

Museums: A History

National Museums in Africa brings the voices of African museum professionals into dialogue with scholars and, by so doing, is able to consider the state of African national museums from fresh perspectives. Covering all regions of the continent, the volume's thirteen chapters allow for a deep and nuanced understanding of the intricate interplay between past and present in contemporary Africa. Taking stock of the shifting museum landscape in Africa, with new players like China and South Korea challenging the conditions of cultural exchange, the book demonstrates that national museums are being rediscovered as important sites of political engagement and cultural negotiation. This is the first book to critically examine the roles national museums in Africa have played in the societies in which they are situated, but it is also the first to consider the roles that national museums might play in current debates concerning the restitution and repatriation of cultural patrimony taken from Africa during the colonial era. Informed by a comparative and interdisciplinary perspective, this ground-breaking book will appeal to anyone interested in museums in Africa. It will be particularly useful to scholars and students working in the areas of museum and heritage studies, African studies, anthropology, archaeology, history, art history and cultural studies.

With the development of institutions displaying natural science, history, and art in the late 19th century came the debates over the role of these museum in society. This anthology collects 50 of the most important writings on museum philosophy dating from this formative period, written by

the many of the American and European founders of the field. Genoways and Andrei contextualize these pieces with a series of introductions showing how the museum field developed within the social environment of the era. For those interested in museum history and philosophy or cultural history, this is an essential resource.

Museum science, museum analysis, museum history, and museum theory – all this expanding terminology underscores the growing scholarly interest in museums. A recurring assertion is that as an institution, the museum has largely functioned as a venue for the formation of specifically national identities. This volume, by contrast, highlights the museum as a product of transnational processes of exchange, focusing on the period from 1750 to 1940.

Ask anyone what single object they associate with China and the most common answer will be a Ming vase. Probably without even knowing the dates of the Ming dynasty (1368-1644), people are aware of the fragility of its porcelain, its rarity and value. But porcelain is just one part of the story of one of the most glorious époques of Chinas past. By focusing on the significant years of the early Ming dynasty and through the themes of court people and their lives, extraordinary developments in culture, the military, religion, diplomacy and trade, this magnificent book brings the wider history of this fascinating period to colourful life. This was an age of great voyages of exploration, undertaken for many reasons including trade and diplomacy. Long before the regular arrivals of Europeans in China, court-sponsored expeditions were sent to Asia, the Middle East and the African coast, bringing back knowledge of and objects from lands thousands of miles away gold, gems and foreign fashions. This period also saw the compilation

of the worlds first comprehensive encyclopaedia (worked on by over 2000 scholars); the undertaking of major building projects such as the Forbidden City and Ming tombs; the creation of beautiful textiles, paintings, ceramics, gold, jewellery, furniture, jade and lacquer. The engaging narrative is richly illustrated with over 250 images, drawing on the objects specially selected for the British Museums major exhibition. Some of these are the finest pieces ever made in China.

Strategies for K-12 Social Studies

Mobile Museums

A History of the Display of Art in Public Galleries

A History

History, Memory and Politics

History Made, History in the Making

Natural history, human cultures and colonial identities

Natural history museums are changing, both because of their own internal development and in response to changes in context. Historically, the aim of collecting from nature was to develop encyclopedic assemblages to satisfy human curiosity and build a basic taxonomic information. Today, with global biodiversity in rapid decline, there are new reasons to build and maintain collections, while audiences are more diverse, numerous, and technically savvy. Institutions must learn to embrace new technology while

the authenticity of their stories and the value placed on their objects. The Future of Natural History Museums begins to develop a cohesive discourse that balances disparate issues that our institutions will face over the next decades. It dissects the topic into various key elements and, through commentary and synthesis, explores a cohesive picture of the trajectory of the natural history museum sector. This book contributes to the study of collections, teaching and learning, ethics, and running profit businesses and will be of interest to museum and heritage professionals and academics and senior students in Biological Sciences and Museum Studies.

Prominent art historian looks at the birth of the art museum and contemplates its future as a public institution.

The treasures highlighted here are selected both from objects on display and those behind the scenes. Each one is chosen for its scientific importance, striking beauty, and intriguing story--and sometimes all three. Among the many exceptional natural wonders featured are: a rare meteorite from Mars; Darwin's celebrated finch specimens; a claw from the dinosaur Baryonyx; one of the first forms of life on Earth; and so many immaculately dressed fleas. The book also includes the magnificent Museum building itself with its many architectural treasures. With intriguing stories behind each object, a fascinating insight into the Museum's unrivaled collections. This reduced size edition is chunky yet portable, and retains the lavish finish of the original gift book.

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 from 15 countries that rarely make a showing in the English-language studies of museum studies, this book reveals how these national museums have been used to create a sense of national identity, place the nation in the arts, deal with the consequences of political change and 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.

Towards a Transnational History of Museums 1750-1940

Human Remains

Museums and Migration

Curation, Reburial and Repatriation

Museums After Modernism

Museums and Biographies

A Guide for Libraries, Archives, and Museums

The Museum

Recent decades have seen migration history and issues increasingly featured in museums. *Museums and Migration* explores the ways in which museum spaces - local, regional, national - have engaged with the history of migration, including internal migration, emigration and immigration. It presents the latest innovative research from academics and museum practitioners and offers a comparative perspective on a global scale bringing to light geo- and socio-political specificities. It includes an extensive range of international contributions from Europe, Asia, South America as well as settler societies such as Canada and Australia. *Museums and Migration* charts and enlarges the developing body of research which concentrates on the analysis of the representation of migration in relation to the changing character of museums within society, examining their civic role and their function as key public arenas within civil society. It also aims to inform debates focusing on the way museums interact with processes of political and societal changes, and examining their agency and relationship to identity construction, community involvement, policy positions and discourses, but also ethics and moralities. This comprehensive history of museums begins with the origins of collecting in prehistory and traces the evolution of museums from grave goods to treasure troves, from the Alexandrian Temple of the Muses to the Renaissance cabinets

of curiosities, and onto the diverse array of modern institutions worldwide. The development of museums as public institutions is explored in the context of world history with a special emphasis on the significance of objects and collecting. The book examines how the successful exportation of the European museum model and its international adaptations have created public institutions that are critical tools in diverse societies for understanding the world. Rather than focusing on a specialized aspect of museum history, this volume provides a comprehensive synthesis of museums worldwide from their earliest origins to the present. Museums: A History tells the fascinating story of how museums respond to the needs of the cultures that create them. Readers will come away with an understanding of: the comprehensive history of museums from prehistoric collections to the present the evolution of museums presented in the context of world history the development of museums considered in diverse cultural contexts global perspective on museums the object-centered history of museums museums as memory institutions A constant theme throughout the book is that ,useums have evolved to become institutions in which objects and learning are associated to help human beings understand the world around them. Illustrations amplify the discussions. This book examines how we can conceive of a 'postcolonial museum' in the

contemporary epoch of mass migrations, the internet and digital technologies. The authors consider the museum space, practices and institutions in the light of repressed histories, sounds, voices, images, memories, bodies, expression and cultures. Focusing on the transformation of museums as cultural spaces, rather than physical places, is to propose a living archive formed through creation, participation, production and innovation. The aim is to propose a critical assessment of the museum in the light of those transcultural and global migratory movements that challenge the historical and traditional frames of Occidental thought. This involves a search for new strategies and critical approaches in the fields of museum and heritage studies which will renew and extend understandings of European citizenship and result in an inevitable re-evaluation of the concept of 'modernity' in a so-called globalised and multicultural world.

In a series of richly detailed case studies from Britain, Australia and North America, Tony Bennett investigates how nineteenth- and twentieth-century museums, fairs and exhibitions have organized their collections, and their visitors. Discussing the historical development of museums alongside that of the fair and the international exhibition, Bennett sheds new light upon the relationship between modern forms of official and popular culture. Using

Foucaultian perspectives The Birth of the Museum explores how the public museum should be understood not just as a place of instruction, but as a reformatory of manners in which a wide range of regulated social routines and performances take place. This invigorating study enriches and challenges the understanding of the museum, and places it at the centre of modern relations between culture and government. For students of museum, cultural and sociology studies, this will be an asset to their reading list.

The Postcolonial Museum

Traversing Citizen Science and Citizen Humanities

International Perspectives

A Handbook for Social History Museums

Museums in Motion

50 Years That Changed China

Museums and empire

Victoria

Revisiting the Past in Museums and at Historic Sites demonstrates that museums and historic spaces are increasingly becoming "backdrops" for all sorts of appropriations and interventions that throw new light upon the objects they comprise and the pasts they reference. Rooted in new scholarship that expands

established notions of art installations, museums, period rooms, and historic sites, the book brings together contributions from scholars from intersecting disciplines. Arguing that we are witnessing a paradigm shift concerning the place of historic spaces and museums in the contemporary imaginary, the volume shows that such institutions are merging traditional scholarly activities tied to historical representation and inquiry with novel modes of display and interpretation, drawing them closer to the world of entertainment and interactive consumption. Case studies analyze how a range of interventions impact historic spaces and conceptions of the past they generate. The book concludes that museums and historic sites are reinventing themselves in order to remain meaningful and to play a role in societies aspiring to be more inclusive and open to historical and cultural debate. *Revisiting the Past in Museums and at Historic Sites* will be of interest to students and faculty who are engaged in the study of museums, art history, architectural and design history, social and cultural history, interior design, visual culture, and material culture.

The British Museum is the oldest publicly funded museum in the world. This volume tells the story of the collections, the buildings that house them, and the people who have administered and curated them since its foundation in 1753.

Mobile Museums presents an argument for the importance of circulation in the

study of museum collections, past and present. It brings together an impressive array of international scholars and curators from a wide variety of disciplines – including the history of science, museum anthropology and postcolonial history - to consider the mobility of collections. The book combines historical perspectives on the circulation of museum objects in the past with contemporary accounts of their re-mobilisation, notably in the context of Indigenous community engagement. Contributors seek to explore processes of circulation historically in order to re-examine, inform and unsettle common assumptions about the way museum collections have evolved over time and through space. By foregrounding questions of circulation, the chapters in *Mobile Museums* collectively represent a fundamental shift in the understanding of the history and future uses of museum collections. The book addresses a variety of different types of collection, including the botanical, the ethnographic, the economic and the archaeological. Its perspective is truly global, with case studies drawn from South America, West Africa, Oceania, Australia, the United States, Europe and the UK. *Mobile Museums* helps us to understand why the mobility of museum collections was a fundamental aspect of their history and why it continues to matter today. Praise for *Mobile Museums* 'This book advances a paradigm shift in studies of museums and collections. A distinguished group of contributors reveal that collections are not dead assemblages. The nineteenth and

twentieth centuries were marked by vigorous international traffic in ethnography and natural history specimens that tell us much about colonialism, travel and the history of knowledge – and have implications for the remobilisation of museums in the future.’ – Nicholas Thomas, University of Cambridge 'The first major work to examine the implications and consequences of the migration of materials from one scientific or cultural milieu to another, it highlights the need for a more nuanced understanding of collections and offers insights into their potential for future re-mobilisation.' – Arthur MacGregor

"This is the first attempt to recover the entirety of women's contribution to British museums in the period 1850-1914. It sheds lights on women as museum workers, donors and visitors, demonstrates that through such roles women profoundly influenced the development of museums in the period and suggests that museums were a key site for the development of modern gendered identities"--Back cover.

Fashion, History, Museums

The Future of Natural History Museums

History Museums & History in Museums

Collecting the Contemporary

The Museum Is Open

The Arts of Memory and the Pressures of History

Identity, History and Politics

Undoing History Through Performance

The Great War of 1914-1918 was fought on the battlefield, on the sea and in the air, and in the heart. Museums Victoria's exhibition World War I: Love and Sorrow exposed not just the nature of that war, but its depth and duration in personal and familial lives. Hailed by eminent scholar Jay Winter as "one of the best which the centenary of the Great War has occasioned", the exhibition delved into the war's continuing emotional claims on descendants and on those who encounter the war through museums today. Contributors to this volume, drawn largely from the exhibition's curators and advisory panel, grapple with the complexities of recovering and presenting difficult histories of the war. In eleven essays the book presents a new, more sensitive and nuanced narrative of the Great War, in which families and individuals take centre stage. Together they uncover private reckonings with the costs of that experience, not only in the years immediately after the war, but in the century since.

MuseumsA HistoryRowman & Littlefield

Viktor Wynd, master of the contemporary Wunderkabinett, is back with a collection of artifacts and curiosities that are more bizarre and wonderful than ever. For over a decade, from a tiny storefront in east London, the artist Viktor Wynd has been reinventing the cabinet of curiosities for the twenty-first century. The Viktor Wynd Museum of Curiosities, Fine Art & Natural History is now one of the city's most tantalizing tourist destinations. Wynd first introduced his worldview in the book Viktor Wynd's Cabinet of Wonders, which John Waters called "an insanely delightful how-to

guide . . . told with lunatic humor and absolute joy." In this new volume, he takes readers on a tour inside his mildly-twisted mind, delving deeper into his philosophy of collecting, and describing personal connections to the objects he treasures. Written in his trademark charismatic style, which blends whimsical stories with odd facts and obscure references, this book is filled with lavish and theatrical photographs and drawings. Loosely organized into thematic chapters, it ponders the beauty of skulls and masks; explores beasts, freaks, monsters, fairies, and mermaids; covers magical plants, hallucinogens, erotica, and dandies; and dips into the world of the occult. This might not be a book for everyone. However, it is a book everyone interested in cabinets of curiosities should have on their shelf.

"On a cold and clear afternoon in January 1865, a roaring fire swept through the Smithsonian Institution. The flames at the Smithsonian, however, were merely an omen of things to come for museums in the United States. Beset by challenges ranging from pandemic and war to fire and economic uncertainty, museums have sought ways to emerge from crisis periods stronger than before, occasionally carving important new paths forward in the process. Hampered by troubling problems, museum leaders made different choices while remaining committed to versions of the museum idea. This book explores the concepts of "crisis" as it relates to museums in the United States, exploring how museums have dealt with challenges ranging from depression and war to pandemic and philosophical uncertainty. Fires, floods, and hurricanes have all upended museum plans and forced people to ask difficult questions about U.S. cultural life. With chapters exploring the First World War and 1918 influenza pandemic, Great Depression, Second World War, 1970

Art Strike in New York City, as well as more recent controversies in U.S. museums, this book takes a new approach to understanding museum history. By diving deeply into the nature of museum changes emerging from these key challenges, historian Samuel J. Redman argues that museums and other cultural institutions can use their history to prepare for challenges lying ahead"--

Modernity and the Gendering of Knowledge

Creating a Winning Online Exhibition

Treasures of the Natural History Museum

National Museums in Africa

Exhibiting Madness in Museums

Women and Museums 1850-1914

Museum Skepticism

Inventing the Display of Dress

Information on museum activities around the world.

The book that changed the conversation on the contemporary museum

The Museum of Innocence - set in Istanbul between 1975 and today - tells the story of Kemal, the son of one of Istanbul's richest families, and of his obsessive love for a poor and distant relation, the beautiful Fusun, who is a

shop-girl in a small boutique. In his romantic pursuit of Fusun over the next eight years, Kemal compulsively amasses a collection of objects that chronicles his lovelorn progress—a museum that is both a map of a society and of his heart. The novel depicts a panoramic view of life in Istanbul as it chronicles this long, obsessive love affair; and Pamuk beautifully captures the identity crisis experienced by Istanbul's upper classes that find themselves caught between traditional and westernised ways of being. Orhan Pamuk's first novel since winning the Nobel Prize is a stirring love story and exploration of the nature of romance. Pamuk built The Museum of Innocence in the house in which his hero's fictional family lived, to display Kemal's strange collection of objects associated with Fusun and their relationship. The house opened to the public in 2012 in the Beyoglu district of Istanbul. 'Pamuk has created a work concerning romantic love worthy to stand in the company of Lolita, Madame Bovary and Anna Karenina.' --Financial Times

The last decade has seen the growing popularity and

visibility of fashion as a cultural product, including its growing presence in museum exhibitions. This book explores the history of fashion displays, highlighting the continuity of past and present curatorial practices. Comparing and contrasting exhibitions from different museums and decades—from the Paris Exposition Universelle of 1900 to the Alexander McQueen Savage Beauty show at the Metropolitan Museum of Art in 2011, and beyond—it makes connections between museum fashion and the wider fashion industry. By critically analyzing trends in fashion exhibition practice over the 20th and early 21st centuries, Julia Petrov defines and describes the varied representations of historical fashion within British and North American museum exhibitions. Rooted in extensive archival research on exhibitions by global leaders in the field—from the Victoria and Albert and the Bath Fashion Museum to the Brooklyn and the Royal Ontario Museums—the work reveals how fashion exhibitions have been shaped by the values and anxieties associated with fashion more generally. Supplemented by

parallel critical approaches, including museological theory, historiography, body theory, material culture, and visual studies, *Fashion History in the Museum* demonstrates that in an increasingly corporate and mass-mediated world, fashion exhibitions must be analysed in a comparative and global context. Richly illustrated with 70 images, this book is essential reading for students and scholars of fashion history and museology, as well as curators, conservators, and exhibition designers.

Pocket Edition

Museum-history and Museums of History

Museum Origins

Living History Museums

Museums at the Forefront of the History and Philosophy of Geology

The Museum of Innocence

Remembering Psychiatry Through Collection and Display
Strategies of Engagement

In 1979, Edward P. Alexander's *Museums in Motion* was hailed as a much-needed addition to

Acces PDF Museums: A History

the museum literature. In combining the history of museums since the eighteenth century with a detailed examination of the function of museums and museum workers in modern society, it served as an essential resource for those seeking to enter to the museum profession and for established professionals looking for an expanded understanding of their own discipline. Now, Mary Alexander has produced a newly revised edition of the classic text, bringing it the twenty-first century with coverage of emerging trends, resources, and challenges. New material also includes a discussion of the children's museum as a distinct type of institution and an exploration of the role computers play in both outreach and traditional in-person visits.

Table of Contents; Illustrations; Foreword by S. Diane Shaw; Acknowledgments; Introduction; 1 Online Exhibitions versus Digital Collections; 2 The Idea; 3 Executing the Exhibition Idea; 4 The Staff; 5 Technical Issues: Digitizing; 6 Technical Issues: Markup Languages; 7 Technical Issues: Programming, Scripting, Databases, and Accessibility; 8 Design; 9 Online Exhibitions: Case Studies and Awards; 10 Conclusion: Online with the Show!; Appendixes; A Sample Online Exhibition Proposal; B Sample Exhibition Script; C Guidelines for Reproducing Works from Exhibition Websites; D Suggested Database Structure for Online Exhibitions; E Timeline for Contracted Online Exhibitions; F Dublin Core Metadata of an Online Exhibition; G The Katharine Kyes Leab and Daniel J. Leab American Book Prices Current Exhibition Awards; H Bibliography of Exhibitions (Gallery and Virtual);

Highlights the importance of best practice in dealing with human remains, and discusses the key ethical and legal issues.

Many history museums collect contemporary objects, stories, images and sounds. But reasoned collecting strategies and policies are often lacking. The sheer quantity of available

material culture and the complexity of contemporary life leave many confused about how best to document and engage with the present. *Collecting the Contemporary* addresses one of the most fundamental issues facing today's history museums: why and how to engage with contemporary collecting? In a format which is approachable, attractive - and above all actionable, this handbook is packed with stimulating thinking and international case studies from some of the leading practitioners and thinkers in the field. This overview of contemporary collecting in a social historical context is well overdue. Original source material, ideas, developments and research have never before been brought together in a single volume.

National Museums

Love and Sorrow

Teaching History with Museums

Behind the Scenes of Natural History Museums

Stories, Objects, Identities

Revisiting the Past in Museums and at Historic Sites

Challenging History in the Museum

History, Theory, Politics

Museums After Modernism is a unique collection that showcases the ways questions about the museum go to the heart of contemporary debates about the production, consumption and distribution of art. The book features expert artists, curators and art historians who grapple with many of the vibrant issues in museum studies, while paying homage to a new

museology that needs to be considered. Examines the key contemporary debates in museum studies Includes original essays by noted artists, curators, and arthistorians Engages with vital issues in the practice of art-making andart-exhibiting Edited by the world-renowned art historian and author, GriseldaPollock

While much has been written on the history of psychiatry, remarkably little has been written about psychiatric collections or curating. Exhibiting Madness in Museums offers a comparative history of independent and institutional collections of psychiatric objects in Australia, New Zealand, Canada and the United Kingdom. Leading scholars in the field investigate collectors, collections, their display, and the reactions to exhibitions of the history of insanity. Linked to the study of medical museums this work broadens the study of the history of psychiatry by investigating the significance and importance of the role of twentieth-century psychiatric communities in the preservation, interpretation and representation of the history of mental health through the practice of collecting. In remembering the asylum and its different communities in the twentieth century, individuals who lived and worked inside an institution have struggled to preserve the physical character of their world. This collection of essays

considers the way that collections of objects from the former psychiatric institution have played a role in constructions of its history. It historicises the very act of collecting, and also examines ethical problems and practices which arise from these activities for curators and exhibitions. Teaching History with Museums, Second Edition provides an introduction and overview of the rich pedagogical power of museums and historic sites. With a collection of practical strategies and case studies, the authors provide educators with the tools needed to create successful learning experiences for students. The cases are designed to be adapted to any classroom, encouraging students to consider museums as historical accounts to be examined, questioned, and discussed. Key updates to this revised edition and chapter features include: New Chapter 9 captures the importance of art museums when teaching about the past. Updated Chapter 10 addresses issues of technology, focused on visitors' experiences in both physical and virtual museums. New coverage of smaller, lesser known museums to allow readers to adapt cases to any of their own local sites. Specific pre-visit, during visit, and post-visit activities for students at each museum. Case reflections analyzing pitfalls and possibilities that can be applied more broadly to similar museums. A listing

of resources unique to the museum and history content for each chapter. With this valuable textbook, educators will learn how to promote instruction in support of rigorous inquiry into the past and the goals of democratic values of tolerance and citizenship in the present.

Museums and Empire is the first book to examine the origins and development of museums in six major regions of the British Empire in the nineteenth and twentieth centuries. It analyses museum histories in thirteen major centres in Canada, South Africa, Australia, New Zealand, India and South-East Asia, setting them into the economic and social contexts of the cities and colonies in which they were located. Written in a lively and informative style, it also touches upon the history of many other museums in Britain and other territories of the Empire. A number of key themes emerge from its pages; the development of elites within colonial towns and cities; the emergence of the full range of cultural institutions associated with this; and the reception and modification of the key scientific ideas of the age. It will be essential reading for students and academics concerned with museum studies and imperial history and to a wider public devoted to the cause of museums and heritage

The Benin Bronzes, Colonial Violence and Cultural Restitution

The Unnatural History Museum

Collections in circulation

Ming

A History of Participation in Museums and Archives

The Birth of the Museum

An Introduction to the History and Functions of Museums

The British Museum

Natural history museums have evolved from being little more than musty repositories of stuffed animals and pinned bugs, to being crucial generators of new scientific knowledge. They have also become vibrant educational centers, full of engaging exhibits that share those discoveries with students and an enthusiastic general public. Grande offers a portrait of curators and their research, conveying the intellectual excitement and the educational and social value of curation. He uses the personal story of his own career-- most of it spent at Chicago's Field Museum-- to explore the value of research and collections, the importance of public engagement, changing ecological and ethical considerations, and the impact of rapidly improving technology.

Challenging History in the Museum explores work with difficult, contested and sensitive heritages in a range of museum contexts. It is based on the Challenging History project, which brings together a wide range of heritage professionals, practitioners and academics to explore heritage and museum learning programmes in relation to difficult and controversial subjects. The book is divided into four sections. Part I, 'The Emotional Museum' examines the balance

between empathic and emotional engagement and an objective, rational understanding of 'history'. Part II, 'Challenging Collaborations' explores the opportunities and pitfalls associated with collective, inclusive representations of our heritage. Part III, 'Ethics, Ownership, Identity' questions who is best-qualified to identify, represent and 'own' these histories. It challenges the concept of ownership and personal identification as a prerequisite to understanding, and investigates the ideas and controversies surrounding this premise. Part IV, 'Teaching Challenging History' helps us to explore the ethics and complexities of how challenging histories are taught. The book draws on work countries around the world including Brazil, Cambodia, Canada, England, Germany, Japan, Northern Ireland, Norway, Scotland, South Africa, Spain and USA and crosses a number of disciplines: Museum and Heritage Studies, Cultural Policy Studies, Performance Studies, Media Studies and Critical Theory Studies. It will also be of interest to scholars of Cultural History and Art History.

Exploring the relationship between museums and biographies, this collection of essays examines examples from the early 19th century to the present day.

Traversing disciplines, *A History of Participation in Museums and Archives* provides a framework for understanding how participatory modes in natural, cultural, and scientific heritage institutions intersect with practices in citizen science and citizen humanities. Drawing on perspectives in cultural history, science and technology studies, and media and communication theory, the book explores how museums and archives make science and cultural heritage relevant to people's everyday lives, while soliciting their assistance and participation in research and citizen projects. More specifically, the book critically examines how different forms of engagement are constructed, how concepts of democratization are

Acces PDF Museums: A History

framed and enacted, and how epistemic practices in science and the humanities are transformed through socio-technological infrastructures. Tracking these central themes across disciplines and research from Europe, Canada, Australia and the United States, the book simultaneously considers their relevance for museum and heritage studies. *A History of Participation in Museums and Archives* should be essential reading for a broad academic audience, including scholars and students in museum and heritage studies, digital humanities, and the public communication of science and technology. It should also be of great interest to museum professionals working to foster public engagement through collaboration with networks and local community groups.

Curators

The Brutish Museums

New Studies from Around the World

Museums

Readings in Early Museum History and Philosophy

A Short History of Crisis and Resilience

Museums, History and the Intimate Experience of the Great War

Living History Museums: Undoing History Through Performance examines the performance techniques of Living History Museums, cultural institutions that merge historical exhibits with costumed live performance. Institutions such as Plimoth Plantation and Colonial Williamsburg are analyzed from a theatrical perspective, offering a new genealogy of living museum performance.