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The Museum's Borders demonstrates that museum practices are deeply entangled in border making, patrol, mitigation and erasure, and that the border lens offers a new tool for deconstructing and reconfiguring such practices. Arguing that the museum is a critical institution for the operation of knowledge-based democracies, Knell investigates how they have been used by scientists, art historians and historians to construct our bordered world. Examining the role of museums in the Windrush scandal in Britain, the exclusion of Black artists in America, ideological and propaganda discourses in Europe and China, and the remembering of contested pasts in the Balkans, Knell argues for the importance of museums in countering unethical, nationalistic, post-fact political discourse. Using the principles of Knell's 'Contemporary Museology', The Museum's Borders considers the significance of the museum for societies that wish to know and remember in ways that empower citizens

and build cohesive societies. The book will be of great interest to students and academics engaged in the study of museums and heritage, art history, science studies, cultural studies, anthropology, memory studies and history. It is required reading for museum professionals seeking to adopt non-discriminatory practices.

The Routledge Companion to Automobile Heritage, Culture, and Preservation explores automotive heritage, its place in society, and the ways we might preserve and conserve it. Drawing on contributions from academics and practitioners around the world and comprising six sections, this volume carries the heritage discourse forward by exploring the complex and sometimes intricate place of automobiles within society. Taken as a whole, this book helps to shape how we think about automobile heritage and considers how that heritage explores a range of cultural, intellectual, emotional, and material elements well outside of the automobile body itself. Most importantly, perhaps, it questions how we

might better acknowledge the importance of automotive heritage now and in the future. The Routledge Companion to Automobile Heritage, Culture, and Preservation is unique in that it juxtaposes theory with practice, academic approaches with practical experience, and recognizes that issues of preservation and conservation belong in a broad context. As such, this volume should be essential reading for both academics and practitioners with an interest in automobiles, cultural heritage, and preservation.

Aimed at museum educators, *Multiculturalism in Art Museums Today* seeks to marry museum and multicultural education theories. It reveals how the union of these theories yields more equitable educational practices and guides museum educators to address misrepresentation, exclusivity, accessibility, and educational inequality.

This is the first book to examine how and why museums are political institutions. By concentrating on the ways in which power, ideology and legitimacy work at the international, national and local levels of the museum experience, Clive Gray provides an original analysis of who exercises power and how power is used in museums.

This book advances an understanding of cultural diplomacy that examines a single area of government and private sector partnership, and what became in the mid-twentieth century the most prominent manifestation of this alliance—the cultural exhibitions sent abroad to “tell America’s story” with the goal of “winning hearts and minds.”

Intentional Practice for Museums: A Guide for Maximizing Impact introduces the Cycle of Intentional Practice—a practical approach to planning, evaluating, reflecting, and aligning your work.

This book is the first to explore Arabic tourism from a business viewpoint, rather than taking a sociological, anthropological or political stance. It focuses on business planning, management and marketing destinations in the Arab World, which are topics crucial for industry stakeholders and which have previously been neglected in the tourism literature. The book examines similarities and differences in the emergence and development of the tourism industry in countries across the Arab world as well as its inbound and outbound travel flows. It analyses several different aspects of Arabic tourism including tourism policy, organisation and planning, tourism product development, destination marketing and consumer behaviour. This volume will be of interest to postgraduate students and researchers of tourism studies, business and Middle Eastern studies.

An examination of the engagement of the general public with archaeology worldwide.

Museums and the Challenge of Change explores the profound challenges facing museums and charts ways forward that are grounded in partnership with audiences and communities on-site, online, and in wider society. Facing new generations with growing needs and desires, growing population diversity, and a digital revolution, the museum sector knows it must change – but it has been slow to respond. Drawing on the expertise and voices of practitioners from within and beyond the sector, Black calls for a change of mind-set and radical evolution (transformation over time, learning from the process, rather than a ‘big bang’ approach). Internally, a participative environment supports social interaction through active engagement with collec-

tions and content – and Black includes an initial typology of participative exhibits, both traditional and digital. Externally, the museum works in partnership with local communities and other agencies to make a real difference, in response to societal challenges. Black considers what this means for the management and structure of the museum, emphasising that it is not possible to separate the development of a participative experience from the ways in which the museum is organised. *Museums and the Challenge of Change* is highly practical and focused on initiatives that museums can implement swiftly and cheaply, making a real impact on user engagement. The book will thus be essential reading for museum practitioners and students of museum studies around the globe.

National Museums is the first book to explore the national museum as a cultural institution in a range of contrasting national contexts. Composed of new studies of countries that rarely make a showing in the English-language studies of museums, this book reveals how these national museums have been used to create a sense of national self, place the nation in the arts, deal with the consequences of political change, remake difficult pasts, and confront those issues of nationalism, ethnicity and multiculturalism which have come to the fore in national politics in recent decades. *National Museums* combines research from both leading and new researchers in the fields of history, museum studies, cultural studies, sociology, history of art, media studies, science and technology studies, and anthropology. It is an interrogation of the origins, purpose, organisation, politics, narratives and philosophies of national museums.

Heritage's revival as a respected aca-

demically subject has, in part, resulted from an increased awareness and understanding of indigenous rights and non-Western philosophies and practices, and a growing respect for the intangible. Heritage has, thus far, focused on management, tourism and the traditionally 'heritage-minded' disciplines, such as archaeology, geography, and social and cultural theory. Widening the scope of international heritage studies, *A Museum Studies Approach to Heritage* explores heritage through new areas of knowledge, including emotion and affect, the politics of dissent, migration, and intercultural and participatory dimensions of heritage. Drawing on a range of disciplines and the best from established sources, the book includes writing not typically recognised as 'heritage', but which, nevertheless, makes a valuable contribution to the debate about what heritage is, what it can do, and how it works and for whom. Including heritage perspectives from beyond the professional sphere, the book serves as a reminder that heritage is not just an academic concern, but a deeply felt and keenly valued public and private practice. This blending of traditional topics and emerging trends, established theory and concepts from other disciplines offers readers international views of the past and future of this growing field. *A Museum Studies Approach to Heritage* offers a wider, more current and more inclusive overview of issues and practices in heritage and its intersection with museums. As such, the book will be essential reading for postgraduate students of heritage and museum studies. It will also be of great interest to academics, practitioners and anyone else who is interested in how we conceptualise and use the past.

Current discourse on Indigenous engagement in museum studies is often domi-

nated by curatorial and academic perspectives, in which community voice, viewpoints, and reflections on their collaborations can be under-represented. This book provides a unique look at Indigenous perspectives on museum community engagement and the process of self-representation, specifically how the First Nations Elders of the Blackfoot Confederacy have worked with museums and heritage sites in Alberta, Canada, to represent their own culture and history. Situated in a post-colonial context, the case-study sites are places of contention, a politicized environment that highlights commonly hidden issues and naturalized inequalities built into current approaches to community engagement. Data from participant observation, archives, and in-depth interviewing with participants brings Blackfoot community voice into the text and provides an alternative understanding of self and cross-cultural representation. Focusing on the experiences of museum professionals and Blackfoot Elders who have worked with a number of museums and heritage sites, *Indigenous Voices in Cultural Institutions* unpicks the power and politics of engagement on a micro level and how it can be applied more broadly, by exposing the limits and challenges of cross-cultural engagement and community self-representation. The result is a volume that provides readers with an in-depth understanding of the nuances of self-representation and decolonization.

The Museum of New Zealand Te Papa Tongarewa has been celebrated as an international leader for its bicultural concept and partnership with Māori in all aspects of the museum, but how does this relationship with the indigenous partner work in practice? *Biculturalism at New Zealand's National Museum* reveals the

challenges, benefits and politics of implementing a bicultural framework in everyday museum practice. Providing an analysis of the voices of museum employees, the book reflects their multifaceted understandings of biculturalism and collaboration. Based on a year of intensive fieldwork behind the scenes at New Zealand's national museum and drawing on 68 interviews and participant observations with 18 different teams across the organisation, this book examines the interactions and cultural clashes between Māori and non-Māori museum professionals in their day-to-day work. Documenting and analysing contemporary museum practices, this account explores how biculturalism is enacted, negotiated, practised and envisioned on different stages within the complex social institution that is the museum. Lessons learnt from Te Papa will be valuable for other museums, NGOs, the public service and organisations facing similar issues around the world. *Biculturalism at New Zealand's National Museum* addresses a gap in the literature on biculturalism and reaffirms the importance of ethnography to the anthropological enterprise and museum studies research. As such, it will be essential reading for academics, researchers and postgraduate students in the fields of cultural anthropology, museum anthropology, museum studies, and Māori studies or indigenous studies. It should also be of great interest to museum professionals.

Two experienced exhibit designers lead you through the complex process of design and installation of natural history exhibitions. The authors introduce the history and function of natural history museums and their importance in teaching visitors the basic principles of science. The book then offers you practical tricks and tips of the trade, to allow museums,

aquaria, and zoos—large or small—to tell the story of nature and science. From overall concept to design, construction, and evaluation, the book carries you through the process step-by-step, with emphasis on the importance of collaboration and teamwork for a successful installation. A crucial addition to the bookshelf of anyone involved in exhibit design or natural history museums.

This is the first book to bring together an interdisciplinary, theoretically engaged and global perspective on the First World War through the lens of historical and cultural geography. Reflecting the centennial interest in the conflict, the collection explores the relationships between warfare and space, and pays particular attention to how commemoration is connected to spatial elements of national identity, and processes of heritage and belonging. Venturing beyond military history and memory studies, contributors explore conceptual contributions of geography to analyse the First World War, as well as reflecting upon the imperative for an academic discussion on the War's centenary. This book explores the War's impact in more unexpected theatres, blurring the boundary between home and fighting fronts, investigating the experiences of the war amongst civilians and often overlooked combatants. It also critically examines the politics of hindsight in the post-war period, and offers an historical geographical account of how the First World War has been memorialised within 'official' spaces, in addition to those overlooked and often undervalued 'alternative spaces' of commemoration. This innovative and timely text will be key reading for students and scholars of the First World War, and more broadly in historical and cultural geography, social and cultural history, European history, Heritage Studies, military history and memo-

ry studies.

This groundbreaking book explores the revolution in New Zealand museums that is influencing the care and exhibition of indigenous objects worldwide. Drawing on practical examples and research in all kinds of institutions, Conal McCarthy explores the history of relations between museums and indigenous peoples, innovative exhibition practices, community engagement, and curation. He lifts the lid on current practice, showing how museum professionals deal with the indigenous objects in their care, engage with tribal communities, and meet the needs of visitors. The first critical study of its kind, *Museums and Maori* is an indispensable resource for professionals working with indigenous objects, indigenous communities and cultural centers, and for researchers and students in museology and indigenous studies programs.

Only a decade ago, the notion that museums, galleries and heritage organisations might engage in activist practice, with explicit intent to act upon inequalities, injustices and environmental crises, was met with scepticism and often derision. Seeking to purposefully bring about social change was viewed by many within and beyond the museum community as inappropriately political and antithetical to fundamental professional values. Today, although the idea remains controversial, the way we think about the roles and responsibilities of museums as knowledge based, social institutions is changing. *Museum Activism* examines the increasing significance of this activist trend in thinking and practice. At this crucial time in the evolution of museum thinking and practice, this groundbreaking volume brings together more than fifty contributors working across six continents to explore, analyse and criti-

cally reflect upon the museum's relationship to activism. Including contributions from practitioners, artists, activists and researchers, this wide-ranging examination of new and divergent expressions of the inherent power of museums as forces for good, and as activists in civil society, aims to encourage further experimentation and enrich the debate in this nascent and uncertain field of museum practice. *Museum Activism* elucidates the largely untapped potential for museums as key intellectual and civic resources to address inequalities, injustice and environmental challenges. This makes the book essential reading for scholars and students of museum and heritage studies, gallery studies, arts and heritage management, and politics. It will be a source of inspiration to museum practitioners and museum leaders around the globe.

This edited volume critically engages with contemporary scholarship on museums and their engagement with the communities they purport to serve and represent. Foregrounding new curatorial strategies, it addresses a significant gap in the available literature, exploring some of the complex issues arising from recent approaches to collaboration between museums and their communities. The book unpacks taken-for-granted notions such as scholarship, community, participation and collaboration, which can gloss over the complexity of identities and lead to tokenistic claims of inclusion by museums. Over sixteen chapters, well-respected authors from the US, Australia and Europe offer a timely critique to address what happens when museums put community-minded principles into practice, challenging readers to move beyond shallow notions of political correctness that ignore vital difference in this contested field. Contrib-

utors address a wide range of key issues, asking pertinent questions such as how museums negotiate the complexities of integrating collaboration when the target community is a living, fluid, changeable mass of people with their own agendas and agency. When is engagement real as opposed to symbolic, who benefits from and who drives initiatives? What particular challenges and benefits do artist collaborations bring? Recognising the multiple perspectives of community participants is one thing, but how can museums incorporate this successfully into exhibition practice? Students of museum and cultural studies, practitioners and everyone who cares about museums around the world will find this volume essential reading.

How and why do works make their way into a public art collection? Who decides what will be hung on the walls, placed on plinths, displayed in cases? These important, but seldom discussed, questions lie at the heart of this 'cultural biography' of the 70 years during which the Robert McDougall Art Gallery was Christchurch's civic art gallery. The book explains how the collection came together, how it developed, and how the public, and artists and critics, reacted to it. The book is presented in three parts, each of which has its own introduction. It provides an analytical framework in detail and in context by defining terms and explaining particular, recurrent concepts. These include, and indeed highlight, selection and presentation cultures derived from the core museological functions of collection and display. These, together with the framework's other concepts, are related to mainstream methodology in the social sciences, particularly political science. The latter is especially relevant to the study of a public art gallery - owned and funded by the public and its elected rep-

representatives, and controlled by these representatives and their appointed agents. Furthermore, the framework explores the concept of post-colonial tensions between heritages – specifically indigenous, transplanted and autochthonous ones. The significance of this becomes more apparent when the concepts used in relevant previous studies of specific public art galleries in New Zealand are reviewed. There is also a strong emphasis on the development of a public Maori art collection. It is a story, too, of vivid and influential personalities – the directors and curators who fought for the gallery and the artists represented in it. But the book is more than just the story of a single gallery's collection: it shines a light on concerns and patterns that will be familiar to galleries everywhere, and provides a unique perspective on New Zealand's cultural development over much of the twentieth 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 single-volume museum studies reference title explores the ways in which museums are shaped and configured and how they themselves attempt to shape and change the world around them. Written by a leading group of museum professionals and academics from around the world and including new research, the chapters reveal the diverse and subtle means by which museums engage and in so doing change and are changed. The authors span over 200 years discussing national museums, eco-museums, society museums, provincial galleries, colonial museums, the showman's museum, and science centres. Topics covered include: disciplinary practices, ethnic representation, postcolonial politics, economic aspiration, social reform, indigenous models, conceptions of history, urban regeneration, sustainability, sacred objects, a sense of place, globalization, identities, social responsibility, controversy, repatriation, human remains, drama, learning and education. Capturing the richness of the museum studies discipline, *Museum Revolutions* is the ideal text for museum studies courses, providing a wide range of inter-linked themes and the latest thought

and research from experts in the field. It is invaluable for those students and museum professionals who want to understand the past, present and future of the museum.

Museums and the Past explores the central role of museums as memory keepers and makers. Using case studies from a Canadian context, the contributors to this collection reflect on the challenges in maintaining and developing museums as meaningful places of memory and learning. Discussions of museum practice and historical consciousness – how our understanding of the past shapes our sense of the future – consider the modern museum's narratives and pedagogical responsibilities and how museums continue to inform our sense of history.

While many claims are made regarding the power of cultural heritage as a driver and enabler of sustainable development, the relationship between museums, heritage and development has received little academic scrutiny. This book stages a critical conversation between the interdisciplinary fields of museum studies, heritage studies and development studies to explore this under-researched sphere of development intervention. In an agenda-setting introduction, the editors explore the seemingly oppositional temporalities and values represented by these "past-making" and "future-making" projects, arguing that these provide a framework for mutual critique. Contributors to the volume bring insights from a wide range of academic and practitioner perspectives on a series of international case studies, which each raise challenging questions that reach beyond merely cultural concerns and fully engage with both the legacies of colonial power inequalities and the shifting geopolitical dynamics of contemporary international re-

lations. Cultural heritage embodies different values and can be instrumentalized to serve different economic, social and political objectives within development contexts, but the past is also intrinsic to the present and is foundational to people's aspirations for the future. *Museums, Heritage and International Development* explores the problematics as well as potentials, the politics as well as possibilities, in this fascinating nexus.

Through an historical approach, Ross Parry excavates cultural assumptions and values that provide the basis of museum information management and display, and that are still used to this day.

The Disobedient Museum: Writing at the Edge aims to motivate disciplinary thinking to reimagine writing about museums as an activity where resistant forms of thinking, seeing, feeling, and acting can be produced, and to theorize this process as a form of protest against disciplinary stagnation. Drawing on a range of cultural, theoretical, and political approaches, Kylie Message examines potential links between methods of critique today and moments of historical and disciplinary crisis, and asks what contribution museums might make to these, either as direct actors or through activities that sit more comfortably within their institutional remit. Identifying the process of writing about museums as a form of activism, that brings together and elaborates on cultural and political agendas for change, the book explores how a process of engaged critique might benefit museum studies, what this critique might look like, and how museum studies might make a contribution to discourses of social and political change. *The Disobedient Museum* is the first volume in Routledge's innovative 'Museums in Focus' series and will be of great inter-

est to scholars and students in the fields of Museum, Heritage, Public History, and Cultural Studies. It should also be essential reading for museum practitioners, particularly those engaged with questions about the role of museums in regard to social activism and contentious contemporary challenges.

"By examining the ways in which museums involve refugees and asylum seekers, *Changes in Museum Practice: New Media, Refugees and Participation* explores the opportunities around new media. Leading artists, curators, and academics come together to outline different degrees of participation by audiences and communities and explore a range of topics from video games to theatre, from photography to participatory video and digital storytelling. Case studies are used throughout to highlight the unique ways that various approaches to inclusion and participation can be used successfully." --Book Jacket.

Graphic Design in Museum Exhibitions offers an in-depth analysis of the multiple roles that exhibition graphics perform in contemporary museums and exhibitions. Drawing on a study of exhibitions that took place at the Victoria and Albert Museum, London, the Museum of London and the Haus der Geschichte, Bonn, Piehl brings together approaches from museum studies, design practice and narrative theory to examine museum exhibitions as multimodal narratives in which graphics account for one set of narrative resources. The analysis underlines the importance of aspects such as accessibility and at the same time problematises conceptualisations that focus only on the effectiveness of graphics as display device, by drawing attention to the contributions that graphics make towards the content on display and to the ways in which it is experienced in the mu-

seum space. *Graphic Design in Museum Exhibitions* argues for a critical reading of and engagement with exhibition graphic design as part of wider debates around meaning-making in museum studies and exhibition-making practice. As such, the book should be essential reading for academics, researchers and students from the fields of museum and design studies. Practitioners such as exhibition designers, graphic designers, curators and other exhibition makers should also find much to interest them in the book.

Online activities present a unique challenge for museums as they harness the potential of digital technology for sustainable development, trust building, and representations of diversity. This volume offers a holistic picture of museum online activities that can serve as a starting point for cross-disciplinary discussion. It is a resource for museum staff, students, designers, and researchers working at the intersection of cultural institutions and digital technologies. The aim is to provide insight into the issues behind designing and implementing web pages and social media to serve the broadest range of museum stakeholders.

This updated second edition reference work looks at recent developments in the field internationally and in terms of new theories and practices.

MUSEUM PRACTICE Edited by CONAL MCCARTHY *Museum Practice* covers the professional work carried out in museums and art galleries of all types, including the core functions of management, collections, exhibitions, and programs. Some forms of museum practice are familiar to visitors, yet within these diverse and complex institutions many practices are hidden from view, such as creating marketing campaigns, curating and de-

signing exhibitions, developing fundraising and sponsorship plans, crafting mission statements, handling repatriation claims, dealing with digital media, and more. Focused on what actually occurs in everyday museum work, this volume offers contributions from experienced professionals and academics that cover a wide range of subjects including policy frameworks, ethical guidelines, approaches to conservation, collection care and management, exhibition development and public programs. From internal processes such as leadership, governance and strategic planning, to public facing roles in interpretation, visitor research and community engagement and learning, each essential component of contemporary museum practice is thoroughly discussed.

How would our understanding of museums change if we used the Vintage Wireless Museum or the Museum of Witchcraft as examples – rather than the British Museum or the Louvre? Although there are thousands of small, independent, single-subject museums in the UK, Europe and North America, the field of museum studies remains focused almost exclusively on major institutions. In this ground-breaking new book, Fiona Candlin reveals how micromuseums challenge preconceived ideas about what museums are and how they operate. Based on extensive fieldwork and analysis of more than fifty micromuseums, she shows how they offer dramatically different models of curation, interpretation and visitor experience, and how their analysis generates new perspectives on subjects such as display, objects, collections, architecture, and the public sphere. The first-ever book dedicated to the subject, *Micromuseology* provides a platform for radically rethinking key debates within museum studies. Destined

to transform the field, it is essential reading for students and researchers in museum studies, anthropology, material culture studies, and visual culture.

Using the example of New Walk Museum, Leicester, and its collections, the complexity, multi-causality, and reasons for change in museums are examined and explained. The 170 years history of New Walk provides an original basis and innovative approach to be adopted towards explaining museum change. The book makes use of original interview and archive material to examine how and why social, economic, political, and professional developments affected the work that was undertaken in New Walk. The time-span covered is much longer than is normal for a book on museum history and is longer than for almost all the national museums in the UK, with this allowing for a nuanced understanding of the causes and consequences of museum change over time. The problems and possibilities of undertaking museum history research are also discussed. Detailed examination of the ways in which a variety of societal developments fed into museum change is a key feature of the book. The book is aimed at all those with an interest in understanding how and why change affects museum practice and will be of interest to museum professionals, academics, and students in museum studies, history, politics, and sociology as well to the general museum visitor who would like to discover more about the institutions that they visit.

Twenty-first-century views of historical violence have been immeasurably influenced by cultural representations of the Second World War. Within Europe, one of the key sites for such representation has been the vast array of museums and memorials that reflect contemporary

ideas of war, the roles of soldiers and civilians, and the self-perception of those who remember. This volume takes a historical perspective on museums covering the Second World War and explores how these institutions came to define political contexts and cultures of public memory in Germany, across Europe, and throughout the world.

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Climate change is a complex and dynamic environmental, cultural and political phenomenon that is reshaping our relationship to nature. Climate change is a global force, with global impacts. Viable solutions on what to do must involve dialogues and decision-making with many agencies, stakeholder groups and communities crossing all sectors and scales. Current policy approaches are inadequate and finding a consensus on how to reduce levels of greenhouse gases in the atmosphere through international protocols has proven difficult. Gaps between science and society limit government and industry capacity to engage with communities to broker innovative solutions to climate change. Drawing on leading-edge research and creative programming initiatives, this collection details the important roles and agencies that cultural institutions (in particular, natural history and science museums and science centres) can play within these gaps as resources, catalysts and change agents in climate change debates and decision-making processes; as unique public and trans-national spaces where diverse stakeholders, government and communities can meet; where knowledge can be mediated, competing discourses and agendas tabled and debated; and where both individual and collective action might be activated.

Visitor engagement and learning, outreach, and inclusion are concepts that

have long dominated professional museum discourses. The recent rapid uptake of various forms of social media in many parts of the world, however, calls for a reformulation of familiar opportunities and obstacles in museum debates and practices. Young people, as both early adopters of digital forms of communication and latecomers to museums, increasingly figure as a key target group for many museums. This volume presents and discusses the most advanced research on the multiple ways in which social media operates to transform museum communications in countries as diverse as Australia, Denmark, Germany, Norway, the UK, and the United States. It examines the socio-cultural contexts, organizational and education consequences, and methodological implications of these transformations.

This single-volume museum studies reference title explores the ways in which museums are shaped and configured and how they themselves attempt to shape and change the world around them. Written by a leading group of museum professionals and academics from around the world and including new research, the chapters reveal the diverse and subtle means by which museums engage and in so doing change and are changed. The authors span over 200 years discussing national museums, eco-museums, society museums, provincial galleries, colonial museums, the showman's museum, and science centres. Topics covered include: disciplinary practices, ethnic representation, postcolonial politics, economic aspiration, social reform, indigenous models, conceptions of history, urban regeneration, sustainability, sacred objects, a sense of place, globalization, identities, social responsibility, controversy, repatriation, human re-

mains, drama, learning and education. Capturing the richness of the museum studies discipline, *Museum Revolutions* is the ideal text for museum studies courses, providing a wide range of inter-linked themes and the latest thought and research from experts in the field. It is invaluable for those students and museum professionals who want to understand the past, present and future of the museum.

Museums throughout the world are under increasing pressure in the wake of the 2008/2009 economic recession and the many pressing social and environmental issues that are assuming priority. The major focus of concern in the global museum community is the sustainability of museums in light of these pressures, not to mention falling attendance and the challenges of the digital world. *Museums and the Paradox of Change* provides a detailed account of how a major Canadian museum suffered a 40 percent loss in its operating budget and went on to become the most financially self-sufficient of the ten largest museums in Canada. This book is the most detailed case study of its kind and is indispensable for students and practitioners alike. It is also the most incisive published account of organizational change within a museum, in part because it is honest, open and reflexive. Janes is the first to bring perspectives drawn from complexity science into the discussion of organizational change in museums and he introduces the key concepts of complexity, uncertainty, nonlinearity, emergence, chaos and paradox. This revised and expanded third edition also includes new writing on strengthening museum management, as well as reflections on new opportunities and hazards for museums. It concludes with six ethical responsibilities for museum leaders and managers to consider.

Janes provides pragmatic solutions grounded in a theoretical context, and highlights important issues in the management of museums that cannot be ignored.

The changing and evolving relationship between museums and communities, Indigenous, ethnic and marginalized, has been a primary point of discussion in the heritage sector in recent years. Questions of official and unofficial heritage, whose artefacts to collect and exhibit and why, have informed and influenced museum practice. Developing from this, a key issue is whether it is possible to raise awareness of differing cultural perspectives, values and beliefs and incorporate this into the education and training of heritage professionals, with the aim of making 'cultural awareness' an integrated and sustainable core part of future heritage training and practice. This book discusses perceptions of values and ethics, authenticity and significance, and documents the historical, heritage and education context in North America, Scandinavia and the United Kingdom, with a particular emphasis on Aotearoa New Zealand. The author explores whether it is possible to learn respect for differing cultural perspectives through the undertaking of educational programmes, identifies various approaches that could complement the development of students and professionals in the cultural heritage and preservation sectors, and offers a means of actively engaging with cultural and professional values through a Taxonomy for Respecting Heritage and Values.

Visitor-Centered Exhibitions and Edu-Curation in Art Museums promotes balanced practices that are visitor-centered while honoring the integrity and powerful storytelling of art objects. Book examples present best practices that move be-

yond the turning point, where curation and education are engaged in full and equal collaboration. With a mix of theory and models for practice, the book:

- provides a rationale for visitor-centered exhibitions;
- addresses important related issues, such as collaboration and evaluation; and,
- presents success stories written by educators, curators, and professors from the United States and Europe.

- introduces the edu-curator, a new vision for leadership in museums with visitor-centered exhibition practices. The book is intended for art museum practitioners, including educators, curators, and exhibitions designers, as well as higher education faculty and students in art/museum education, art history, and museum studies.