

New Museum Theory And Practice An Introduction

A Companion to Museum Studies captures the multidisciplinary approach to the study of the development, roles, and significance of museums in contemporary society. Collects first-rate original essays by leading figures from a range of disciplines and theoretical stances, including anthropology, art history, history, literature, sociology, cultural studies, and museum studies Examines the complexity of the museum from cultural, political, curatorial, historical and representational perspectives Covers traditional subjects, such as space, display, buildings, objects and collecting, and more contemporary challenges such as visiting, commerce, community and experimental exhibition forms

New Museum Theory and Practice is an original collection of essays with a unique focus: the contested politics and ideologies of museum exhibition. Contains 12 original essays that contribute to the field while creating a collective whole for course use. Discusses theory through vivid examples and historical overviews. Offers guidance on how to put theory into practice. Covers a range of museums around the world: from art to history, anthropology to music, as well as historic houses, cultural centres, virtual sites, and commercial displays that use the conventions of the museum. Authors come from the UK, Canada, the US, and Australia, and from a variety of fields that inform cultural studies. Theorizing Equity in the Museum integrates the perspectives of learning researchers and museum practitioners to shed light on the deep-seated structures that must be accounted for if the field is to move past aspirations and rhetoric and towards more inclusive practices. Written during a time when museums around the world were being forced to reckon with their institutional practices of exclusion; their histories of colonization, both cultural and intellectual; and, for many, their tenuous business models, the chapters leverage a range of theoretical perspectives to explore lived experiences of working in the museum towards changing the museum. Theories of spatial justice, critical pedagogy, culturally relevant pedagogy, critical race theory, and others are used to consider how the museum's dominant cultural structures and norms collide with museum professionals' aspirations for inclusive practices. The chapters present a mix of empirical research and reflections, which collectively operate to theorize the museum as a potential force for enriching, empowering, and transforming an inclusive public's relationship with some of our most powerful ideas and aspirations. But first they must change, from the inside out. Grounded in practice and practical problems, Theorizing Equity in the Museum demonstrates how theory can be used as a practical tool for change. As a result the book will be of interest to academics and students engaged in the study of museums, education, learning and culture, as well as to museum practitioners with an interest in equity and inclusion.

Post-Critical Museology considers what the role of the public and the experience of audiences means to the everyday work of the art museum. It does this from the perspectives of the art museum itself as well as from the visitors it seeks. Through the analysis of material gathered from a major collaborative research project carried out at Tate Britain in London the book develops a conceptual reconfiguration of the relationship between art, culture and society in which questions about the art museum's relationship to global migration and the new media ecologies are examined. It suggests that whilst European museums have previously been studied as institutions of collection, heritage and tradition, however 'modern' their focus, it is now better to consider them as distributive networks in which value travels along transmedial and transcultural lines. Post-Critical Museology is intended as a contribution to progressive museological thinking and practice and calls for a new alignment of academics and professionals in what it announces as post-critical museology. An alignment that is committed to rethinking what an art museum in the twenty-first century could be, as well as what knowledge and understanding its future practitioners might draw upon in a rapidly changing social and cultural context. The book aims to be essential reading in the growing field of museum studies. It will also be of professional interest to all those working in the cultural sphere, including museum professionals, policy makers and art managers.

Anti-Museum charts the development of the anti-museum as a concept and as it has been realised in practice. Drawing on a range of case studies, including the New Museum and PS1 in New York, Mona in Australia, Art42 in Paris and Donald Judd's Marfa, the book assesses their potential to engage museum publics in new ways. Anti-museums seek to breathe relational and theatricalised vitality into the objects they exhibit, by connecting them to the contexts of their making, to their social life outside the museum, to visitors' lives via their transformative capacities for change, and by being a place of dialogue, exchange and transformation, rather than instruction. Documenting the ways in which they have been created by artists, collectors, and curators, the book also examines the extent to which anti-museums connect with other museums through the exchange of values and resources. Critically, it asks whether, after some 40 years of 'new museology', such institutions are still able to offer something fresh and valuable. Anti-Museum provides a sharp and incisive account of the anti-museum as it has been imagined, realised and experienced, and as it has relevance for understanding and working in the contemporary museum world. As such, the book will be of great interest to scholars and students engaged in the study of museums, cultural economy, inclusive urban regeneration, the democratisation of art and contemporary art. It should also appeal to museum professionals around the 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 Future of Museum and Gallery Design explores new research and practice in museum design. Placing a specific emphasis on social responsibility, in its broadest sense, the book emphasises the need for a greater understanding of the impact of museum design in the experiences of visitors, in the manifestation of the vision and values of museums and galleries, and in the shaping of civic spaces for culture in our shared social world. The chapters included in the book propose a number of innovative approaches to museum design and museum-design research. Collectively, contributors plead for more open and creative ways of making museums, and ask that museums recognize design as a resource to be harnessed towards a form of museum-making that is culturally located and makes a significant contribution to our personal, social, environmental, and economic sustainability. Such an approach demands new ways of conceptualizing museum and gallery design, new ways of acknowledging the potential of design, and new, experimental, and research-led approaches to the shaping of cultural institutions internationally. The Future of Museum and Gallery Design should be of great interest to academics and postgraduate students in the fields of museum studies, gallery studies, and heritage studies, as well as architecture and design, who are interested in understanding more about design as a resource in museums. It should also be of great interest to museum and design practitioners and museum leaders.

This book considers key ethical questions in museum policy and practice, particularly those related to issues of collection and display. What does a collection signify in the twenty-first century museum? How does an engagement with immateriality challenge museums' concept of ownership, and how does that immateriality translate into the design of exhibitions and museum space? Are museums still about safeguarding objects, and what does safeguarding mean for diverse individuals and communities today? How does the notion of the museum as a performative space challenge our perceptions of the object? The scholarship represented in this volume is a testament to the range and significance of critical inquiry in museum ethics. Together, the chapters resist a legalistic interpretation, bound by codes and common practice, to advance an ethics discourse that is richly theorized, constantly changing and contingent on diverse external factors. Contributors take stock of innovative research to articulate a new museum ethics founded on the moral agency of museums, the concept that museums have both the capacity and the responsibility to create social change. This book is based on a special issue of Museum Management and Curatorship.

As museums are increasingly asked to demonstrate not only their cultural, but also their educational and social significance, the means to understand how museum visitors learn becomes ever more important. And yet, learning can be conceptualised and investigated in many ways. Coming to terms with how theories about learning interact with one another and how they relate to 'evidence-based learning' can be confusing at best. Museum Learning attempts to make sense of multiple learning theories whilst focusing on a set of core learning topics in museums. Importantly, learning is considered not just as a cognitive characteristic, as some perspectives propose, but also as affective, taking into consideration interests, attitudes, and emotions; and as a social practice situated in cultural contexts. This book draws attention to the development of theory and its practical applications in museum situations such as aquariums, zoos, botanical gardens and historical re-enactment sites, among others. This volume will be of interest to museum studies students, practitioners and researchers working in informal learning contexts, and will help them to reflect on what it means to learn in museums and create more effective environments for learning.

Critical Practice is an ambitious work that blurs the boundaries between art history, museum studies, political science and applied ethics. Marstine demonstrates how convergences between institutional critique and socially engaged practice, as represented by the term 'critical practice', can create conditions for organisational change, particularly facilitating increased public agency and shared authority. The book analyses a range of museum interventions exploring such subjects as the ethical stewardship of collections, hybridity as a methodological approach to social justice and alternative forms of democracy. Discussing critical practice within the framework of peace and reconciliation studies, Marstine shows how artists' interventions can redress exclusions, inequalities and relational frictions between museums and their publics. Elucidating the museological and ethical implications of institutional critique and socially engaged practice, Marstine has provided a timely and thoughtful resource for museum studies scholars, artists, museum professionals, art historians and graduate students worldwide who are interested in mapping and unpacking the intricate relationships among artists, museums and communities. Why is fashion "in fashion" in museums today? This timely volume brings together expert scholars and curators to examine the reasons behind fashion's popularity in the twenty-first century museum and the impact this has had on wider museum practice. Chapters explore the role of fashion in the museum across a range of international case studies including the Costume Institute at the Metropolitan Museum of Art in New York, The Fashion Museum at Bath, ModeMuseum in Antwerp and many more. Contributions look at topics such as how fashion has made museums accessible to diverse audiences and how curators present broader themes and issues such as gender, class and technology innovatively through exhibiting fashion. Drawing on approaches from dress history, fashion studies, museum studies and curatorship, this engaging book will be key reading for students and scholars across a range of disciplines.

Routledge Companion to Museum Ethics is a theoretically informed reconceptualization of museum ethics discourse as a dynamic social practice central to the project of creating change in the museum. Through twenty-seven chapters by an international and interdisciplinary group of academics and practitioners it explores contemporary museum ethics as an opportunity for growth, rather than a burden of compliance. The volume represents diverse strands in museum activity from exhibitions to marketing, as ethics is embedded in all areas of the museum sector. What the contributions share is an understanding of the contingent nature of museum ethics in the twenty-first century—its relations with complex economic, social, political and technological forces and its fluid ever-shifting sensibility. The volume examines contemporary museum ethics through the prism of those disciplines and methods that have shaped it most. It argues for a museum ethics discourse defined by social responsibility, radical transparency and shared guardianship of heritage. And it demonstrates the moral agency of museums: the concept that museum ethics is more than the personal and professional ethics of individuals and concerns the capacity of institutions to generate self-reflective and activist practice.

Systems Thinking in Museums explores the practical implication of systems thinking using real-life museum examples to illuminate stages of implementation and the challenges and opportunities. It suggests ways to incorporate systems thinking based on reflective questions and steps to encourage museum professionals to employ it in their own museum.

Teaching in the Art Museum investigates the mission, history, theory, practice, and future prospects of museum education. In this book Rika Burnham and Elliott Kai-Ke define and articulate a new approach to gallery teaching, one that offers groups of visitors deep and meaningful experiences of interpreting art works through a process of intense, sustained looking and thoughtfully facilitated dialogue.--[book

cover].

Art museums, cases of beauty and calm in a fast-paced world, have emerged in recent decades as the most vibrant and popular of all cultural institutions. But as they have become more popular, their direction and values have been contested as never before. This engaging thematic history of the art museum from its inception in the eighteenth century to the present offers an essential framework for understanding contemporary debates as they have evolved in Europe and the United States.

Working with Young Children in Museums makes a major contribution to the small body of extant research on young children in museums, galleries and heritage sites. Bridging theory and practice, the book introduces theoretical concepts in a clear and concise manner, whilst also providing inspirational insights into everyday programming in museums. Structured around three key themes, this volume seeks to diverge from the dominant socio-cultural learning models that are generally employed in the museum learning literature. It introduces a body of theories that have variously been called new materialist, spatial, posthuman and Deleuzian; theories which enable a focus on the body, movement and place and which have not yet been widely shared or developed with the museum sector or explicitly connected to practice. This book outlines these theories in an accessible way, explaining their usefulness for conceptualising young children in museums and connecting them to practical examples of programming in a range of locations via a series of contributed case studies. Connecting theory to practice for readers in a way that emphasises possibility, *Working with Young Children in Museums* should be essential reading for museum practitioners working in a range of institutions around the world. It should be of equal interest to researchers and students engaged in the study of museum learning, early childhood education and children's experiences in museums.

Bringing together essays by museum professionals and academics from both sides of the Atlantic, Art and its Publics tackles current issues confronting the museum community and seeks to further the debate between theory and practice around the most pressing of contemporary concerns. Brings together essays that focus on the interface between the art object, its site of display, and the viewing public. Tackles issues confronting the museum community and seeks to further the debate between theory and practice. Presents a cross-section of contemporary concerns with contributions from museum professionals as well as academics. Part of the *New Interventions in Art History* series, published in conjunction with the Association of Art Historians.

With this book, museum professionals can learn how to unleash creative potential throughout their institution. Drawing from a wide range of research on creativity as well as insights from today's most creative museum leaders, the authors present a set of practical principles about how museum workers at any level—not just those in “creative positions”—can make a place for creativity in their daily practice. Replete with creativity exercises and stories from the field, the book guides readers in developing an internal culture of creative learning, as well as delivering increased value to museum audiences.

Museums must change to illuminate the histories, cultures, and social issues that matter to their local population. Based on a unique longitudinal ethnographic study, *Transforming Museum Management* illustrates how a traditional art museum attempted to transform into a more inclusive and community-based institution. Using open systems theory and the Buddhist concept of mutual causality, it examines the museum's internal management structure and culture, programs and exhibitions, and mental models of museum workers. In providing both theoretical and practical foundations to transform management structures, this accessible volume will benefit stakeholders by proposing a new culture and structure to arts institutions, to change practice to be more relevant, diverse, and inclusive. This book will be an invaluable resource for researchers and advanced students of museum studies, cultural management, arts administration, non-profit management, and organizational studies.

The *New Art Museum Library* addresses the issues facing today's art museum libraries through a series of scholarly essays written by top librarians in the field. In 2007, the publication, *Art Museum Libraries and Librarianship*, edited by Joan Benedetti, was the first to solely focus on the field of art museum librarianship. In the decade since then, many changes have occurred in the field--both technological and ideological--prompting the need for a follow-up publication. In addition to representing current thinking and practice, this new publication also addresses the need to clearly articulate and define the art museum library's value within its institution. It documents the broad changes in the environment that art museum libraries now function within and to celebrate the many innovative initiatives that are flourishing in this new landscape. Librarians working in art museum face unique challenges as museums redefine what object-based, visitor-centric learning looks like in the 21st century. These unique challenges mean that art museum libraries are developing new strategies and initiatives so that they can continue to thrive in this environment. The unique nature of these initiatives mean that they will be useful to librarians working in a wide range of special libraries, as well as more broadly in academic and public libraries. The *New Art Museum Library* is uniquely positioned to present new strategies and initiatives including digital art history initiatives, the new norms in art museum library staffing, and the public programming priorities that are core to many art museum libraries today. This book is an endorsed project of ARLIS/NA.

Museum Bodies provides an account of how museums have staged, prescribed and accommodated a repertoire of bodily practices, from their emergence in the eighteenth century to the present day. As long as museums have existed, their visitors have been scrutinised, both formally and informally, and their behaviour calibrated as a register of cognitive receptivity and cultural competence. Yet there has been little sustained theoretical or practical attention given to the visitors' embodied encounter with the museum. In *Museum Bodies* Helen Rees Leahy discusses the politics and practice of visitor studies, and the differentiation and exclusion of certain bodies on the basis of, for example, age, gender, educational attainment, ethnicity and disability. At a time when museums are more than ever concerned with size, demographic mix and the diversity of their audiences, as well as with the ways in which visitors engage with and respond to institutional space and content, this wide-ranging study of visitors' embodied experience of the museum is long overdue.

In *Leading Museums Today: Theory and Practice*, readers learn about leadership theory in both for profit and nonprofit worlds and how to effectively master the role of both leader and follower. Literature from business and non-profit management as well as the insights of current thought leaders provide lessons for the reader. The book explores the reality of change in the workplace, the standards and best practices of businesses and museums, and innovative approaches to creating a nimble and responsive organization. Topics covered include: Organizational structure, team-based work, and new business models are detailed. Working as a leader at the middle of the organization and ways to be successful in leading up are described. Leadership training and how individuals can be continual learners. Case studies and profiles cover the work of university museums, children's museums, historic sites, history, art, and multi-disciplinary museums. Each of the case studies provides personal perspectives of leadership qualities, career progression, and highlights of the transformative work at their museum.

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.

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 ground-breaking volume brings together more than fifty contributors working across six continents to explore, analyse and critically 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.

The *International Handbooks of Museum Studies* bring together original essays by a global team of experts to provide a state-of-the-art survey of the field of museum studies. Offers unprecedented depth of coverage and breadth of scholarship in this interdisciplinary field Accessibly structured into four thematic volumes exploring all aspects of museum theory, practice, controversies, and the impact of new technologies Includes a treasure trove of examples and original case studies Features original essays by an international team, including leading academics and practitioners, as well as up-and-coming names in the field Provides an indispensable resource for the study of the development, roles, and significance of museums in contemporary society 4 Volumes www.museumstudieshandbooks.com

Museums and Social Change explores the ways museums can work in collaboration with marginalised groups to work for social change and, in so doing, rethink the museum. Drawing on the first-hand experiences of museum practitioners and their partners around the world, the volume demonstrates the impact of a shared commitment to collaborative, reflective practice. Including analytical discussion from practitioners in their collegial work with women, the homeless, survivors of institutionalised child abuse and people with disabilities, the book draws attention to the significant contributions of small, specialist museums in bringing about social change. It is here, the book argues, that the new museum emerges: when museum practitioners see themselves as partners, working with others to lead social change, this is where museums can play a distinct and important role. Emerging in response to ongoing calls for museums to be more inclusive and participate in meaningful engagement, *Museums and Social Change* will be essential reading for academics and students working in museum and gallery studies, librarianship, archives, heritage studies and arts management. It will also be of great interest to those working in history and cultural studies, as well as museum practitioners and social activists around the world.

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 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.

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

Learning in the Museum examines major issues and shows how research in visitor studies and the philosophy of education can be applied to facilitate a meaningful educational experience in museums. Hein combines a brief history of education in public museums, with a rigorous examination of how the educational theories of Dewey, Piaget, Vygotsky and subsequent theorists relate to learning in the museum. Surveying a wide range of research methods employed in visitor studies is illustrated with examples taken from museums around the world, Hein explores how visitors can best learn from exhibitions which are physically, socially, and intellectually accessible to every single visitor. He shows how museums can adapt to create this kind of environment, to provide what he calls the 'constructivist museum'. Providing essential theoretical analysis for students, this volume also serves as a practical guide for all museum professionals on how to adapt their museums to maximize the educational experience of every visitor.

Drawing on Elaine Heumann Gurian's fifty years of museum experience, *Centering the Museum* calls on the profession to help visitors experience their shared humanity and find social uses for public buildings, in order to make museums more central and useful to everyone in difficult times. Following the same format as *Civilizing the Museum*, this new volume includes material written especially for a re-emergent time and relevant public lectures not included in the author's previous book. Divided into six separate content clusters, with over twenty different essays, the book identifies many small, subtle ways museums can become welcoming to more—and to all. Drawing on her extensive experience as a deputy director, senior advisor to high-profile government museums, lecturer and teacher around the world, the author provides recommendations for inclusive actions by intertwining sociological thinking with practical decision-making strategies. Writing reflectively, Elaine also provides heritage students and professionals with insights that will help move their careers and organizations into more equitable, yet successful, terrain. *Centering the Museum* will be an excellent companion volume to *Civilizing the Museum* and, as such, will be a useful support for emerging museum leaders. It will be especially interesting to academics and students engaged in the study of cultural administration, as well as museum and heritage practitioners working around the world.

This book takes a bold look at public art and its populist appeal, offering a more inclusive guide to America's creative tastes and shared culture. It examines the history of American public art – from FDR's New Deal to Christo's *The Gates* – and challenges preconceived notions of public art, expanding its definition to include a broader scope of works and concepts. Expands the definition of public art to include sites such as Boston's Big Dig, Las Vegas' Treasure Island, and Disney World Offers a refreshing alternative to the traditional rhetoric and criticism surrounding public art Includes insightful analysis of the museum and its role in relation to public art

Museum Exhibition is the only textbook of its kind to consider exhibition development using both theory and practice in an integrated approach. This comprehensive study covers care of exhibits, writing accompanying text, using new technology, exhibition evaluation, administration and content for a wide range of collections. It provides a complete outline for all those concerned with providing displays in museums and other cultural heritage contexts.

The *International Handbooks of Museum Studies* is a multi-volume reference work that represents a state-of-the-art survey of the burgeoning field of museum studies. Featuring original essays by leading international museum experts and emerging scholars, readings cover all aspects of museum theory, practice, debates, and the impact of technologies. The four volumes in the series, divided thematically, offer in-depth treatment of all major issues relating to museum theory; historical and contemporary museum practice; mediations in art, design, and architecture; and the transformations and challenges confronting the museum. In addition to invaluable surveys of current scholarship, the entries include a rich and diverse panoply of examples and original case studies to illuminate the various perspectives. Unprecedented for its in-depth topic coverage and breadth of scholarship, the multi-volume *International Handbooks of Museum Studies* is an indispensable resource for the study of the development, roles, and significance of museums in contemporary society.

The first book to take a "visitor's eye view" of the museum visit, updated to incorporate advances in research, theory, and practice in the museum field over the last twenty years.

Contemporary Museum Architecture and Design showcases 18 diverse essays written by people who design, work in, and study museums, offering a variety of perspectives on this complex building type. Throughout, the authors emphasize new kinds of experiences that museum architecture helps create, connecting ideas about design at various levels of analysis, from thinking about how the building sits in the city to exploring the details of technology. With sections focusing on museums as architectural icons, community engagement through design, the role of gallery spaces in the experience of museums, disability experiences, and sustainable design for museums, the collected chapters cover topics both familiar and fresh to those interested in museum architecture. Featuring over 150 color illustrations, this book celebrates successful museum architecture while the critical analysis sheds light on important issues to consider in museum design. Written by an international range of museum administrators, architects, and researchers this collection is an essential resource for understanding the social impacts of museum architecture and design for professionals, students, and museum-lovers alike.

Museum and Gallery Publishing examines the theory and practice of general and scholarly publishing associated with museum and art gallery collections. Focusing on the production and reception of these texts, the book explains the relevance of publishing to the cultural, commercial and social contexts of collections and their institutions. Combining theory with case studies from around the world, Sarah Anne Hughes explores how, why and to what effect museums and galleries publish books. Covering a broad range of publishing formats and organisations, including heritage sites, libraries and temporary exhibitions, the book argues that the production and consumption of printed media within the context of collecting institutions occupies a unique and privileged role in the creation and communication of knowledge. Acknowledging that books offer functions beyond communication, Hughes argues that this places books published by museums in a unique relationship to institutions, with staff acting as producers and visitors as consumers. The logistical and ethical dimensions of museum and gallery publishing are also examined in depth, including consideration of issues such as production, the impact of digital technologies, funding and sponsorship, marketing, co-publishing, rights, and curators' and artists' agency. Focusing on an important but hitherto neglected topic, *Museum and Gallery Publishing* is key reading for researchers in the fields of museum, heritage, art and publishing studies. It will also be of interest to curators and other practitioners working in museums, heritage and science centres and art galleries.

The *Contemporary Museum* issues a challenge to those who view the museum as an artefact of history, constrained in its outlook as much by professional, institutional and disciplinary creed, as by the collections it accumulated in the distant past. Denying that the museum can locate its purpose in the pursuit of tradition or in idealistic speculation about the future, the book asserts that this can only be found through an ongoing and proactive negotiation with the present: the contemporary. This volume is not concerned with any present, but with the peculiar circumstances of what it refers to as the 'global contemporary' – the sense of living in a globally connected world that is preoccupied with the contemporary. To situate the museum in this

world of real and immediate need and action, beyond the reach of history, the book argues, is to empower it to challenge existing dogmas and inequalities and sweep aside old hierarchies. As a result, fundamental questions need to be asked about such things as the museum's relationship to global time and space, to systems and technologies of knowing, to 'the life well lived', to the movement and rights of people, and to the psychology, permanence and organisation of culture. Incorporating diverse viewpoints from around the world, *The Contemporary Museum* is a follow-up volume to *Museum Revolutions* and, as such, should be essential reading for students in the fields of museum and heritage studies, cultural studies, communication and media studies, art history and social policy. Academics and museum professionals will also find this book a source of inspiration.

Since the inception of new museum theory, and the emphasis it places on the social purpose of museums within society, museum professionals and museum studies theorists have struggled to define what role museums must take in combating prejudices and fostering better understating of difference. Richard Sandell is one such theorist who writes about the importance of, and need for, greater inclusion of disabled artists and works of art containing themes of disability into exhibitions and display. This thesis examines Sandell's scholarship, noting its foundation in new museum theory and disability studies, and then, employing a case study of the American Visionary Art Museum, illustrates the issues illuminated in Sandell's writing. Finally, utilizing the case study, this thesis will offer aims for further research within museum studies not yet considered by Sandell, especially within educational goals and activities of the museum.

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 collections 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.

Based on extensive research and decades of experience, museum analyst and planner John W. Jacobsen provides both the theoretical underpinnings and the operational pragmatics of measuring any museum's intentional impact and performance by using 1,025 indicators drawn from 51 expert sources. *Measuring Museum Impact and Performance: Theory and Practice* provides museum professionals internationally with a clear, very open process that will improve their museum's value and performance by selecting indicators that monitor whether they are realizing their desired public, private, personal and institutional values. The book is not prescriptive, but liberating, as the framework recognizes that each museum needs to decide on its own purposes and priorities. The book is organized in two parts: "Part 1: Theory" is scholarly and builds on the museum field's rich literature; and "Part 2: Practice" provides step-by-step methods for any museum to set up its own dashboard of prioritized impact and performance indicators. Substantive attachments include: the list of the 51 source documents for the MIIP indicators; definitions of terms and data fields; a long list of precedented museum impacts; measurement formulas and worksheet templates, filled in for a sample museum; and the MIIP 1.0 database available online. Readers will get the following benefits: A literature review of prior work on measuring museum value An analysis of eleven well-established evaluation frameworks that synthesize into a revolutionary, yet practical, Museum Theory of Action A robust and searchable menu of 1,025 existing and aspirational indicators (the MIIP 1.0 database) that you can use to start your own selection An analysis of the MIIP database using the Theory of Action that reveals 14 areas of potential museum impacts and benefits A process to select and prioritize your museum's intentional purposes and desired impacts A process to determine, measure and compare your museum's key performance indicators (KPIs) A process to set-up and conduct peer museum comparisons Procedures and examples of how to capture and report data used in your selected indicators Principles for using indicator data to inform museum management decisions

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