

Interpreting Objects And Collections Leicester Readers In Museum Studies

Confronting contemporary issues in museum practice, this collection provides a practical guide to all aspects of collections care. Contributors cover a wide range of issues including: conservation practice the monitoring and control of light relative humidity and atmospheric pollution packing, handling and transportation of collections storage and access to collections biological infestation disaster planning. Including material and sources that have, up until now, not easily been available, students of museum studies and professionals within the industry now have this invaluable aid to their work.

How modernist writers experienced the Louvre, the British Museum, and the Museum of Natural History-and how these museums influenced their writing

Winner of the University of Michigan Press / Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC) Prize for Notable Work in the Digital Humanities In the age of digital communications, it can be difficult to imagine a time when the meaning and imagery of stamps was politically volatile. While millions of Americans collected stamps from the 1880s to the 1940s, Stamping American Memory is the first scholarly examination of stamp collecting culture and how stamps enabled citizens to engage their federal government in conversations about national life in early-twentieth-century America. By examining the civic conversations that emerged around stamp subjects and imagery, this work brings to light the role that these under-examined historical artifacts have played in carrying political messages. Sheila A. Brennan crafts a fresh synthesis that explores how the US postal service shaped Americans’ concepts of national belonging, citizenship, and race through its commemorative stamp program. Designed to be saved as souvenirs, commemoratives circulated widely and stood as miniature memorials to carefully selected snapshots from the American past that also served the political needs of small interest groups. Stamping American Memory brings together the histories of the US postal service and the federal government, collecting, and philately through the lenses of material culture and memory to make a significant contribution to our understanding of this period in American history.

A trusted guide and companion for current and future art educators, CHILDREN AND THEIR ART presents a professional approach to teaching art consistent with national standards for student learning. This Ninth Edition is targeted at middle level and elementary schools. The authors are experienced as art teachers in the public schools and have a broad knowledge about school art programs. The Ninth Edition provides updated developments in theory, research and practices, with a strong emphasis on how digital technology provides new ways of teaching art. The most comprehensive textbook available for teaching art education methods, CHILDREN AND THEIR ART covers all aspects of teaching art in the elementary and middle school classroom: the basic principles and goals of art education, the characteristics and needs of children as learners, the core principles of art as a subject--aesthetics, principles of design, art history, new developments in art media and technology. It also covers all aspects of instruction: curriculum planning, sample lessons, suggested readings, and internet resources. Among numerous updates throughout the text, the Ninth Edition features a brand-new chapter on new media in art education with 22 new images. It features the use of digital technology in elementary and middle school classrooms and examples of digital art created by students. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Collecting and Exhibiting Computer-Based Technology

Collecting in a Consumer Society

Acts of Possession

Museums and the Interpretation of Visual Culture

On Collecting

The Islamic Manuscript Tradition

The Oxford Handbook of Public Archaeology seeks to reappraise the place of archaeology in the contemporary world by providing a series of essays that critically engage with both old and current debates in the field of public archaeology. Divided into four distinct sections and drawing across disciplines in this dynamic field, the volume aims to evaluate the range of research strategies and methods used in archaeological heritage and museum studies, identify and contribute to key contemporary debates, critically explore the history of archaeological resource management, and question the fundamental principles and practices through which the archaeological past is understood and used today.

The status of photographs in the history of museum collections is a complex one. From its very beginnings the double capacity of photography - as a tool for making a visual record on the one hand and an aesthetic form in its own right on the other - has created tensions about its place in the hierarchy of museum objects. While major collections of 'art' photography have grown in status and visibility, photographs not designated 'art' are often invisible in museums. Yet almost every museum has photographs as part of its ecosystem, gathered as information, corroboration or documentation, shaping the understanding of other classes of objects, and many of these collections remain uncatalogued and their significance unrecognised. This volume presents a series of case studies on the historical collecting and usage of photographs in museums. Using critically informed empirical investigation, it explores substantive and historiographical questions such as what is the historical patterning in the way photographs have been produced, collected and retained by museums? How do categories of the aesthetic and evidential shape the history of collecting photographs? What has been the work of photographs in museums? What does an understanding of photograph collections add to our understanding of collections history more broadly? What are the methodological demands of research on photograph collections? The case studies cover a wide range of museums and collection types, from art galleries to maritime museums, national collections to local history museums, and international perspectives including Cuba, France, Germany, New Zealand, South Africa and the UK. Together they offer a fascinating insight into both the history of collections and collecting, and into the practices and poetics of archives across a range of disciplines, including the history of science, museum studies, archaeology and anthropology.

Managing previously unmanaged collections can be challenging. The process of securing the collection and making it accessible needs the mindset of a collections manager as well as the one of a project manager. The target audience are museum professionals with a basic training in collections care that are confronted with collections that are either large in numbers (1000+ artifacts) or stored confusingly, or both. The book is a step-by-step guide how to approach this situation, assuming that there's nothing to start with but a collection that has to be accessioned and the person who is assigned to do it. It is about how to bring order into the chaos, to define what is needed in terms of time, money, staff and material, to spot facility issues and potential dangers, and to use the power of networking to solve an otherwise unsolvable task. Many chapters conclude with “logical exits,” the points at which the collection in a condition that allows you to leave it for the next curator to take over. A common issue is that time frames are often so tight that the target of having the collection in good shape at the end of a contract or at a fixed date can’t be met. Another common scenario may be that other projects become more important and you have to stop working on the collection, which might sound familiar to many directors of small museums. “Logical exits” are the points you can do this without risking that everything you’ve done so far or since the last “logical exit” was a waste of time. For contractors those “logical exits” might serve as orientation points when negotiating the work that has to be done on the collection.

This is a multi-disciplinary study that adopts an innovative and original approach to a highly topical question, that of meaning-making in museums, focusing its attention on pedagogy and visual culture. This work explores such questions as: How and why is it that museums select and arrange artefacts, shape knowledge, construct a view? How do museums produce values? How do active audiences make meaning from what they experience in museums? This stimulating book provokes debate and discussion on these topics and puts forward the idea of a new museum - the post-museum, which will challenge the familiar modernist museum. A must for students and professionals in the field.

The Lives of Chinese Objects

Museums and Their Visitors

Care of Collections

Cultures of Collecting

Immersive Learning Research Network

Collectors, Citizens, and the Post

Antiquarian interest in the Roman period mosaics of Britain began in the 16th century. This book is the first to explore responses and attitudes to mosaics, not just at the point of discovery but during their subsequent history. It is a field which has received scant attention and provides a compelling insight into the agency of these remains.

Museums in the Material World seeks to both introduce classic and thought-provoking pieces and contrast them with articles which reveal grounded practice. The articles are selected from across the full breadth of museum disciplines and are linked by a logical narrative, as detailed in the section introductions. The choice of articles reveals how the debate has opened up on disciplinary practice, how the practices of the past have been critiqued and in some cases replaced, how it has become necessary to look beyond and outside disciplinary boundaries, and how old practices can in many circumstances continue to have validity. Museums in the Material World is about broadening horizons and moving museum studies students, and others, beyond the narrow confines of their own disciplinary thinking or indeed any narrow conception of collections. In essence, this is a book about the practice of interpretation and will therefore be of great use to those students and museum practitioners involved in the field of material culture in museums.

This groundbreaking book examines the relationship between the development of the consumer society and the rise of collecting by individuals and institutions. Russell Belk considers how and why people collect, as individuals, corporations and museums, and the impact this collecting has on us and our culture. Collecting in a Consumer Society outlines the history of museum collecting from ancient civilizations to the present. It also looks at aspects of consumer culture - advertizing, department stores, mass merchandizing, consumer desires, and how this relates to the activity of collecting. Collecting in a Consumer Society is the first book to focus on collecting as material consumption. This is a provocative and engaging book, essential reading for anyone involved with the process of collecting.

This book explores the ways in which Nordic private collectors displayed their collections of Chinese objects in their homes. This leads to a reconsideration of how to define collecting and display by analysing the difference between objects serving as decorative or collectible items, while tracing collecting and display trends of the twentieth century. Minna Törmä examines four Scandinavian collections as case studies: Kustaa Hiekka, Sophus Black, Osvald Sirén and Marie-Louise and Gunnar Didrichsen, all of whom had professional backgrounds (a jeweler, two businessmen and a scholar) and for whom collecting became a passion and an educational endeavour. This book will be of interest to scholars in art history, museum studies, Chinese studies and design history.

An Investigation into Collecting in the European Tradition

The Oxford Handbook of Public Archaeology

Journeys through Storyscapes of the American Past

Third International Conference, iLRN 2017, Coimbra, Portugal, June 26–29, 2017. Proceedings

Museums, Objects, and Collections

A Cultural Study

The rich and varied traditions of Islamic book art

'Risk Assessment for Object Conservation' reflects Dr Jonathan Ashley-Smith's personal interests and views in areas including materials science, the ethics of restoration, the costs of conservation and the philosophy of museums. This valuable book explains the mechanisms of deterioration of museum artifacts, quantifying the probability that damage will occur and estimating the rate of progress when it does. The principles outlined and the information provided will form a foundation for cost-benefit analysis of conservation proposals. Dr Ashley-Smith also gives comprehensive explanations of scientific of mathematical material to take into consideration the readers who have no background in these areas, alongside a basic introduction. The structure of the book provides a logical progression through tools, concepts information and examples. This is a must-have purchase for all conservators, curators and administrators of historic artifacts at both student and professional level.

Museum curators enter the profession with a specialist subject qualification and yet at some point in their career, many curators find themselves in charge of a range of collections outside of their expert knowledge. Interpreting, curating and caring for mixed collections demands of curators a wide range of knowledge and understanding. The Curation and Care of Museum Collections is designed to give curators the fundamental information and confidence they need to manage and care for all of the collections within their responsibility, regardless of their previous training and experience. Comprising two sections – Museum Collections, and Collection Development and Care – the chapters cover archaeology, art, history, military and natural sciences collections, as well as heritage properties. Every chapter in the book is focused on one type of collection, but all chapters in the collection management section contain advice on topics such as organisational philosophy, documentation, legal issues and materials in order to provide a useful and comprehensive guide to managing collections. The collection care section is structured in the same way, considering the issues of storage; display; handling; moving; packing; housekeeping; health and safety; emergency preparedness; and pest, pollution, environmental, light and vibration management. The contributors to this book are experienced museum professionals, each with their own specialism and a deep understanding of what it means to work in the context of mixed collections. Providing a highly practical guide, The Curation and Care of Museum Collections is essential reading for curators working in all types of museums, galleries and heritage sites, and for students of museology courses around the world.

This is the biography of a set of rare Buddhist statues from China. Their extraordinary adventures take them from the Buddhist temples of fifteenth-century Putuo – China’s most important pilgrimage island – to their seizure by a British soldier in the First Opium War in the early 1840s, and on to a starring role in the Great Exhibition of 1851. In the 1850s, they moved in and out of dealers’ and antiquarian collections, arriving in 1867 at Liverpool Museum. Here they were re-conceptualized as specimens of the ‘Mongolian race’ and, later, as examples of Oriental art. The statues escaped the bombing of the Museum during the Second World War and lived out their existence for the next sixty years, dismembered, corroding and neglected in the stores, their histories lost and origins unknown. As the curator of Asian collections at Liverpool Museum, the author became fascinated by these bronzes, and selected them for display in the Buddhism section of the World Cultures gallery. In 2005, quite by chance, the discovery of a lithograph of the figures on prominent display in the Great Exhibition enabled the remarkable lives of these statues to be reconstructed.

Museums and Popular Culture

Risk Assessment for Object Conservation

Collecting: An Unruly Passion

Engaging the Senses: Object-Based Learning in Higher Education

The Makers and Making Of Indigenous Australian Museum Collections

Spectacle and Display: A Modern History of Britain ’ s Roman Mosaic Pavements

This book traces the psychology, history and theory of the compulsion to collect, focusing not just on the normative collections of the Western canon, but also on collections that reflect a fascination with the "Other" and the marginal – the ephemeral, exotic, or just plain curious. There are essays on the Neoclassical architect Sir John Soane, Sigmund Freud and Kurt Schwitters, one of the masters of collage. Others examine imperialist encounters with remote cultures – the conquistadors in America in the sixteenth century, and the British in the Pacific in the eighteenth – and the more recent collectors of popular culture, be they of Swatch watches, Elvis Presley memorabilia or of packaging and advertising. With essays by Jean Baudrillard, Thomas DaCosta Kaufmann, Nicholas Thomas, Mieke Bal, John Forrester, John Windsor, Naomi Schor, Susan Stewart, Anthony Alan Shelton, John Elsner, Roger Cardinal and an interview with Robert Opie.

On Collecting examines the nature of collecting both in Europe and among people living within the European tradition elsewhere. Susan Pearce looks at the way we collect and what this tells us about ourselves and our society. She also explores the psychology of collecting: why do we bestow value on certain objects and how does this add meaning to our lives? Do men and women collect differently? How do we use objects to construct our identity? This book breaks new ground in its analysis of our relationship to the material world.

"The dream space", writes Sheldon Annis, "is the reflective experience of encountering yourself within a museum". In Memory and the Museum, Gaynor Kavanaugh argues that "dream spaces" are the point at which our inner and outer experiences meld. During the museum visit, memory and the present cease to be disparate but fuse into one singular experience. Drawing from such fields as behavioral gerontology, applied psychology, and historiography, Kavanaugh employs research from North America, Australia, and Europe to provide a critical and conceptual exploration into museums and the mind.

The Things about Museums constitutes a unique, highly diverse collection of essays unprecedented in existing books in either museum and heritage studies or material culture studies. Taking varied perspectives and presenting a range of case studies, the chapters all address objects in the context of museums, galleries and/or the heritage sector more broadly. Specifically, the book deals with how objects are constructed in museums, the ways in which visitors may directly experience those objects, how objects are utilised within particular representational strategies and forms, and the challenges and opportunities presented by using objects to communicate difficult and contested matters. Topics and approaches examined in the book are diverse, but include the objectification of natural history specimens and museum registers; materiality, immateriality, transience and absence; subject/object boundaries; sensory, phenomenological perspectives; the musemisation of objects and collections; and the dangers inherent in assuming that objects, interpretation and heritage are ‘ good ’ for us.

Curating America

Memory and the Museum

An Introduction

A Practical Guide for Museums

Active Learning in the University Classroom

Reluctant Witnesses to the Past

The success of internet auction sites like eBay and the cult status of public television’s Antiques Roadshow attest to the continued popularity of collecting in American culture. Acts of Possession investigates the ways cultural meanings of collections have evolved and yet remained surprisingly unchanged throughout American history. Drawing upon the body of theoretical work on collecting and focusing on individual as opposed to museum collections, the contributors investigate how, what, and why Americans have collected and explore the inherent meanings behind systems of organization and display. Essays consider the meanings of Thomas Jefferson’s Indian Hall at Monticello; the pedagogical theories behind nineteenth-century children’s curiosity cabinets; collections of Native American artifacts; and the ability of the owners of doll houses to construct meaning within the context of traditional ideals of domesticity. The authors also consider some darker aspects of collecting--hoarding, fetishism, and compulsive behavior--scrutinizing collections of racist memorabilia and fascist propaganda. The final essay posits the serial killer as a collector, an investigation into the dangerous objectification of humans themselves. By bringing fresh, interdisciplinary critical perspectives to bear on these questions, Dilworth and her coauthors weave a fascinating cultural history of collecting in America.

This volume brings together for the first time the most significant papers on the interpretation of objects and collections and examines how people relate to material culture and why they collect things. The first section of the book discusses the interpretation of objects, setting the philosophical and historical context of object interpretation. Papers are included which discuss objects variously as historical documents, functioning material, and as semiotic texts, as well as those which examine the politics of objects and the methodology of object study. The second section, on the interpretation of collections, looks at the study of collections in their historical and conceptual context. Many topics are covered such as the study of collecting to structure individual identity, its affect on time and space and the construction of gender. There are also papers discussing collection and ideology, collection and social action and the methodology of collection study. This unique anthology of articles and extracts will be of inestimable value to all students and professionals involved in the interpretation of objects and collections.

This introduction to contemporary historical theory and practice shows how issues of identity have shaped how we write history. Stefan Berger charts how a new self-reflexivity about what is involved in the process of writing history entered the historical profession and the part that historians have played in debates about the past and its meaningfulness for the present. He introduces key trends in the theory of history such as postmodernism, poststructuralism, constructivism, narrativism and the linguistic turn and reveals, in turn, the ways in which they have transformed how historians have written history over the last four decades. The book ranges widely from more traditional forms of history writing, such as political, social, economic, labour and cultural history, to the emergence of more recent fields, including gender history, historical anthropology, the history of memory, visual history, the history of material culture, and comparative, transnational and global history.

The use of museum collections as a path to learning for university students is fast becoming a new pedagogy for higher education. Despite a strong tradition of using lectures as a way of delivering the curriculum, the positive benefits of ‘ active ’ and ‘ experiential learning ’ are being recognised in universities at both a strategic level and in daily teaching practice. As museum artefacts, specimens and art works are used to evoke, provoke, and challenge students ’ engagement with their subject, so transformational learning can take place. This unique book presents the first comprehensive exploration of ‘ object-based learning ’ as a pedagogy for higher education in a broad context. An international group of authors offer a spectrum of approaches at work in higher education today. They explore contemporary principles and practice of object-based learning in higher education, demonstrating the value of using collections in this context and considering the relationship between academic discipline and object-based learning as a teaching strategy.

Stamping American Memory

Ten Centuries of Book Arts in Indiana University Collections

History and Identity

The Manual of Museum Planning

Objects and Experience, Representation and Contestation

Archaeology to Delight and Instruct

Materiality offers us the most basic playing field for finding poetic glue. For here we can use our right brain to left brain oscillation to drag the animated from the inanimate object with respect to its characteristics and form. Look for the twitch in a stone or the bowing of a blade of grass. In seeing such manneristics within the banal, you will certainly uncover more than a maple, and perhaps more than a universe. I hope that you find an approach to look for poetry in all that abounds. I hope you find revery in that poetry to inspire an idea. The poetic idea is a simple one. It is the connection between two seemingly dissimilars. If you find a seed and notice the tiny spring within it and wonder of its function, only to imagine it as the flinger of all things radicle, in hopes of finding fertile ground, then you've found the poetic glue.

On the historical context of museums, their collections, and the objects that form them

This volume of original essays brings together, for the first time, histories of the making and of the makers of most of the major Indigenous Australian museum collections. These collections are a principal source of information on how Aboriginal people lived in the past. Knowing the context in which any collection was created—the intellectual frameworks within which the collectors were working, their collecting practices, what they failed to collect, and what Aboriginal people withheld—is vital to understanding how any collection relates to the Aboriginal society from which it was derived. Once made, collections have had mixed fates: some have become the jewel of a museum's holdings, while others have been divided and dispersed across the world, or retained but neglected. The essays in this volume raise issues about representation, institutional policies, the periodisation of collecting, intellectual history, material culture studies, Aboriginal culture and the idea of a 'collection'.

Computer technology has transformed modern society, yet curators wishing to reflect those changes face difficult challenges in terms of both collecting and exhibiting. Collecting and Exhibiting Computer-Based Technology examines how curators at the history and technology museums of the Smithsonian Institution have met these challenges. Focusing on the curatorial process, the book explores the ways in which curators at the institution have approached the accession and display of technological artifacts. Such collections often have comparatively few precedents, and can pose unique dilemmas. In analysing the Smithsonian 's approach, Foti takes in diverse collection case studies ranging from DNA analyzers to Herbie Hancock 's music synthesizers, from iPods to born-digital photographs, from the laptop used during the filming of the television program Sex and the City to "Stanley" the self-driving car. Using her proposed model of "expert curation", she synthesizes her findings into a more universal framework for undertanding the curatorial methods associated with computer technology and reflects on what it means to be a curator in a postdigital world. Collecting and Exhibiting Computer-Based Technology offers a detailed analysis of curatorial practice in a relatively new field that is set to grow exponentially. It will be useful reading for curators, scholars, and students alike.

Buddhism, Imperialism and Display

Poetry in the Museums of Modernism

The Curation and Care of Museum Collections

Photographs, Museums, Collections

Dream Spaces

Digital Culture & Society (DCS)

From rare books, valuable sculpture and paintings, the relics of saints, and porcelain and other precious items, through stamps, textiles, military ribbons, and shells, to baseball cards, teddy bears, and mugs, an amazing variety of objects have engaged and even obsessed collectors through the ages. With this captivating book the psychoanalyst Werner Muensterberger provides the first extensive psychological examination of the emotional sources of the never-ending longing for yet another collectible. Muensterberger's roster of driven acquisition-hunters includes the dedicated, the serious, and the infatuated, whose chronic restlessness can be curbed--and then merely temporarily--only by purchasing, discovering, receiving, or even stealing a new "find." In an easy, conversational style, the author discusses the eccentricities of heads of state, literary figures, artists, and psychoanalytic patients, all possessed by a need for magic relief from despair and helplessness--and for the self-healing implied in the phrase "I can't live without it!" The sketches here are diverse indeed: Walter Benjamin, Mario Praz, Catherine the Great, Poggio Bracciolini, Brunelleschi, and Jean de Berry, among others. The central part of the work explores in detail the personal circumstances and life history of three individuals: a contemporary collector, Martin G; the celebrated British book and manuscript collector Sir Thomas Phillipps, who wanted one copy of every book in the world; and the great French novelist Honor é de Balzac, a compulsive collector of bric-a-brac who expressed his empathy for the acquisitive passions of his collector protagonist in Cousin Pons. In addition, Muensterberger takes the reader on a charming tour of collecting in the Renaissance and looks at collecting during the Golden Age of Holland, in the seventeenth century. Throughout, we enjoy the author's elegant variations on a complicated theme, stated, much too simply, by John Steinbeck: "I guess the truth is that I simply like junk." Originally published in 1993, The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Museums and Popular Culture seeks to unravel the paradox that to adequately reflect popular culture museums may need to abandon their traditional form. This is a book which no one interested in museums can afford to ignore.

The design and use of metadata is always culturally, socially, and ideologically inflected. The actors, whether these are institutions (museums, archives, libraries, corporate image suppliers) or individuals (image producers, social media agents, researchers), as well as their agendas and interests, affect the character of metadata. There is a politics of metadata. This issue of Digital Culture & Society addresses the ideological and political aspects of metadata practices within image collections from an interdisciplinary perspective. The overall aim is to consider the implications, tensions, and challenges involved in the creation of metadata in terms of content, structure, searchability, and diversity.

An invaluable field textbook, Objects examines detailed case studies to provide a brilliantly clear and comprehensible guide to the different methods and approaches (cultural, forensic, and technical) which can and have been used to study ancient artefacts. From the Bayeux Tapestry to small medieval brass pins, medieval wooden doors to Saxon jewellery, Chris Caple 's integral text deals with a full range of materials and clearly and simply explains key scientific techniques, technology, anthropological jargon and historical approaches. Key demonstrations include: how information from objects builds into a picture of the ancient society that made and used it the commonly used scientific techniques for object analysis how and why object typologies work how cultural and economic factors as well as the material properties influences what objects are made of how simple observation of an object can build its biography. Revealing answers to crucial questions – such as: Can DNA be obtained from objects? Why do people x-ray ancient artefacts? Can you determine the source of metal objects from their trace elements? – Objects is an absolutely essential text for students of archaeology, museum studies, and conservation.

Nordic Private Collections of Chinese Objects

Expert Curation at the Museums of the Smithsonian Institution

Poetic Glue

Interpreting Objects and Collections

Museums in the Material World

Managing Previously Unmanaged Collections

This book constitutes the refereed proceedings of the Third International Conference of the Immersive Learning Network, iLRN 2017, held in Coimbra, Portugal in June 2017. The proceedings contain 17 full papers together with 4 short papers, carefully reviewed and selected from 80 submissions. This year 's special focus is " Honoring Tradition, Immersed in the Future".

Bringing together the most significant papers on the interpretation of objects and collections, this volume examines how people relate to material culture and why they collect things.This volume brings together for the first time the most significant papers on the interpretation of objects and collections and examines how people relate to material culture and why they collect things.The first section of the book discusses the interpretation of objects, setting the philosophical and historical context of object interpretation. Papers are included which discuss objects variously as historical documents, functioning material, and as semiotic texts, as well as those which examine the politics of objects and the methodology of object study.The second section, on the interpretation of collections, looks at the study of collections in their historical and conceptual context. Many topics are covered such as the study of collecting to structure individual identity, its affect on time and space and the construction of gender. There are also papers discussing collection and ideology, collection and social action and the methodology of collection study.This unique anthology of articles and extracts will be of inestimable value to all students and professionals involved in the interpretation of objects and collections.

An essential resource for all museum professionals as well as trustees, architects, designers, and government agencies involved with the dynamic world of museums and galleries.

New Museum Theory and Practice is an original collection of essays with a unique focus: the contested politics and ideologies of museum exhibition. Contains 12 original essays that contribute to the field while creating a collective whole for course use. Discusses theory through vivid examples and historical overviews. Offers guidance on how to put theory into practice. Covers a range of museums around the world: from art to history, anthropology to music, as well as historic houses, cultural centres, virtual sites, and commercial displays that use the conventions of the museum. Authors come from the UK, Canada, the US, and Australia, and from a variety of fields that inform cultural studies.

Vol. 6, Issue 2/2020 - The Politics of Metadata

Collecting in America

Yeats, Pound, Moore, Stein

Between Art and Information

Objects

The Thing about Museums

A guide for museum and gallery staff in the development of provision for their visitors, to ensure survival into the next century.

How do history museums and historic sites tell the richly diverse stories of the American people? What fascinates us most about American history? To help answer these questions, noted public historian Richard Rabinowitz examines the evolution of public history over the last half-century and highlights the new ways we have come to engage with our past. At the heart of this endeavor is what Rabinowitz calls "storyscapes--landscapes of engagement where individuals actively encounter stories of past lives. As storyscapes, museums become processes of narrative interplay rather than moribund storage bins of strange relics. Storyscapes bring to life even the most obscure people--making their skills of hands and minds "touchable," making their voices heard despite their absence from traditional archives, and making the dilemmas and triumphs of their lives accessible to us today. Rabinowitz's wealth of professional experience--creating over 500 history museums, exhibitions, and educational programs across the nation--shapes and informs the narrative. By weaving insights from learning theory, anthropology and geography, politics and finance, collections and preservation policy, and interpretive media, Rabinowitz reveals how the nation's best museums and historic sites allow visitors to confront their sense of time and place, memories of family and community, and definitions of self and the world while expanding their idea of where they stand in the flow of history.

This book presents novel and interesting ways of teaching archaeological concepts and processes to college and university students. Seeking alternatives to the formal lecture format, the various contributions seek better ways of communicating the complexities of human behavior and of engaging students in active learning about the past. This collection of imaginative exercises designed by 20 master instructors on three continents includes role-playing, games, simulations, activities, and performance, all designed to teach archaeological concepts in interesting and engaging ways.

Psychological Perspectives

Children and Their Art: Art Education for Elementary and Middle Schools

New Museum Theory and Practice