

New Solutions For House Museums Ensuring The Long Term Preservation Of Americas Historic Houses American Association For State And Local History

A generational shift is occurring at historic house museums as board members and volunteers retire while few young people step forward to take their place. These landmarks are also plagued by serious deferred maintenance, and many have no endowment funds. What will happen to these sites in the next ten years, and what can be done to assure their continued preservation for generations to come? In *New Solutions for House Museums* Harris examines possible options and provides a decision-making methodology as well as a dozen case studies of house museums that have made a successful transition to a new owner or user.

A detailed study of early historical preservation efforts between the 1780s and the 1850s In *Historic Real Estate*, Whitney Martinko shows how Americans in the fledgling United States pointed to evidence of the past in the world around them and debated whether, and how, to preserve historic structures as permanent features of the new nation's landscape. From Indigenous mounds in the Ohio Valley to Independence Hall in Philadelphia; from Benjamin Franklin's childhood home in Boston to St. Philip's Episcopal Church in Charleston, South Carolina; from Dutch colonial manors of the Hudson

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Valley to Henry Clay's Kentucky estate, early advocates of preservation strove not only to place boundaries on competitive real estate markets but also to determine what should not be for sale, how consumers should behave, and how certain types of labor should be valued. Before historic preservation existed as we know it today, many Americans articulated eclectic and sometimes contradictory definitions of architectural preservation to work out practical strategies for defining the relationship between public good and private profit. In arguing for the preservation of houses of worship and Indigenous earthworks, for example, some invoked the "public interest" of their stewards to strengthen corporate control of these collective spaces. Meanwhile, businessmen and political partisans adopted preservation of commercial sites to create opportunities for, and limits on, individual profit in a growing marketplace of goods. And owners of old houses and ancestral estates developed methods of preservation to reconcile competing demands for the seclusion of, and access to, American homes to shape the ways that capitalism affected family economies. In these ways, individuals harnessed preservation to garner political, economic, and social profit from the performance of public service. Ultimately, Martinko argues, by portraying the problems of the real estate market as social rather than economic, advocates of preservation affirmed a capitalist system of land development by promising to make it moral. *Museums and the Working Class* is the first book to take an intersectional and international approach to the issues of economic diversity and class within the field of

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museum studies. Bringing together 16 contributors from eight countries, this book has emerged from the significant global dialogue concerning museums' obligation to be inclusive, participate in meaningful engagement and advocate for social change. As part of the push for museums to be more accessible and inclusive, museums have been challenged to critically examine their power relationships and how these are played out in what they collect, whose stories they exhibit and who is made to feel welcome in their halls. This volume will further this professional and academic debate through the discussion of class. Contributions to the book will also reinforce the importance of the working class – not only in collection and exhibition policy, but also for the organisational psychology of institutions. *Museums and the Working Class* is essential reading for scholars and students of museum, gallery and heritage studies, cultural studies, sociology, labour studies and history. It will also serve as a source of honest and research-led inspiration to practitioners working in museums, galleries, libraries, archives and at heritage sites around the world.

Quality Management in Archaeology deals with the effects of the profound changes that have had an impact on the discipline of archaeology all over the world. In North America, in Europe and increasingly in other parts of the world, new legislation and international treaties have changed its position in society. What was once a university based research activity by a limited number of academics has become a socially relevant field with many practitioners that are mostly employed in some

branch of archaeological resource management.

Archaeology has been successful in persuading governments and the general public that more should be done to preserve archaeological heritage and to investigate it where it will be irretrievably lost. The scale and frequency of archaeological work has increased vastly, at considerable cost to society. Consequently, there is pressure to do the work efficiently and economically. At the same time, academic standards have to be maintained to assure that the end result will be the relevant knowledge about the past that society pays for. Different countries have found different approaches and solutions to deal with this dilemma. Sometimes commercial archaeology is allowed, sometimes it is not, but in every national context quality has to be managed in some way. This book presents a survey by specialists from the US, Canada, and several European countries on how this is done, what the principles are, and also the priorities. It will be useful for anyone interested in archaeological resource management.

As art museum educators become more involved in curatorial decisions and creating opportunities for community voices to be represented in the galleries of the museum, museum education is shifting from responding to works of art to developing authentic opportunities for engagement with their communities. Current research focuses on museum education experiences and the wide-reaching benefits of including these experiences into art education courses. As more universities add art museum education to their curricula,

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there is a need for a text to support the topic and offer examples of real-world museum education experiences. *Engaging Communities Through Civic Engagement in Art Museum Education* deepens knowledge on museum and art education and civic engagement and bridges the gap from theory to practice. The chapters focus on various sectors of this research, including diversity and inclusion in museum experiences, engaging communities through new techniques, and museum and university partnerships. As such, it includes coverage on timely topics that include programs and audience engagement with the LGBTQ+, refugee, disability, and senior communities; socially responsive museum pedagogy; and the use of student workers. This book is ideal for museum educators, museum directors, curators, professionals, practitioners, researchers, academicians, and students who are interested in updated knowledge and research in art education, curriculum development, and civic engagement.

Museums and Atlantic Slavery explores how slavery, the Atlantic slave trade, and enslaved people are represented through words, visual images, artifacts, and audiovisual materials in museums in Europe and the Americas. Divided into four chapters, the book addresses four recurrent themes: wealth and luxury; victimhood and victimization; resistance and rebellion; and resilience and achievement. Considering the roles of various social actors who have contributed to the introduction of slavery in the museum in the last thirty years, the analysis draws on selected exhibitions, and institutions entirely dedicated to slavery, as well as

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national, community, plantation, and house museums in the United States, England, France, and Brazil.

Engaging with literature from a range of disciplines, including history, anthropology, sociology, art history, tourism and museum studies, Araujo provides an overview of a topic that has not yet been adequately discussed and analysed within the museum studies field. *Museums and Atlantic Slavery* encourages scholars, students, and museum professionals to critically engage with representations of slavery in museums. The book will help readers to recognize how depictions of human bondage in museums and exhibitions often fail to challenge racism and white supremacy inherited from the period of slavery.

"This book is an invaluable guide for public historians and site practitioners who are responsible for interpretation and education. The book begins with a chronological primer on the national and international history of the woman suffrage movement"--

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

Historic house museums can be found in nearly every city in the United States and Canada. These are the homes of the earliest settlers, statesmen, frontiersmen, great writers, artists, architects, and industrial magnates. These are the places, carefully

saved and preserved, that represent a cultural heritage. Despite their popularity, it is not uncommon to find museums that are in poor repair, their collections neglected and their staffs grossly overworked. Many are run by well-meaning and hard-working volunteers who have little or no professional training. Often they survive on shoestring budgets and are able to present only limited programs. Serving both as a hands-on guide and reference, this book examines these problems, offering practical advice and solutions which can be easily implemented. Its useful "lessons" include governance, where to find help, care of collections, conservation, security, and interpretation--all designed to increase the professionalism of the historic house museum.

Interpreting the Environment at Museums and Historic Sites is for anyone wants to become a better steward of the environment and share lessons learned with others. The book provides a primer on "major problems" in researching about the environment and re-focuses thinking about the environment to thinking from the perspective of place and time.

Creating tours, school programs, and other interpretive activities at historic house museums are among the most effective ways to engage the public in the history of their community and yet many organizations fail to achieve their potential. This

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guide describes the essential elements of successful interpretation: content, audience, and methods.

Revisiting the Past in Museums and at Historic Sites demonstrates that museums and historic spaces are increasingly becoming "backdrops" for all sorts of appropriations and interventions that throw new light upon the objects they comprise and the pasts they reference. Rooted in new scholarship that expands established notions of art installations, museums, period rooms, and historic sites, the book brings together contributions from scholars from intersecting disciplines. Arguing that we are witnessing a paradigm shift concerning the place of historic spaces and museums in the contemporary imaginary, the volume shows that such institutions are merging traditional scholarly activities tied to historical representation and inquiry with novel modes of display and interpretation, drawing them closer to the world of entertainment and interactive consumption. Case studies analyze how a range of interventions impact historic spaces and conceptions of the past they generate. The book concludes that museums and historic sites are reinventing themselves in order to remain meaningful and to play a role in societies aspiring to be more inclusive and open to historical and cultural debate. Revisiting the Past in Museums and at Historic Sites will be of interest to students and faculty who are engaged in the study of museums, art history, architectural and

design history, social and cultural history, interior design, visual culture, and material culture.

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.

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The Value of Museums makes the case that the niche museums has always been public well-being.

This guide shows museums how to assess and communicate that essential public value.

This book will help readers take the steps needed to set their museums on a path to being welcoming and accessible. It features a variety of actions that museums, regardless of their size or budget, can implement.

A leading activist museum director explains why museums are at the center of a political storm In an age of protest, cultural institutions have come under fire. Protestors have mobilized against sources of museum funding, as happened at the Metropolitan Museum, and against board appointments, forcing tear gas manufacturer Warren Kandors to resign at the Whitney. That is to say nothing of demonstrations against exhibitions and artworks. Protests have roiled institutions across the world, from the Abu Dhabi Guggenheim to the Akron Art Museum. A popular expectation has grown that galleries and museums should work for social change. As Director of the Queens Museum, Laura Raicovich helped turn that New York municipal institution into a public commons for art and activism, organizing high-powered exhibitions that doubled as political protests. Then in January 2018, she resigned, after a dispute with the Queens Museum board and city officials. This public controversy

followed the museum's responses to Donald Trump's election, including her objections to the Israeli government using the museum for an event featuring Vice President Mike Pence. In this lucid and accessible book, Raicovich examines some of the key museum flashpoints and provides historical context for the current controversies. She shows how art museums arose as colonial institutions bearing an ideology of neutrality that masks their role in upholding conservative, capitalist values. And she suggests ways museums can be reinvented to serve better, public ends.

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. *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

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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. In these days of an aging traditional audience, shrinking attendance, tightened budgets, increased competition, and exponential growth in new types of communication methods, America's house museums need to take bold steps and expand their overall purpose beyond those of the traditional museum. They need not only to engage the communities surrounding them, but also to collaborate with visitors on the type and quality of experience they provide. This book is a groundbreaking manifesto that calls for the establishment of a more inclusive, visitor-centered paradigm based on the shared experience of human habitation. It draws inspiration from film, theater, public art, and urban design to transform historic house museums while providing a how-to guide for making historic house museums sustainable, through five primary themes: communicating with the surrounding community, engaging the community, re-

imagining the visitor experience, celebrating the detritus of human habitation, and acknowledging the illusion of the shelter's authenticity. Anarchist's Guide to Historic House Museums offers a wry, but informed, rule-breaking perspective from authors with years of experience and gives numerous vivid examples of both good and not-so-good practices from house museums in the U.S.

A complete guide to interpreting women's history. Women's history is everywhere, not only in historic house museums named for women but also in homes named for famous men, museums of every conceivable kind, forts and battlefields, even ships, mines, and in buckets. Women's history while present at every museum and historic site remains less fully interpreted in spite of decades of vibrant and expansive scholarship. *Doing Women's History in Public: A Handbook for Interpretation at Museums and Historic Sites* connects that scholarship with the tangible resources and the sensuality that form museums and historic sites-- the objects, architecture and landscapes-- in ways that encourage visitor fascination and understanding and center interpretation on the women active in them. With numerous examples that focus on all women and girls, it appropriately includes everyone, for women intersect with every other human group. This book provides arguments, sources (written, oral, and visual), and tools for finding women's history,

preserving it, and interpreting it with the public. It uses the framework of Significance (importance), Knowledge Base (research in primary, secondary, and tertiary sources), and Tangible Resources (the preserved physical embodiment of history in objects, architecture, and landscapes). Discusses traditional and technology-assisted interpretation and provides Tools to implement Doing Women's History in Public. Using a hospitality model, museums and historic sites are the locales where we assemble, learn from each other, and take our insights into a more gender-shared future.

Interpreting Religion at Museums and Historic Sites encourages readers to consider the history of religion as integral to American culture and provides a practical guide for any museum to include interpretation of religious traditions in its programs and exhibits.

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.

The protection and security of cultural properties is of primary concern to the thousands of federal, state, county, city, and private institutions entrusted with housing and displaying our national heritage and history of our society. Cultural property security is of global importance as well, with tens of thousands of institutions internationally tasked with protecting and maintaining relics and artifacts of social, cultural, and historical significance. *Cultural Property Security*

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offers powerful protection guidelines to security departments tasked with safeguarding popular historical sites, museums, and libraries and the historical artifacts they house. Presenting practical, ready-to-implement solutions in a clear writing style, the book: Provides a working definition of cultural properties Identifies the threats against cultural properties from crime and terrorism, particularly in regions with political or civil unrest Offers guidance in threat assessment Identifies the physical security measures and technology that can be used to protect such institutions Presents guidelines for establishing a protective service department for cultural properties Describes proper arrest and post-arrest protocols Includes a list of online resources for further information related to the protection of cultural properties Complete with dozens of photos, the book establishes leading industry best practices to identify the various threats to cultural properties and protect them. Dr. Daniel J. Benny has more than 35 years of security management experience and has served as a Director of Protective Services for the state of Pennsylvania's Historic and Museum Commission. His insight is invaluable to those responsible for securing these institutions from internal and external threats.

This substantially enlarged and expanded second edition provides advice for historic site stewards with concerns about the financial sustainability of their

historic house museum and its relevance to its audience. Harris adds seven new case studies and updates ten others to showcase a range of alternative uses to safeguard these landmark buildings.

Art in Science Museums brings together perspectives from different practitioners to reflect on the status and meaning of art programmes in science centres and museums around the world. Presenting a balanced mix of theoretical perspectives, practitioners' reflections, and case-studies, this volume gives voice to a wide range of professionals, from traditional science centres and museums, and from institutions born with the very aim of merging art and science practices. Considering the role of art in the field of science engagement, the book questions whether the arts might help curators to convey complex messages, foster a more open and personal approach to scientific issues, become tools of inclusion, and allow for the production of totally new cultural products. The book also includes a rich collection of projects from all over the world, synthetically presenting cases that reveal very different approaches to the inclusion of art in science programmes. Art in Science Museums should be of great interest to academics, researchers and postgraduate students working in the fields of museum studies, cultural heritage management, material culture, science communication and contemporary art. It should also be essential reading for museum professionals looking to promote more reflective social science engagement in their institutions. The Green Museum remains the leading handbook for

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museums seeking to learn ways to implement environmentally sustainable practices at their institutions. This new edition features updated standards, techniques, and new case studies to help achieve these goals.

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"This substantially enlarged and expanded second edition provides advice for historic site stewards with concerns about the financial sustainability of their historic house museum and its relevance to its audience. Harris adds seven new case studies and updates ten others to showcase a range of alternative uses to safeguard these landmark buildings"--

Historic house museums—one of the most prevalent types of history museums in the country—have long depicted the owners of the house and their families, but representing the servants has introduced a unique set of challenges. While museum professionals have increasingly incorporated women, immigrants, African Americans, and other minorities into portrayals of the past, these portrayals often show an idealistic world without class antagonisms or ethnic conflict. Exploring the domestic conflicts that may have existed between mistress and servant often creates a more vivid and believable experience for guests. Through her examination of the pitfalls of interpretation, Pustz offers advice for museum professionals on programming accurate and compelling depictions of those who lived their lives in the back stairs and kitchen rather than in the

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parlor. Based on extensive surveys of historians at historic house museums, this informative study presents examples of successful interpretation programs, including those that have made the kitchen and servants' quarters the most popular stops on the tour. Pustz encourages museum curators to look beyond the archives of their own institution and explore other era-appropriate sources, including advertising and housekeeping guides, when trying to create a complete picture of the house's servants, who often left behind few records.

"Using traditional archaeological techniques and analysis, as well as theoretical perspectives and representational styles of post-processualist schools of thought, *Slavery in the Age of Reason* is an innovative volume that portrays the Royall family and the people they enslaved "from the inside out." It should put to rest any lingering myth that the peculiar institution was any less harsh or complex when found in the North." From the bookjacket.

Exhibitions for Social Justice assesses the state of curatorial work for social justice in the Americas and Europe today. Analyzing best practices and new curatorial work to support all those working on exhibitions, Gonzales expounds curatorial practices that lie at the nexus of contemporary museology and neurology. From sharing authority, to inspiring action and building solidarity, the book demonstrates how curators can make the most of visitors' physical and mental experience of exhibitions. Drawing on ethnographic and archival work at over twenty institutions with nearly

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eighty museum professionals, as well as scholarship in the public humanities, visual culture, cultural studies, memory studies, and brain science, this project steps back from the detailed institutional histories of how exhibitions come to be. Instead, it builds a set of curatorial practices by examining the work behind the finished product in the gallery. Demonstrating that museums have the power to help our society become more hospitable, equitable, and sustainable, Exhibitions for Social Justice will be of interest to scholars and students of museum and heritage studies, gallery studies, arts and heritage management, and politics. It will also be valuable reading for museum professionals and anyone else working with exhibitions who is looking for guidance on how to ensure their work attains maximum impact.

Detailed, accurate illustrations of 43 homes in wide range of styles: Mark Twain House, House of the Seven Gables, Nathan Hale Homestead, Robert Frost Place, The Breakers, many more. Informative captions.

Programming for People with Special Needs: A Guide for Museums and Historic Sites will help museums and historic sites become truly inclusive educational experiences. The book is unique because it covers education and inclusion for those with both intellectual and learning disabilities. The book features the seven key components of creating effective programming for people with special needs, especially elementary and secondary students with intellectual disabilities: Sensitivity and awareness training Planning and communication Timing Engagement and social/life skills Object-centered and inquiry-based programs Structure Flexibility In addition, this book features and discusses

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programs such as the Museum of Modern Art's Meet Me program and ones for children with autism at the Transit Museum in Brooklyn as models for other organizations to adapt for their use. Its focus on visitors of all ages who have cognitive or intellectual disabilities or special needs makes this title essential for all museum and historic site professionals, especially educators or administrators, but also for museum studies students and those interested in informal education.

The first of its kind to offer a discussion of financial management particular to historic house museums, this book is a vital resource to preservationists, staff, volunteers, and board members of historic houses. A reference tool that is accessible in approach yet comprehensive in scope, this book takes you step by step through securing and managing a historic house museum for years to come. In straightforward language, utilizing case studies from historic house museums, and providing sample documents to get you started, *Financial Fundamentals for Historic House Museums* guides you on how to: Incorporate as a tax-exempt organization Find historic property designation options and successfully apply Understand contributed income opportunities and raise money Create sustainable earned income opportunities Understand basic accounting and financial planning to ensure the future of your historic house museum.

Respected museum professionals discuss contemporary issues and successful programs, and offer practical guidelines and information, up-to-date references, and lively illustrations in this wide-ranging volume. *Interpreting Historic House Museums* captures the big picture and important details. Its scope and accessibility will make it useful and relevant for both students and practicing professionals.

Historic House Museums in the United States and the United

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Kingdom: A History addresses the phenomenon of historic houses as a distinct species of museum. Everyone understands the special nature of an art museum, a national museum, or a science museum, but “house museum” nearly always requires clarification. In the United States the term is almost synonymous with historic preservation; in the United Kingdom, it is simply unfamiliar, the very idea being conflated with stately homes and the National Trust. By analyzing the motivation of the founders, and subsequent keepers, of house museums, Linda Young identifies a typology that casts light on what house museums were intended to represent and their significance (or lack thereof) today. This book examines:

- heroes’ houses: once inhabited by great persons (e.g., Shakespeare’s birthplace, Washington’s Mount Vernon);
- artwork houses: national identity as specially visible in house design, style, and technique (e.g., Frank Lloyd Wright houses, Modernist houses);
- collectors’ houses: a microcosm of collecting in situ domesticu, subsequently presented to the nation as the exemplars of taste (e.g., Sir John Soane’s Museum, Isabella Stewart Gardner Museum);
- English country houses: the palaces of the aristocracy, maintained thanks to primogeniture but threatened with redundancy and rescued as museums to be touted as the peak of English national culture;
- English country houses: the palaces of the aristocracy, maintained for centuries thanks to primogeniture but threatened by redundancy and strangely rescued as museums, now touted as the peak of English national culture;
- Everyman/woman’s social history houses: the modern, demotic response to elite houses, presented as social history but tinged with generic ancestor veneration (e.g., tenement house museums in Glasgow and New York).

Why did writers' private homes become so linked to their work that contemporaries began preserving them as museums? Photojournalism and the Origins of the French Writer House

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Museum addresses this and other questions by providing an overview of the social forces that brought writers' homes to the forefront of the French imagination at the end of the nineteenth century and the beginning of the twentieth. This study analyzes representations of the apartments and houses of Corneille, Hugo, Balzac, Dumas, Sand, Zola, Loti, Montesquiou, Mallarmé and Proust, among others, arguing that the writer's home became a contested space and an important part of the French patrimony at this time. This is the first book to emphasize the house museum as an essentially modern construct, and to trace the history of ideas leading to its institutionalization in twentieth-century France. The interdisciplinary study also brings new attention to the importance of photojournalism for fin-de-siècle France - and brings to light fascinating and forgotten examples of 'at home' photography by Dornac and Henri Mairé. Elizabeth Emery provides a fresh and compelling perspective on conjunctions between visual, literary, and material cultures.

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

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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.

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