. Space is a limitation.... I cannot change the permanent exhibit, and we can only add that’s why space is so important”.*

*“Curators are the ones who set up an exhibit while directors are the ones who finance. If the director does not give a budget to the curator, he can’t continue to come up with accurate theme content to be put in the museum. The curator can’t put up an exhibit if there’s no budget. My problem in a museum is financial because our resources are limited. If the budget is available then, we could buy necessary things needed to set-up, create, write-ups, and we could travel to another museum for updates”.*

The critics who are witnessing their curatorial exhibit were one of the challenges of museum curators. Financial and destructions also include their problems as they need a budget to set up an exhibition and focus on their work well. No matter how ingenious they are in finding the necessary funds, they still face the problem of convincing others that whoever is taking on the task of developing education will need a great deal of time and support (Talboys, 2016). These works present the curator with unique challenges involving interpretation, exhibition, and dissemination (Graham & Cook, 2010). The skill and knowledge they identify as key to museum work include the understanding

of teaching and learning, presentation skills, science content knowledge, project management skills, and organizational savvy (Bailey, 2006).

### **Strategies of museum curators**

As museums strive to attract and retain diverse audiences, new strategies, new tools, and new approaches will be required. Gone are the days when museums can get away with one-size-fits-all approaches (Falk, 2016). The strategies of the museum curator allow them to help the museum progress and developed. The tasks involved in conservation are perhaps peculiarly varied. Practical skill is still essential, and most conservators spend most of their time on actively 'treating' objects: removing dirt and eliminate those that cause damage, strengthening objectives using physical support or consolidation with resins, and reducing the chemical products or agents of decay, as in acid paper (Keene, 2012).

Curator A said:

*"For convenience, putting up a comfort room is highly recommended for guests. Also, a big storage room is needed to store the souvenirs, which is recommended in the book of acquired museum pieces. We make sure that we make programs to involve communities like schools, artists, and other groups to help them, and in return, they will also help, so it is a give and take".*

*"I usually ask help from the government to fund the project like a contest with the participation of any group, most especially students, neighboring houses, and the community in general."*

Moreover, Curator B said:

*"It's not only here that my world of work revolves, but I also need to improve, and I have to create*

*another display. Every day I curate, every day, I set up an exhibit.”*

Furthermore, Curator C said:

*“For us (museum curators), we prioritize our visitors because they are our strong supporters regarding finances.”*

The museum curators’ strategies engage more people to visit the museum. They create exciting activities, and they also do development projects like putting comfort rooms for the convenience of the visitors and souvenir shops for new income sources of the museum. Economic crises, directly and indirectly, affect the financial health of museums (Lindqvist, 2012). This orientation has to match with a service orientation focused on quality and custody to fulfill the museum’s mission (Camarero & Garrido, 2014).

### **Knowledge of the Types of Museum**

Types of museum scenes (including art museums, history museums, gardens, and zoos) have the potential to offer visitors a restorative experience that provides respite from the stresses of life and replenishes their cognitive capacity (Packer & Bond, 2010). Museum exhibits are conventionally understood to be educational, meaning that they convey information to visitors. The content of this information is understood to include visual, auditory, and written media, as well as material from tactile, spatial, and social encounters (Overhill, 2015). Technology has made possible new kinds of relations, visitor expectations have thickened, competition for time and resources has become increasingly broad, and the buildings serve ever-more-complex roles (Wyman, Smith, Meyers & Godfrey, 2011). Museum has always challenged visitors, taking them with acknowledging and understanding artifacts, ideas, and values that were previously unknown to them, perhaps in ways that are unfamiliar or unexpected. There is nothing contentious about that (Kidd, Cairns, Drago & Ryall, 2016).

According to the statements of Curator A:

*"In general, we may have everything exhibited in a museum..... it is the curator's job to prepare the exhibit."*

*"Well, as I said, this is a small museum, unlike other museums that are big, have many materials to display."*

Moreover, Curator B said:

*"Most of the collections of the museums are taken from collectors' donors. For example, in the case of Dizon Ramos, the collector is the one who goes to the museum and entrusts his collection because the donors trust the integrity of the museum."*

*"Museum is the ideal location to visit and learn the culture of the place."*

Furthermore, the statements of Curator C states that:

*"A lifestyle museum makes the visitors aware of how the people live in the past through the exhibits they present."*

*In Silay City, Balay Negrense is not the only Lifestyle Museum; Hofilena Museum and Jalandoni Museum are there also. These are lifestyle museums because we can trace back their lifestyle before through things they left."*

There are different types of museums, and each type has a different way of displaying exhibits and forms of curating. Museums have increasingly attempted to embrace such diversity by designing a broader range of learning experiences, often led by educators and supported by researchers (Allen, 2004). The museum is a vital chamber of the integrated lifelong learning

system. It takes up the chance to unfold its elderly audiences to understand their need and to present the exhibitions and activities to provide them with a happy environment to achieve the goals of lifelong museum learning for the elderly (Hsieh, 2010). Museums of all classifications have tried to become more responsive to the interests of a diverse public (Hein, 2014).

## **CONCLUSIONS**

In conclusion, we have come up with five (5) themes which are Attributes of being a museum curator, Types of Museum in Negros Occidental, Advantages of Museum Curators, Challenges of Museum Curators, and Strategies of Museum Curators. Museum curators should be creative as they are the ones who conceptualize and plan the exhibit. Curators are resourceful in finding materials needed to make the exhibition successful. They should be patient in researching and archiving facts and information. Being patient, understanding, and most of all, the passion in their work, makes the museum curators happy and satisfied in their job.

The tourism industry is one of the fast rapid and largest growing economies. It offers a broad range of exciting jobs and one of which is being a museum curator. Being a museum curator is not an easy job. There are lots of responsibilities assigned to them. The museum curator is not only taking care of the things displayed in the museum, but they also accommodate and cater to the tourists who are curious and want to know more about the exhibit. Museum curators have one of the most creative minds when it comes to conceptualizing, planning, and organizing an exhibition. It is inevitable to face any challenge or mistake in a working place; it happens to everyone at some point. But in every problem, there is always a solution.

On the other hand, we cannot avoid critics, especially in this field of work. With passion, drive, and motivation, these can lead you to the path of success. Loving and appreciating the arts

and history can be reasons to continue and stay in the field of being a museum curator.

Today, museum varies enormously. They differ in their collections: from insects to historic industrial machinery, from ancient statues to pathological specimens, and from modern paintings to revolutionary flags. They vary in who runs them; they differ in public they seek to serve. There are different types of a museum, like a lifestyle, heritage, collection, etc. that can affect the working environment of a museum curator. It can be one of the significant factors in planning and run an exhibit or a museum. It also affects how the curator will display things accordingly.

There are many benefits to being a museum curator. One of which is the privilege to access the exhibits and museums that are not yet open to the public. Another one is gaining more knowledge in seminars and research.

In setting up an exhibit in the museum, museum curators must display the things in their proper perspective for the tourists to quickly understand what they will want to convey. They also have projects like fundraising activities and programs to help improve the place and involve not only the tourists but also the government and locals.

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