Hands On Exhibitions Managing Interactive Museums And Science Centres Heritage Care Preservation Management

This book constitutes the refereed proceedings of the First International Conference on Culture and Computing, C&C 2020, held as part of the 22nd International Conference on Human-Computer Interaction, HCII 2020, in July 2020. The conference was planned to be held in Copenhagen, Denmark, but had to change to a virtual conference mode due to the COVID-19 pandemic. From a total of 6326 submissions, a total of 1439 papers and 238 posters has been accepted for publication in the HCII 2020 proceedings. The 34 papers presented in this volume were organized in topical sections as follows: HCI and ethics in cultural contexts; interactive and immersive cultural heritage; and preservation of local cultures.

The development of interactive displays has transformed the traditional museum world in the last decade. Visitors are no longer satisfied by simply gazing at worthy displays in glass cases - they expect to have hands-on experience of the objects and be actively involved with the exhibits, learning informally and being entertained simultaneously. Hands-on museums and science centres provide the most remarkable example of how museums are redefining their roles in society - improving access to real objects and real phenomena, so that they can be enjoyed by more people. In recent years museums have been thrust into intense competition for the public's time and money with all branches of the leisure industry, from commercial theme parks to retail shopping and home entertainment. This has upset the traditional stability of the museum and their visitors. A hands-on approach encourages a broader visitor base, which in turn helps to bring in additional revenue at a time of declining public subsidy. Tim Caulton investigates how to create and operate effective exhibitions which achieve their educational objectives through hands-on access. He concludes that the continuing success of hands-on museums and science centres hinges on attaining the very best practice in exhibition design and evaluation, and in all aspects of operations, including marketing and financial and human resource management. Hands-On Exhibitions provides a practical guide to best practice which will be indispensable to all museum professionals and students of museum studies.

By taking corporate marketing concepts and applying it to countries, "nation branding" is a way for these regions to enhance their reputations and project a desired image for international recognition. New modes of publicity and marketing geared towards geographic location fall into this category, leading nation branding to have vast benefits for the economics and societies of countries. New marketing strategies have emerged and are being adopted to consequently brand countries with this purpose of economic growth. By studying these emerging strategies and methods, nations can best develop a desired brand and reputation to foster growth and prosperity. The Handbook of Research on Future Policies and Strategies for Nation Branding discusses how exactly nation branding works to benefit the function and mission of these nations along with showing how nation branding can be used as a strategic asset for the redesign of economic, political, and social characteristics of a country. The chapters outline the given situation of nations and the nature and implications of the brand that is required, measure branding inference, and propose future steps for nation branding. This book is a critical reference source for brand managers, tourism professionals, marketers, advertisers, government officials, travel agencies, academicians, researchers, and students working in the fields of international relations, economics, social sciences, business studies, marketing, and entrepreneurship.

This fourth edition of Museum Basics has been produced for use in the many museums

worldwide that operate with few professional staff and limited resources. The fourth edition has been fully updated to reflect the many changes that have taken place in museums around the world over the last six years. Drawing from a wide range of practical experience, the authors provide a basic guide to all aspects of museum work, from audience development and learning, through collections management and conservation, to museum management and forward planning. Museum Basics is organised on a modular basis, with over 100 units in eight sections. It can be used both as a reference work to assist day-to-day museum management, and as the key textbook for pre-service and in-service museum training programmes, where it can be supplemented by case studies, project work and group discussion. This edition includes over 100 diagrams to support the text, as well as a glossary, sources of information and support and a select bibliography. Museum Basics is also supported by its own companion website, which provides a wide range of additional resources for readers. Museum Basics aims to help the museum practitioner keep up to date with new thinking about the function of museums and their relationships with the communities they serve. The training materials provided within the book are also suitable for pre-service and in-service students who wish to gain a full understanding of work in a museum.

In Curating Community: Museums, Constitutionalism, and the Taming of the Political, Stacy Douglas challenges the centrality of sovereignty in our political and juridical imaginations. Creatively bringing together constitutional, political, and aesthetic theory, Douglas argues that museums and constitutions invite visitors to identify with a prescribed set of political constituencies based on national, ethnic, or anthropocentric premises. In both cases, these stable categories gloss over the radical messiness of the world and ask us to conflate representation with democracy. Yet the museum, when paired with the constitution, can also serve as a resource in the production of alternative imaginations of community. Consequently, Douglas's key contribution is the articulation of a theory of counter-monumental constitutionalism, using the museum, that seeks to move beyond individual and collective forms of sovereignty that have dominated postcolonial and postapartheid theories of law and commemoration. She insists on the need to reconsider deep questions about how we conceptualize the limits of ourselves, as well as our political communities, in order to attend to everyday questions of justice in the courtroom, the museum, and beyond. Curating Community is a book for academics, artists, curators, and constitutional designers interested in legacies of violence, transitional justice, and democracy.

MUSEUM PR ACTICE 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 designing 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.

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, ecomuseums, 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 interlinked 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.

What goes on behind closed doors at museums? How are decisions about exhibitions made and who, or what, really makes them? Why are certain objects and styles of display chosen whilst others are rejected, and what factors influence how museum exhibitions are produced and experienced? This book answers these searching questions by giving a privileged look behind the scenes at the Science Museum in London. By tracking the history of a particular exhibition, Macdonald takes the reader into the world of the museum curator and shows in vivid detail how exhibitions are created and how public culture is produced. She reveals why exhibitions do not always reflect their makers original intentions and why visitors take home particular interpretations. Beyond this local context, however, the book also provides broad and far-reaching insights into how national and global political shifts influence the creation of public knowledge through exhibitions.

Museum Volunteers is a practical handbook on the use of volunteers as interpreters within museums. Drawing on key examples of outstanding practice from the UK and North America, this book forms a unique resource on volunteerism. This book: * reviews research on the changing priorities of museums * examines a form of volunteering that has provided benefits to all participants in an activity similar to museum interpretation - student tutoring * describes and analyses the strengths of five exceptional volunteer programmes in Canada and the USA * reports the finding of five volunteer programmes set up and managed by the authors in the Science Museum, London * examines the development process of the pilot studies and the consequent establishment of a permanent volunteer programme in the Science Museum, London * discusses the mutual benefits that volunteer programmes can bring to museums and volunteers * offers suggestions on the practical day-to-day management and administration of volunteers. This book is essential reading for anyone involved with the management and administration of a museum, or, is thinking of offering their services to a museum as a volunteer.

Controversy in Science Museums focuses on exhibitions that approach sensitive or controversial topics. With a keen sense of past and current practices, Pedretti and Navas Iannini examine and re-imagine how museums and science centres can create exhibitions that embrace criticality and visitor agency. Drawing on international case studies and voices from visitors and museum professionals, as well as theoretical insights about scientific literacy and science communication, the authors explore the textured notion of controversy and the challenges and opportunities practitioners may encounter as they plan for and develop controversial science exhibitions. They assert that science museums can no longer serve as mere repositories for objects or sites for transmitting facts, but that they should also become spaces for conversations that are inclusive, critical, and socially responsible. Controversy in Science Museums provides an invaluable resource for museum professionals who are interested in creating and hosting controversial exhibitions, and for scholars and students working in the fields of museum studies, science communication, and social studies of science. Anyone wishing to engage in an examination and critique of the changing roles of science

museums will find this book relevant, timely, and thought provoking.

"This book addresses technical challenges, design frameworks, and development experiences that integrate multiple mobile devices into a single multiplatform e-learning systems"--Provided by publisher.

Written over a thirty-five year career, the essays in Civilizing the Museum introduce students to the powerful, sometimes contested, and often unrealized notion that museums should welcome all because they house the collective memory of all. Drawing on her experience working in and with museums in the US and throughout the world, Author Elaine Heumann Gurian explores the possibilities for making museums more central and relevant to society. The twenty-two essays are organized around five main themes: * museum definitions * civic responsibility and social service * architectural spaces * exhibitions * spirituality and rationality. And these themes address the elements that would make museums more inclusive such as: * exhibition technique * space configurations * the personality of the director * the role of social service * power sharing * types of museums * the need for emotion humour and spirituality. Without abandoning the traditional museum processes, Gurian shows how museums can honour tradition whilst embracing the new. Enriched by her experience in groundbreaking museums, Gurian has provided a book that provokes thought, dialogue and action for students and professionals in the field to realize the inclusive potential of museums.

Over the last two decades, multiple initiatives of transdisciplinary collaboration across art, science, and technology have seen the light of day. Why, by whom, and under what circumstances are such initiatives promoted? What does their experimental character look like - and what can be learned, epistemologically and institutionally, from probing the multiple practices of "art/science" at work? In answer to the questions raised, Practicing Art/Science contrasts topical positions and insightful case studies, ranging from the detailed investigation of "art at the nanoscale" to the material analysis of Leonardo's Mona Lisa and its cracked smile. In so doing, this volume brings to bear the "practice turn" in science and technology studies on the empirical investigation of multifaceted experimentation across contemporary art, science, and technology in situ. Against the background of current discourse on "artistic research," the introduction not only explains the particular relevance of the "practice turn" in STS to tackle the interdisciplinary task at hand, but offers also a timely survey of varying strands of artistic experimentation. In bringing together ground-breaking studies from internationally renowned scholars and upcoming researchers in sociology, art theory and artistic practice, as well as history and philosophy of science, Practicing Art/Science will be essential reading for practitioners and professionals in said fields, as well as postgraduate students and representatives of higher education and research policy more broadly.

CSIE 2011 is an international scientific Congress for distinguished scholars engaged in scientific, engineering and technological research, dedicated to build a platform for exploring and discussing the future of Computer Science and Information Engineering with existing and potential application scenarios. The congress has been held twice, in Los Angeles, USA for the first and in Changchun, China for the second time, each of which attracted a large number of researchers from all over the world. The congress turns out to develop a spirit of cooperation that leads to new friendship for addressing a wide variety of ongoing problems in this vibrant area of technology and fostering more collaboration over the world. The congress, CSIE 2011, received 2483 full paper and abstract submissions from 27 countries and regions over the world. Through a rigorous peer review process, all submissions were refereed based on their quality of content, level of innovation, significance, originality and legibility. 688 papers have been accepted for the international congress proceedings ultimately.

The essays in Rethinking Media Change center on a variety of media forms at moments of disruption and cultural transformation. The editors' introduction sketches an aesthetics of media transition—patterns of development and social dispersion that operate across eras,

media forms, and cultures. The book includes case studies of such earlier media as the book, the phonograph, early cinema, and television. It also examines contemporary digital forms, exploring their promise and strangeness. A final section probes aspects of visual culture in such environments as the evolving museum, movie spectaculars, and "the virtual window." The contributors reject apocalyptic scenarios of media revolution, demonstrating instead that media transition is always a mix of tradition and innovation, an accretive process in which emerging and established systems interact, shift, and collude with one another.

Examines the role and effectiveness of science centres, how science centres are co-ordinated and organised, and how they are funded. This report also welcomes the offer by the Department for Innovation, Universities and Skills to take responsibility for science centres. Drama Education with Digital Technology explores the rapidly evolving intersections between drama, digital gaming, technology and teaching. It documents the praxis (practice and research) that move beyond anecdotal discussion of approaches and design. The contributors explore the realities of teaching an ancient aesthetic form in classrooms full of technologically able students. It also examines cases from classroom practice to present teaching, with approaches and understandings that are based on evidence and supported by cutting edge learning theory from educational leaders in drama and technology.

Technological revolutions have changed the field of architecture exponentially. The advent of new technologies and digital tools will continue to advance the work of architects globally, aiding in architectural design, planning, implementation, and restoration. The Handbook of Research on Emerging Digital Tools for Architectural Surveying, Modeling, and Representation presents expansive coverage on the latest trends and digital solutions being applied to architectural heritage. Spanning two volumes of research-based content, this publication is an all-encompassing reference source for scholars, IT professionals, engineers, architects, and business managers interested in current methodologies, concepts, and instruments being used in the field of architecture.

This very practical book guides museums on how to create the highest quality experience possible for their visitors. Creating an environment that supports visitor engagement with collections means examining every stage of the visit, from the initial impetus to go to a particular institution, to front-of-house management, interpretive approach and qualitative analysis afterwards. This holistic approach will be immensely helpful to museums in meeting the needs and expectations of visitors and building their audience. This book features: includes chapter introductions and discussion sections supporting case studies to show how ideas are put into practice a lavish selection of tables, figures and plates to support and illustrate the discussion boxes showing ideas, models and planning suggestions to guide development an up-to-date bibliography of landmark research. The Engaging Museum offers a set of principles that can be adapted to any museum in any location and will be a valuable resource for institutions of every shape and size, as well as a vital addition to the reading lists of museum studies students.

A recent conference brought together researchers who contribute to the design of cooperative systems and their integration into organizational settings. The aim of the conference was to advance the understanding and modeling of collaborative work situations which are mediated by technological artefacts, and to highlight the development of design me.

Drawing upon material from Britain, Canada, the United States, Australia and New Zealand, Making Representations explores the ways in which museums and anthropologists are responding to pressures in the field by developing new policies and practices, and forging new relationships with communities. Simpson examines the increasing number of museums and cultural centres being established by indigenous and immigrant communities as they take control of the interpretive process and challenge the traditional role of the museum. Museum studies students and museum professionals will all find this a stimulating and valuable read.

This state-of-the-art book explores the implications of contemporary trends that are shaping the future of museum experiences. In four separate sections, it looks into how museums are developing dialogical relationships with their audiences, reaching out beyond their local communities to involve more diverse and broader audiences. It examines current practices in involving crowds, not as passive audiences but as active users, co-designers and co-creators; it looks critically and reflectively at the design implications raised by the application of novel technologies, and by museums becoming parts of connected museum systems and large institutional ecosystems. Overall, the book chapters deal with aspects such as sociality, creation and sharing as ways of enhancing dialogical engagement with museum collections. They address designing experiences – including participatory exhibits, crowd sourcing and crowd mining – that are meaningful and rewarding for all categories of audiences involved. Museum Experience Design reflects on different approaches to designing with novel technologies and discusses illustrative and diverse roles of technology, both in the design process as well as in the experiences designed through those processes. The trend of museums becoming embedded in ecosystems of organisations and people is dealt with in chapters that theoretically reflect on what it means to design for ecosystems, illustrated by design cases that exemplify practical and methodological issues in doing so. Written by an interdisciplinary group of design researchers, this book is an invaluable source of inspiration for researchers, students and professionals working in this dynamic field of designing experiences for and around museums. Exhibition environments are enticingly complex spaces: as facilitators of experience; as free-choice learning contexts; as theaters of drama; as encyclopedic warehouses of cultural and natural heritage; as two-, three- and four-dimensional storytellers; as sites for self-actualizing leisure activity. But how much do we really know about the moment-by-moment transactions that comprise the intricate experiences of visitors? To strengthen the disciplinary knowledge base supporting exhibition design, we must understand more about what 'goes on' as people engage with the multifaceted communication environments that are contemporary exhibition spaces. The in-depth, visitor-centered research underlying this book offers nuanced understandings of the interface between visitors and exhibition environments. Analysis of visitors' meaning-making accounts shows that the visitor experience is contingent upon four processes: framing, resonating, channeling, and broadening. These processes are distinct, yet mutually influencing. Together they offer an evidence-based conceptual framework for understanding visitors in exhibition spaces. Museum educators, designers, interpreters, curators, researchers, and evaluators will find this framework of value in both daily practice and future planning. Designing for the Museum Visitor Experience provides museum professionals and academics with a fresh vocabulary for understanding what

goes on as visitors wander around exhibitions.

The SAGE Encyclopedia of Children and Childhood Studies navigates our understanding of the historical, political, social and cultural dimensions of childhood. Transdisciplinary and transnational in content and scope, the Encyclopedia both reflects and enables the wide range of approaches, fields and understandings that have been brought to bear on the ever-transforming problem of the "child" over the last four decades This four-volume encyclopedia covers a wide range of themes and topics, including: Social Constructions of Childhood Children's Rights Politics/Representations/Geographies Child-specific Research Methods Histories of Childhood/Transnational Childhoods Sociology/Anthropology of Childhood Theories and Theorists Key Concepts This interdisciplinary encyclopedia will be of interest to students and researchers in: Childhood Studies Sociology/Anthropology Psychology/Education Social Welfare Cultural Studies/Gender Studies/Disabilty Studies Museums throughout the world have common needs and face common challenges. Keeping up-to-date with new ideas and changing practice is challenging for small and medium-sized museums where time for reading and training is often restricted. This new edition of Museum Basics has therefore been produced for the many museums worldwide that operate with limited resources and few professional staff. The comprehensive training course provided within the book is also suitable for museum studies students who wish to gain a full understanding of work within a museum. Drawing from a wide range of practical experience, the authors provide a basic guide to all aspects of museum work, from audience development and education, through collections management and conservation, to museum organisation and forward planning. Organised on a modular basis with over 110 Units, Museum Basics can be used as a reference work to assist day-to-day museum management and as the key textbook in pre-service and in-service training programmes. It is designed to be supplemented by case studies, project work and group discussion. This third edition has been fully updated and extended to take account of the many changes that have occurred in the world of museums in the last five years. It includes over 100 new diagrams supporting the text, a glossary, sources of information and support as well as a select bibliography. Museum Basics is also now supported by its own companion website providing a wide range of additional resources for the reader.

This book presents a series of cutting edge research studies in the field of public understanding of science, with particular focus on aspects of informal science education. In addition to providing up-to-date overviews of current thinking about how best to conceptualise the field, it offers a range of primary research studies examining informal public venues of science and mediations of scientific knowledge and representation. With contributions from some leading international researchers, the book provides discussions and case studies addressing the USA, UK and Europe, Africa and India, offering insight and assessment of key issues on a global footing. Challenging extant notions of science-public relations in terms of deficiency, engagement and knowledge

transfer, the book taken as a whole argues for approaches that take seriously the multiplicity of publics and that recognise the centrality of social relations and social contexts to forms of knowledge and ways of knowing.

This two-volume set LNCS 12192 and 12193 constitutes the refereed proceedings of the 12th International Conference on Cross-Cultural Design, CCD 2020, held as part of HCI International 2020 in Copenhagen, Denmark in July 2020.The conference was held virtually due to the corona pandemic. The total of 1439 papers and 238 posters included in the 40 HCII 2020 proceedings volumes was carefully reviewed and selected from 6326 submissions. The regular papers of Cross-Cultural Design CCD 2020 presented in this volume were organized in topical sections named: Health, Well-being and Social Design Across Cultures, Culture, Learning and Communication, and Culture and Creativity.

From the architectural spectacle of the medieval cathedral and the romantic sublime of the nineteenth-century panorama to the techno-fetishism of today's London Science Museum, humans have gained a deeper understanding of the natural world through highly illusionistic representations that engender new modes of seeing, listening, and thinking. What unites and defines many of these wondrous spaces is an immersive view-an invitation to step inside the virtual world of the image and become a part of its universe, if only for a short time. Since their inception, museums of science and natural history have mixed education and entertainment, often to incredible, eye-opening effect. Immersive spaces of visual display and modes of exhibition send "shivers" down our spines, engaging the distinct cognitive and embodied mapping skills we bring to spectacular architecture and illusionistic media. They also force us to reconsider traditional models of film spectatorship in the context of a mobile and interactive spectator. Through a series of detailed historical case studies, Alison Griffiths masterfully explores the uncanny and unforgettable visceral power of the medieval cathedral, the panorama, the planetarium, the IMAX theater, and the science museum. Examining these structures as exemplary spaces of immersion and interactivity, Griffiths reveals the sometimes surprising antecedents of modern media forms, suggesting the spectator's deep-seated desire to become immersed in a virtual world. Shivers Down Your Spine demonstrates how immersive and interactive museum display techniques such as large video displays, reconstructed environments, and touch-screen computer interactives have redefined the museum space, fueling the opposition between public and private, science and spectacle, civic and corporate interests, voice and text, and life and death. In her remarkable study of sensual spaces, Griffiths explains why, for centuries, we keep coming back for more.

Despite the fact that we have a range of senses with which to perceive the world around us, museums and other cultural institutions have traditionally used sight as the main way to convey information. In everyday life, though, we use touch constantly in conjunction with sight. Why, then, does it play so small a role in the study and enjoyment of museum objects? Contributors to this volume explore

how the sense of touch can be utilized in cultural institutions to facilitate
understanding and learning.

This edited volume is designed to explore different perspectives of culture,
identity and social development using the impact of the digital age as a common
thread, aiming at interdisciplinary audiences. Cases of communities and
individuals using new technology as a tool to preserve and explore their cultural
heritage alongside new media as a source for social orientation ranging from
language acquisition to health-related issues will be covered. Therefore, aspects
such as Art and Cultural Studies, Media and Communication, Behavioral
Science, Psychology, Philosophy and innovative approaches used by creative
individuals are included. From the Aboriginal tribes of Australia, to the Maoris of
New Zealand, to the mystical teachings of Sufi brotherhoods, the significance of
the oral and written traditions and their current relation to online activities shall be
discussed in the opening article. The book continues with a closer look at obesity
awareness support groups and their impact on social media, Facebook usage in
language learning context, smartphone addiction and internet dependency, as
well as online media reporting of controversial ethical issues.

Higher education is undergoing radical changes with the arrival of emerging
technology that can facilitate better teaching and learning experiences. However,
with a lack of technical awareness, technophobia, and security and trust issues,
there are several barriers to the uptake of emerging technologies. As a result,
many of these new technologies have been overlooked or underutilized. In the
information systems and higher education domains, there exists a need to
explore underutilized technologies in higher education that can foster
communication and learning. Fostering Communication and Learning With
Underutilized Technologies in Higher Education is a critical reference source that
provides contemporary theories in the area of technology-driven communication
and learning in higher education. The book offers new knowledge about
educational technologies and explores such themes as artificial intelligence,
digital learning platforms, gamification tools, and interactive exhibits. The target
audience includes researchers, academicians, practitioners, and students who
are working or have a keen interest in information systems, learning
technologies, and technology-led teaching and learning. Moreover, the book
provides an understanding and support to higher education practitioners, faculty,
educational board members, technology vendors and firms, and the Ministry of
Education.

Are you thinking of starting a museum? Starting Right: A Basic Guide to Museum
Planning uses straightforward, non-technical language to share the basics of
museum planning in an evening's read. The third edition has been fully revised
and updated to address the current issues facing new museums, including the
increasing use of digital technologies.

Geotourism: the tourism of geology and landscape is a compilation of first class
international research which provides insight into the many facets of this emerging

subject, and comprehensively explores the nexus between landscape, geological phenomena and tourism.

This book examines and illustrates the potential of narrative technology, the integration and synthesis of storytelling and digital media in education. Storytelling is a foundational and powerful process in all learning and teaching, and technology is becoming ever more ubiquitous and sophisticated, particularly in its capabilities to mediate and augment creative storytelling. The book begins with a foundational analysis of narrative use in education today, and provides a history of the emergence of narrative technology. It explores how the convergence of high-potential computing and storytelling practices and techniques can be used to enhance education, in particular the design of bespoke, interactive physical learning environments. The contemporary importance of educational design is highlighted throughout the book, which concludes with the SCÉAL design-based research framework as a proposed systematic approach to the design of narrative technology in education. The book will be a valuable resource for educational designers, technologists, teachers and policymakers, especially those with an interest in the design and use of narrative technology in education.

The Encyclopedia of Library and Information Sciences, comprising of seven volumes, now in its fourth edition, compiles the contributions of major researchers and practitioners and explores the cultural institutions of more than 30 countries. This major reference presents over 550 entries extensively reviewed for accuracy in seven print volumes or online. The new fourth edition, which includes 55 new entires and 60 revised entries, continues to reflect the growing convergence among the disciplines that influence information and the cultural record, with coverage of the latest topics as well as classic articles of historical and theoretical importance.

The grandest accomplishments of engineering took place in the twentieth century. The widespread development and distribution of electricity and clean water, automobiles and airplanes, radio and television, spacecraft and lasers, antibiotics and medical imaging, computers and the Internet are just some of the highlights from a century in which engineering revolutionized and improved virtually every aspect of human life. In this book, the authors provide a glimpse of new trends in technologies pertaining to devices, computers, communications and industrial systems.

Archaeology is intimately connected to the modern regime of vision. A concern with optics was fundamental to the Scientific Revolution, and informed the moral theories of the Enlightenment. And from its inception, archaeology was concerned with practices of depiction and classification that were profoundly scopic in character. Drawing on both the visual arts and the depictive practices of the sciences, employing conventionalised forms of illustration, photography, and spatial technologies, archaeology presents a paradigm of visualised knowledge. However, a number of thinkers from Jean-Paul Sartre onwards have cautioned that vision presents at once a partial and a politicised way of apprehending the world. In this volume, authors from archaeology and other disciplines address the problems that face the study of the past in an era in which realist modes of representation and the philosophies in which they are grounded in are increasingly open to question.

This book constitutes the refereed proceedings of the 5th International Conference on Digital Heritage, EuroMed 2014, held in Limassol, Cyprus, in November 2014. The 84 full and 51 short papers presented were carefully reviewed and selected from 438

submissions. They focus on the interdisciplinary and multi-disciplinary research concerning cutting edge cultural heritage informatics, -physics, chemistry and engineering and the use of technology for the representation, documentation, archiving, protection, preservation and communication of Cultural Heritage knowledge.

All museum activities converge in the public forum of the exhibition – regardless of whether the exhibit is held in the physical museum or is on the Web. Since the first edition of this book in 2002, there has been a world-wide explosion of new galleries and exhibition halls, and new ideas about how exhibitions should look and communicate. The definition of what an exhibition is has changed as exhibitions can now be virtual; non-traditional migratory and pop-up spaces play host to temporary displays; social media has created amazing opportunities for participatory engagement and shifted authority away from experts to the public; and as time-constrained audiences demand more dynamic, interactive, and mobile applications, museum leadership, managers, staff, and designers are rising to these challenges in innovative ways. Drawing on years of experience and top-flight expertise, Barry Lord and Maria Piacente detail the exhibition process in a straightforward way that can be easily adapted by institutions of any size. They explore the exhibition development process in greater detail, providing the technical and practical methodologies museum professionals need today. They've added new features and expanded chapters on project management, financial planning and interactive multimedia while retaining the essential content related to interpretive planning, curatorship, and roles and responsibilities. This second edition of the standby Manual of Museum Exhibitions is arranged in four parts: Why – Covering the purpose of exhibits, where exhibit ideas come from, and how to measure success Where – Covering facilities and spaces, going into details including security, and interactive spaces What – A look at both permanent collection displays, and non-collection displays, as well as virtual, participatory, temporary, travelling displays, and retail sales How – Who is involved, planning, curatorship, and content development, design, multimedia, fabrication and installation, financial planning, and project management Over 130 figures and photographs illustrate every step of the exhibit process. No museum can be without this critical, detailed guide to an essential function.

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