

New Museum Theory And Practice An Introduction

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New museum theory, sometimes called critical museum theory or the new museology, holds that, though museum workers commonly naturalize their policies and procedures as professional practice, the decisions these workers make reflect underlying value systems that are encoded in institutional narratives.

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New Museum Theory and Practice is an original collection of essays with a unique focus: the contested politics and ideologies of museum exhibition. This lively introduction, comprised of essays authored by curators, archivists, scholars, teachers, and conservators from around the world and from all levels of museum studies, examines the incendiary issues currently raging in the field.

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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.

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.

Systems Thinking in Museums explores systems thinking and the practical implication of it using real-life museum examples to illuminate various entry points and stages of implementation and their challenges and opportunities. Its premise is that museums can be better off when they operate as open, dynamic, and learning systems as a whole as opposed to closed, stagnant, and status quo systems that are compartmentalized and hierarchical. This book also suggests ways to incorporate systems thinking based on reflective questions and steps with hopes to encourage museum professionals to employ systems thinking in their own museum. Few books explore theory in practice in meaningful and applicable ways; this book offers to unravel complex theories as applied in everyday practice through examples from national and international museums.

A number of developments in the museum movement during the last few years have forced museums to give greater attention to ethical issues. Members of a profession are increasingly regarded constituting an ethical community. Every person with such a community must have a sense of personal obligation as well as a responsibility for others to assure ethical achievement. This volume firmly places notions of ethics in the field of action. Museum Ethics considers the theoretical and practical elements of the philosophy of conduct in relation to critical contemporary issues and museums. This discussion encompasses the procurement of artifacts, the rights of indigenous peoples, repatriation, the politics of display, the conservation of objects and the role of education, as well as the day-to-day management of a museum. All persons active in museum matters, whether custodian, curator, or trustee have an ethical obligation to the museum profession and the public. This volume will allow the professional and student to work towards a more responsible and responsive museum community.

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.

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.

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.

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