

Introduction To Museum Work American Association For State And Local History

Museums, Modernity and Conflict examines the history of the relationship between museums, collections and war, revealing how museums have responded to and been shaped by war and conflicts of various sorts. Written by a mixture of museum professionals and academics and ranging across Europe, North America and the Middle East, this book examines the many ways in which museums were affected by major conflicts such as the World Wars, considers how and why they attempted to contribute to the war effort, analyses how wartime collecting shaped the nature of the objects held by a variety of museums, and demonstrates how museums of war and of the military came into existence during this period. Closely focused around conflicts which had the most wide-ranging impact on museums, this collection includes reflections on museums such as the Louvre, the Stedelijk in the Netherlands, the Canadian War Museum and the State Art Collections Dresden. Museums, Modernity and Conflict will be of interest to academics and students worldwide, particularly those engaged in the study of museums, war and history. Showing how the past continues to shape contemporary museum work in a variety of different and sometimes unexpected ways, the book will also be of interest to museum practitioners.

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.

There's a rainbow of ways to think about colors. Colors pop and shine. Cool colors make us shiver, while warm colors heat us up. They can even express our moods, from feeling blue to being tickled pink. What Can Colors Do? introduces children to color through vibrant artworks that inspire curiosity, joy, and surprise in young learners. Colorful paintings, sculptures, and objects from the Philadelphia Museum of Art help children think about how artists use color. How

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can colors express feelings? Can a color be loud or soft? As children learn the basics of color theory, from mixing to contrast and color wheels, they answer engaging, thoughtful questions that bring the world of art and their own experiences together. A series of activities for kids to complete on their own—from a scavenger hunt to a color-inspired way to meditate—helps them to appreciate the beauty and complexity of the hues around us.

Wondering what a museum director actually does? About to start your first director's job? Looking for guidance in starting up a museum or working with a museum director? Hugh Genoways, Lynne Ireland, and Cinnamon Catlin-Legutko have taken the mystery out and put common sense and good guidance in. Learn about everything from budgets and strategic planning to human resources and facilities management to collections and programming. They also help you tackle legal documents, legal and ethical issues, and challenges for today's 2.0 world. Case studies and exercises throughout help you review and practice what you are learning, and their extensive references will be a welcome resource.

Introduction to Museum Work Rowman Altamira

"[A]s the only historiographic reference source available for museum bibliography this book fills a large gap in the literature and should be purchased by all libraries." Choice

Reinventing the Museum presents iconic essays from the 20th century and the latest thinking of the 21st century on ideology, public engagement, and new frameworks. Its 44 seminal articles and selected bibliography guide students through nearly a century of museum thought and theory.

This book brings the reader up to date on the stories behind the people and events that have transformed America's museums from their beginnings into today's vibrant cultural institutions. Updates include color timelines, material on digital curation, emergent exhibitions about civil rights, immersive museum environments, and more.

By 1850 cash-flush Americans like J.P. Morgan, Henry Clay Frick, Isabella Stewart Gardner, Henry E. Huntington, Arabella Huntington, and Mildred and Robert Bliss went on collecting campaigns that netted masterpiece after masterpiece, along with the furniture and fittings of dozens of aristocratic residences. From the outset, these collectors planned to present their trophies to the public as museums in which they could dictate each and every detail of the arrangements. Drawing on a decade of research, Higonnet weaves letters, auction records and photographs into an engrossing account of the founding of both renowned and obscure collection museums. She also explores how these collectors stoked the tremendous values accorded paintings by Raphael, Titian, Rembrandt, Vermeer, Velazquez, Gainsborough and Reynolds. Also references the Hertford family, Sir Richard and Lady Amelie Wallace, Le duc d'Amale and others.

Run away to the Metropolitan Museum of Art with E. L. Konigsburg's beloved classic and Newbery Medal-winning novel From the Mixed-Up Files of Mrs. Basil E.

Frankweiler—now available in a deluxe keepsake edition! Claudia knew that she could

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never pull off the old-fashioned kind of running away...so she decided to run not from somewhere but to somewhere. That was how Claudia and her brother, Jamie, ended up living in the Metropolitan Museum of Art—and right in the middle of a mystery that made headlines. Celebrate the legacy of the Newbery Medal–winning classic with this special edition.

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.

Introduction to Public History: Interpreting the Past, Engaging Audiences is a brief foundational textbook for public history. It is organized around the questions and ethical dilemmas that drive public history in a variety of settings, from local community-based projects to international case studies. This book is designed for use in undergraduate and graduate classrooms with future public historians, teachers, and consumers of history in mind. The authors are practicing public historians who teach history and public history to a mix of undergraduate and graduate students at universities across the United States and in international contexts. This book is based on original research and the authors' first-hand experiences, offering a fresh perspective on the dynamic field of public history based on a decade of consultation with public history educators about what they needed in an introductory textbook. Each chapter introduces a concept or common practice to students, highlighting key terms for student review and for instructor assessment of student learning. The body of each chapter introduces theories, and basic conceptual building blocks intermixed with case studies to illustrate these points. Footnotes credit sources but also serve as breadcrumbs for instructors who might like to assign more in-depth reading for more advanced students or for the purposes of lecture development. Each chapter ends with suggestions for activities that the authors have tried with their own students and suggested readings, books, and websites that can deepen student exposure to the topic.

"[This publication] synthesises the experience and best thinking of leading

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professionals, looking both inward at how museums function and outward toward their role in society at large. Our goal: to offer specific ways to think more deeply about making your institution the best it can be and provide tools to bring your ideas to fruition." -- Preface.

In this book, Michael Murawski explores the work of museums as agents of change through inspiring case studies as well as his own honest, personal experiences as a museum educator, offering effective strategies for museums to enact change in their communities and, most importantly, convert talk into action

Museum exhibitions focusing on Native American history have long been curator controlled. However, a shift is occurring, giving Indigenous people a larger role in determining exhibition content. In *Decolonizing Museums*, Amy Lonetree examines the co

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.

This broad introduction to museums benefits all educators who teach introductory museum studies, addressing the discipline from a holistic, dynamic, and document-centered perspective.

- Frames museum studies within an information context and specifically addresses the interests and concerns of librarians
- Benefits all educators who teach introductory museum studies, addressing the discipline from a holistic, dynamic, and document-centered perspective
- Highlights how museums are embedded in a larger cultural complex that includes libraries, archives, and other information institutions

Debating the practices of museums, galleries, and festivals, *Exhibiting Cultures* probes the often politically charged relationships among aesthetics, contexts, and implicit assumptions that govern how art and artifacts are displayed and understood. The contributors—museum directors, curators, and scholars in art history, folklore, history, and anthropology—represent a variety of stances on the role of museums and their function as intermediaries between the makers of art or artifacts and the eventual

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viewers.

First Published in 2010. Routledge is an imprint of Taylor & Francis, an informa company.

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. Long regarded as one the leading texts in museology, Introduction to Museum Work is now thoroughly revised and updated. While citing recent changes in the museum world, the third edition of Burcaw's classic work retains its useful philosophical orientation and convenient summary format. All the basics of museology are here-the central issues are discussed and definitions are given for all the terms museum workers need to know. Every chapter includes practical exercises making Burcaw's book ideal for the classroom or for novice museum workers. Accepted by the Documentation Center of the International Conference of Museums as exemplary of museum training, Introduction to Museum Work is used as a basic text in museum studies all over the world. Copyright © Libri GmbH. All rights reserved.

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.

Spurred first by the civil rights debates of the 1960s and 1970s, then by the culture wars of the following decades, the Chicago Historical Society (CHS) increasingly sought to give visitors and patrons a voice in retelling the city's history. In response to debates over the authority to interpret the past, CHS engaged in community outreach and sponsored multicultural exhibits and programs. Yet, in this analysis of the society's evolving relationship with its diverse constituencies, Catherine M. Lewis finds that

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prevailing assumptions about the museum as a commemorative site dedicated to civic pride undermined CHS's bold attempts to create a public forum. Based on more than 250 interviews with staff at CHS and museums around the country, as well as research into formerly inaccessible public and private papers, *The Changing Face of Public History* offers a behind-the-scenes look at the ways in which one of the most innovative museums in the United States has continually grappled with issues confronting not only museum professionals but all those concerned about the role history plays in the lives of American citizens.

This comprehensive history of museums begins with the origins of collecting in prehistory and traces the evolution of museums from grave goods to treasure troves, from the Alexandrian Temple of the Muses to the Renaissance cabinets of curiosities, and onto the diverse array of modern institutions worldwide. The development of museums as public institutions is explored in the context of world history with a special emphasis on the significance of objects and collecting. The book examines how the successful exportation of the European museum model and its international adaptations have created public institutions that are critical tools in diverse societies for understanding the world. Rather than focusing on a specialized aspect of museum history, this volume provides a comprehensive synthesis of museums worldwide from their earliest origins to the present. *Museums: A History* tells the fascinating story of how museums respond to the needs of the cultures that create them. Readers will come away with an understanding of: the comprehensive history of museums from prehistoric collections to the present the evolution of museums presented in the context of world history the development of museums considered in diverse cultural contexts global perspective on museums the object-centered history of museums museums as memory institutions A constant theme throughout the book is that ,useums have evolved to become institutions in which objects and learning are associated to help human beings understand the world around them. Illustrations amplify the discussions. *Negotiating Race and Rights in the Museum* traces the evolution of pervasive racial ideas, and 'post-race' allusions, over more than a century of museum thinking and practice. Drawing on the illuminating history of the Smithsonian Institution, this book offers an account of how museums have addressed and renegotiated wider calls for inclusion, 'self-definition', and racial justice, in ways that continually re-centre and legitimise the White frame. Charting the emergence of 'post-race' ideas in museums, Bunning demonstrates how and why 'culturally specific' approaches have been met with suspicion and derision by powerful museum stakeholders against the backdrop of a changing United States of America, just as they have offered crucial vehicles for sectoral change. This study of the evolution of racial ideas in response to Black empowerment highlights deeply entrenched forms of White supremacy that remain operative within the international museum sector today, and serves to reinforce the urgent calls for the active disruption of racist ideas and the redesign of institutions. *Negotiating Race and Rights in the Museum* will appeal to those working in the international fields of museum and heritage studies, cultural studies, and American studies, and all who are interested in the production of racial ideas and White supremacy in the museum.

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Long regarded as one of the leading texts in museology, *Introduction to Museum Work* is now thoroughly revised and updated. While citing recent changes in the museum world, the third edition of Burcaw's classic work retains its useful philosophical orientation and convenient summary format. All the basics of museology are here—the central issues are discussed and definitions are given for all the terms museum workers need to know. Every chapter includes practical exercises making Burcaw's book ideal for the classroom or for novice museum workers. Accepted by the Documentation Center of the International Conference of Museums as exemplary of museum training, *Introduction to Museum Work* is used as a basic text in museum studies all over the world.

Looking for an A-Z, one-stop, comprehensive book on museums? Wish you were able to have one of the world's leading museum consultants spend a couple of days with you, talking you through how to start a museum, how museums work, how to set up an exhibit, and more? If so, *Museums 101* is the answer to your wishes. In one short volume, Mark Walhimer covers:

- Essential Background, such as what is a museum, a quick history of museums, and 10 steps to starting a museum
- Operational Basics, such as branding, marketing, strategic planning, governance, accessibility, and day-to-day operations
- What goes on behind the scenes in a museum, ranging from finances to fundraising to art handling, exhibit management, and research
- The Visitor Experience, planning a museum, designing exhibits for visitors, programming, and exhibit evaluation.

Features that even the most experienced museum professionals will find useful include a community outreach checklist, a fundraising checklist, a questionnaire for people considering starting a new museum, and an exhaustive, well-organized list of online resources for museum operations. The book's contents were overseen by a six-member international advisory board. Valuable appendixes you'll use every day include a museum toolbox full of useful forms, checklists, and worksheets, and a glossary of essential museum-related terms. In addition to the printed book, *Museums 101* also features a companion website exclusively for readers of the book. The website—museums101.com—features:

- links to essential online resources in the museum world,
- downloadable sample documents,
- a glossary,
- a bibliography of sources for further reading, and
- photographs of more than 75 museums of all types.

Museums 101 Advisory Board

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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.

An in-depth look at the transformative influence of Mexican artists on their U.S. counterparts during a period of social change The first half of the 20th century saw prolific cultural exchange between the United States and Mexico, as artists and intellectuals traversed the countries' shared border in both directions. For U.S. artists, Mexico's monumental public murals portraying social and political subject matter offered an alternative aesthetic at a time when artists were seeking to connect with a public deeply affected by the Great Depression. The Mexican influence grew as the artists José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros traveled to the United States to exhibit, sell their work, and make large-scale murals, working side-by-side with local artists, who often served as their assistants, and teaching them the fresco technique. *Vida Americana* examines the impact of their work on more than 70 artists, including Marion Greenwood, Philip Guston, Isamu Noguchi, Jackson Pollock, and Charles White. It provides a new understanding of art history, one that acknowledges the wide-ranging and profound influence the Mexican muralists had on the style, subject matter, and ideology of art in the United States between 1925 and 1945. The United States has long been dependent on the seas, but Americans know little about their maritime history. While Britain and other countries have established national museums to nurture their seagoing traditions, America has left that responsibility to private institutions. In this first-of-its-kind history, James M. Lindgren focuses on a half-dozen of these great museums, ranging from Salem's East India Marine Society, founded in 1799, to San Francisco's Maritime

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Museum and New York's South Street Seaport Museum, which were established in recent decades. Begun by activists with unique agendas -- whether overseas empire, economic redevelopment, or cultural preservation -- these museums have displayed the nation's complex interrelationship with the sea. Yet they all faced chronic shortfalls, as policymakers, corporations, and everyday citizens failed to appreciate the oceans' formative environment. Preserving Maritime America shows how these institutions shifted course to remain solvent and relevant and demonstrates how their stories tell of the nation's rise and decline as a commercial maritime power.

While the lessons of the past are equally important today as when they first occurred, the trouble lies in making them accessible to modern-audiences. Interpreting American Military History at Museums and Historic Sites provides a guide to turning those important American military moments into relevant and captivating experiences. The book acts as a primer for those unfamiliar with academic trends of the last forty years. Through current interpretive methods and case studies, readers will gain an understanding of how to take this information and create programs, interpretive media, outreach strategies, and mission goals that are relevant to the public and the institution charged with serving them.

This reader brings together 35 seminal articles that reflect the museum world's ongoing conversation with itself and the public about what it means to be a museum—one that is relevant and responsive to its constituents and always examining and reexamining its operations, policies, collections, and programs. In conjunction with the editor's introductory material and recommended additional readings these articles will help students grasp the essentials of the dialogue and guide them on where to turn for further details and developments.

Here in this second edition, updating the original by Gerald George and Cindy Sherrell-Leo, you will find out in straightforward language what a museum is—philosophically and historically—some pros and cons of establishing your museum, up-to-date resource lists, and good basic advice on all aspects of museums from the choice of a building through collections care, registration, exhibitions, conservation, staffing, financial management, and fund raising.

Finding a museum job is a highly competitive endeavor today. The unprecedented international growth of museums combined with a similar growth in programs to train staff for these unique institutions has vastly increased the number of qualified applicants for positions of all sorts. Finding work in museums now requires a broad understanding of how employees are sought and hired. This is especially true for those in the early stages of their careers. How to Get a Museum Job provides a detailed look at hiring in the museum job market today. It offers practical inside advice by a museum professional with nearly fifty years in the museum field - as both a seeker and provider of employment. Designed for those just entering or new to the museum field, those seeking to switch jobs or move up the ladder will also find valuable tips

This landmark publication is the first to draw together all aspects of museum

collections management in one handbook. It is designed for anyone with responsibility for a cultural collection and covers everything a collections manager needs to know. It describes professional practice in managing cultural objects and works of art, whatever the size and nature of the collection. The book includes essential information on: Legal aspects of collections Ethical issues such as due diligence and immunity from seizure Up to date concerns such as sustainability, crossing borders and financial constraints Loans, acquisitions, inventory and movement. The book describes all collections management procedures in a simple step-by-step process and is clear and easy to use with all procedures based on international museum practice. Examples of real forms, policies and documents drawn from major museums are included throughout the text and act as guides for any transaction. Readership: Packed full of practical information, advice and good practice, this will be essential reading for all museum professionals, curators of private collections and museum studies students.

How to Close a Museum: A Practical Guide answers your questions about closing a museum. Even if you are just considering your options during difficult times and planning for your future, this book takes you through all the legal, ethical, and operational questions to start thinking about. It clearly lays out all the steps to follow to dissolve the nonprofit corporation, how to work with the board, disperse assets, create a final staffing plan, media relations, archival materials, community relations, and how to deal with donors and preserve the legacy of the organization. Included in the book are valuable forms, creative ideas, and sample documents to save you time. Written by Dr. Susana Bautista, an experienced museum administrator, curator, and museologist, who personally went through this process of closing a museum as the last executive director of the Pasadena Museum of California Art in 2018. She will recount her experiences and lessons learned, as well as those of other museum leaders who have gone through similar experiences, so that all museum professionals will be better prepared for what is always a stressful and emotional experience.

This timely book provides a critical look at one of the staples of museum education programming: the “field trip” for school groups. The K–12 audience is of major importance to museums: not only does reaching students relate directly to the educational mission of museums, but also our institutions rely on the revenue generated by school groups.

This book discusses some of the benefits of working in museums; explains how museums differ according to size, type, and organizational structure; and goes through dozens of museum positions in detail. It is designed to introduce college students, graduate students, and/or young professionals to the museum field. Confronting contemporary issues in museum practice, this collection provides a practical guide to all aspects of collections care. Contributors cover a wide range of issues including: conservation practice the monitoring and control of light relative humidity and atmospheric pollution packing, handling and transportation

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of collections storage and access to collections biological infestation disaster planning. Including material and sources that have, up until now, not easily been available, students of museum studies and professionals within the industry now have this invaluable aid to their work.

In 1979, Edward P. Alexander's *Museums in Motion* was hailed as a much-needed addition to the museum literature. In combining the history of museums since the eighteenth century with a detailed examination of the function of museums and museum workers in modern society, it served as an essential resource for those seeking to enter to the museum profession and for established professionals looking for an expanded understanding of their own discipline. Now, Mary Alexander has produced a newly revised edition of the classic text, bringing it the twenty-first century with coverage of emerging trends, resources, and challenges. New material also includes a discussion of the children's museum as a distinct type of institution and an exploration of the role computers play in both outreach and traditional in-person visits.

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