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KEY=MUSEUMS - AXEL CABRERA

Contesting Knowledge Museums and Indigenous Perspectives

U of Nebraska Press The essays in section 1 consider ethnography's influence on how Europeans represent colonized peoples. Section 2 essays analyze curatorial practices, emphasizing how exhibitions must serve diverse masters rather than solely the curator's own creativity and judgment, a dramatic departure from past museum culture and practice. Section 3 essays consider tribal museums that focus on contesting and critiquing colonial views of American and Canadian history while serving the varied needs of the indigenous communities.

Contesting Knowledge Museums and Indigenous Perspectives

Perspectives

This interdisciplinary and international collection of essays illuminates the importance and effects of Indigenous perspectives for museums. The contributors challenge and complicate the traditionally close colonialist connections between museums and nation-states and urge more activist and energized roles for museums in the decades ahead.

The National Museum of the American Indian Critical Conversations

U of Nebraska Press The first American national museum designed and run by indigenous peoples, the Smithsonian Institution's National Museum of the American Indian in Washington DC opened in 2004. It represents both the United States as a singular nation and the myriad indigenous nations within its borders. Constructed with materials closely connected to Native communities across the continent, the museum contains more than 800,000 objects and three permanent galleries and routinely holds workshops and seminar series. This first comprehensive look at the National Museum of the American Indian encompasses a variety of perspectives, including those of Natives and non-Natives, museum employees, and outside scholars across disciplines such as cultural studies and criticism, art history, history, museum studies, anthropology, ethnic studies, and Native American studies. The contributors engage in critical dialogues about key aspects of the museum's origin, exhibits, significance, and the relationship between Native Americans and other related museums.

Decolonizing Museums

Representing Native America in National and Tribal Museums

Univ of North Carolina Press 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

Why You Can't Teach United States History without American Indians

UNC Press Books A resource for all who teach and study history, this book illuminates the unmistakable centrality of American Indian history to the full sweep of American history. The nineteen essays gathered in this collaboratively produced volume, written by leading scholars in the field of Native American history, reflect the newest directions of the field and are organized to follow the chronological arc of the standard American history survey. Contributors reassess major events, themes, groups of historical actors, and approaches--social, cultural, military, and political--consistently demonstrating how Native American people, and questions of Native American sovereignty, have animated all the ways we consider the nation's past. The uniqueness of Indigenous history, as interwoven more fully in the American story, will challenge students to think in new ways about larger themes in U.S. history, such as settlement and colonization, economic and political power, citizenship and movements for equality, and the fundamental question of what it means to be an American. Contributors are Chris Andersen, Juliana Barr, David R. M. Beck, Jacob Betz, Paul T. Conrad, Mikal Brotnov Eckstrom, Margaret D. Jacobs, Adam Jortner, Rosalyn R. LaPier, John J. Laukaitis, K. Tsianina Lomawaima, Robert J. Miller, Mindy J. Morgan, Andrew Needham, Jean M. O'Brien, Jeffrey Ostler, Sarah M. S. Pearsall, James D. Rice, Phillip H. Round, Susan Sleeper-Smith, and Scott Manning Stevens.

Spirited Encounters

American Indians Protest Museum Policies and Practices

Rowman Altamira During the twentieth century, American Indians across North America organized protests against traditional museum treatment of Native materials and the Native community. In response, museums began to change their methods. *Spirited Encounters* provides a foundation for understanding museums, examines how museums collect Native materials, and explores protest as a fully American process of addressing grievances. Now that museums and American Indians are working together in the processes of repatriation, this book can help each side understand the other more fully.

Museums, Heritage and Indigenous

Voice

Decolonizing Engagement

Routledge Current discourse on Indigenous engagement in museum studies is often dominated by curatorial and academic perspectives, in which community voice, viewpoints, and reflections on their collaborations can be under-represented. This book provides a unique look at Indigenous perspectives on museum community engagement and the process of self-representation, specifically how the First Nations Elders of the Blackfoot Confederacy have worked with museums and heritage sites in Alberta, Canada, to represent their own culture and history. Situated in a post-colonial context, the case-study sites are places of contention, a politicized environment that highlights commonly hidden issues and naturalized inequalities built into current approaches to community engagement. Data from participant observation, archives, and in-depth interviewing with participants brings Blackfoot community voice into the text and provides an alternative understanding of self and cross-cultural representation. Focusing on the experiences of museum professionals and Blackfoot Elders who have worked with a number of museums and heritage sites, Indigenous Voices in Cultural Institutions unpicks the power and politics of engagement on a micro level and how it can be applied more broadly, by exposing the limits and challenges of cross-cultural engagement and community self-representation. The result is a volume that provides readers with an in-depth understanding of the nuances of self-representation and decolonization.

Replanting Cultures

Community-Engaged Scholarship in Indian Country

State University of New York Press Replanting Cultures provides a theoretical and practical guide to community-engaged scholarship with Indigenous communities in the United States and Canada. Chapters on the work of collaborative, respectful, and reciprocal research between Indigenous nations and colleges and universities, museums, archives, and research centers are designed to offer models of scholarship that build capacity in Indigenous communities. Replanting Cultures includes case studies of Indigenous nations from the Stó:lō of the Fraser River Valley to the Shawnee and Miami tribes of Oklahoma, Ohio, and Indiana. Native and non-Native authors provide frank assessments of the work that goes into establishing meaningful collaborations that result in the betterment of Native peoples. Despite the challenges, readers interested in better research outcomes for the world's Indigenous peoples will be inspired by these reflections on the practice of community engagement.

A Cultural History of the Avant-Garde in the Nordic Countries Since 1975

BRILL The Cultural History of the Avant-Garde in the Nordic Countries Since 1975 brings the series of cultural histories of the avant-garde in the Nordic countries up to the present. It discusses revisions and continuations of historical practices since 1975.

Indigenous Notions of Ownership and Libraries, Archives and Museums

Walter de Gruyter GmbH & Co KG Tangible and intangible forms of indigenous knowledges and cultural expressions are often found in libraries, archives or museums. Often the "legal" copyright is not held by the indigenous people's group from which the knowledge or cultural expression originates. Indigenous peoples regard unauthorized use of their cultural expressions as theft and believe that the true expression of that knowledge can only be sustained, transformed, and remain dynamic in its proper cultural context. Readers will begin to understand how to respect and preserve these ways of knowing while appreciating the cultural memory institutions' attempts to transfer the knowledges to the next generation.

Museums and Anthropology in the Age of Engagement

Routledge Museums and Anthropology in the Age of Engagement considers changes that have been taking place in museum anthropology as it has been responding to pressures to be more socially relevant, useful, and accountable to diverse communities. Based on the author's own research and applied work over the past 30 years, the book gives examples of the wide-ranging work being carried out today in museum anthropology as both an academic, scholarly field and variety of applied, public anthropology. While it examines major trends that characterize our current "age of engagement," the book also critically examines the public role of museums and anthropology in colonial and postcolonial contexts, namely in the US, the Netherlands, and Indonesia. Throughout the book, Kreps questions what purposes and interests museums and anthropology serve in these different times and places. Museums and Anthropology in the Age of Engagement is a valuable

resource for readers interested in an historical and comparative study of museums and anthropology, and the forms engagement has taken. It should be especially useful to students and instructors looking for a text that provides in one volume a history of museum anthropology and methods for doing critical, reflexive museum ethnography and collaborative work.

Challenging History in the Museum International Perspectives

Routledge Challenging History in the Museum explores work with difficult, contested and sensitive heritages in a range of museum contexts. It is based on the Challenging History project, which brings together a wide range of heritage professionals, practitioners and academics to explore heritage and museum learning programmes in relation to difficult and controversial subjects. The book is divided into four sections. Part I, 'The Emotional Museum' examines the balance between empathic and emotional engagement and an objective, rational understanding of 'history'. Part II, 'Challenging Collaborations' explores the opportunities and pitfalls associated with collective, inclusive representations of our heritage. Part III, 'Ethics, Ownership, Identity' questions who is best-qualified to identify, represent and 'own' these histories. It challenges the concept of ownership and personal identification as a prerequisite to understanding, and investigates the ideas and controversies surrounding this premise. Part IV, 'Teaching Challenging History' helps us to explore the ethics and complexities of how challenging histories are taught. The book draws on work countries around the world including Brazil, Cambodia, Canada, England, Germany, Japan, Northern Ireland, Norway, Scotland, South Africa, Spain and USA and crosses a number of disciplines: Museum and Heritage Studies, Cultural Policy Studies, Performance Studies, Media Studies and Critical Theory Studies. It will also be of interest to scholars of Cultural History and Art History.

Foundations of Museum Studies: Evolving Systems of Knowledge Evolving Systems of Knowledge

ABC-CLIO 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

Museums and Communities

Curators, Collections and Collaboration

A&C Black This edited volume critically engages with contemporary scholarship on museums and their engagement with the communities they purport to serve and represent. Foregrounding new curatorial strategies, it addresses a significant gap in the available literature, exploring some of the complex issues arising from recent approaches to collaboration between museums and their communities. The book unpacks taken-for-granted notions such as scholarship, community, participation and collaboration, which can gloss over the complexity of identities and lead to tokenistic claims of inclusion by museums. Over sixteen chapters, well-respected authors from the US, Australia and Europe offer a timely critique to address what happens when museums put community-minded principles into practice, challenging readers to move beyond shallow notions of political correctness that ignore vital difference in this contested field. Contributors address a wide range of key issues, asking pertinent questions such as how museums negotiate the complexities of integrating collaboration when the target community is a living, fluid, changeable mass of people with their own agendas and agency. When is engagement real as opposed to symbolic, who benefits from and who drives initiatives? What particular challenges and benefits do artist collaborations bring? Recognising the multiple perspectives of community participants is one thing, but how can museums incorporate this successfully into exhibition practice? Students of museum and cultural studies, practitioners and everyone who cares about museums around the world will find this volume essential reading.

Spanish in the USA

Linguistic, translational and cultural aspects

Routledge Delving into the uneasy relationship between English and Spanish in the United States of America, this book approaches specific topics from a variety of perspectives, ranging from the more cultural to the more linguistic. The contributions explore the problems arising in Puerto Rico as a consequence of the unique political status of the island; the linguistic peculiarities of codeswitching, and its use in legal and medical contexts where interpreting is necessary and in educational contexts with heritage language students; the (non)use and the ideological implications of translation in colonial museums; the connections between language, ethnicity and gender identities in the South West; and the role played by the Hispanic press in

promoting intercultural dialogue in the New York City area. Engaging with previous publications, the book examines these topics from an interdisciplinary standpoint, offers new insights into the problems of this cultural and linguistic contact, and suggests new areas of research. This book was originally published as a special issue of Language and Intercultural Communication.

Artefacts, Archives, and Documentation in the Relational Museum

Routledge Artefacts, Archives, and Documentation in the Relational Museum provides the first interdisciplinary study of the digital documentation of artefacts and archives in contemporary museums, while also exploring the implications of polyphonic, relational thinking on collections documentation. Drawing on case studies from Australia, the United Kingdom, and the United States, the book provides a critical examination of the history of collections management and documentation since the introduction of computers to museums in the 1960s, demonstrating how technology has contributed to the disconnection of distributed collections knowledge. Jones also highlights how separate documentation systems have developed, managed by distinct, increasingly professionalised staff, impacting our ability to understand and use what we find in museums and their ever-expanding online collections. Exploring this legacy allows us to rethink current practice, focusing less on individual objects and more on the rich stories and interconnected resources that lie at the heart of the contemporary, plural, participatory 'relational museum.' Artefacts, Archives, and Documentation in the Relational Museum is essential reading for those who wish to better understand the institutional silos found in museums, and the changes required to make museum knowledge more accessible. The book is a particularly important addition to the fields of museum studies, archival science, information management, and the history of cultural heritage technologies.

Sources and Methods in Indigenous Studies

Taylor & Francis Sources and Methods in Indigenous Studies is a synthesis of changes and innovations in methodologies in Indigenous Studies, focusing on sources over a broad chronological and geographical range. Written by a group of highly respected Indigenous Studies scholars from across an array of disciplines, this collection offers insight into the methodological approaches contributors take to research, and how these methods have developed in recent years. The book has a two-part structure that looks, firstly, at the theoretical and disciplinary movement of Indigenous Studies within history, literature, anthropology, and the social sciences.

Chapters in this section reveal that, while engaging with other disciplines, Indigenous Studies has forged its own intellectual path by borrowing and innovating from other fields. In part two, the book examines the many different areas with which sources for indigenous history have been engaged, including the importance of family, gender, feminism, and sexuality, as well as various elements of expressive culture such as material culture, literature, and museums. Together, the chapters offer readers an overview of the dynamic state of the field in Indigenous Studies. This book shines a spotlight on the ways in which scholarship is transforming Indigenous Studies in methodologically innovative and exciting ways, and will be essential reading for students and scholars in the field.

The Contemporary Museum Shaping Museums for the Global Now

Routledge *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.

Self-Determined First Nations

Museums and Colonial Contestation

The Keeping Place

Routledge Self-Determined First Nations Museums and Colonial Contestation explores Indigenous practices of curation, object repatriation, and cross-cultural community engagement in a dynamic Koori museum. Grounded in the fact that Gunai Kurnai people have never ceded sovereignty, the text reorients dominant temporal and colonial approaches of museum studies to document and theorise Gunai Kurnai self-presentation and community engagement in the Krowathunkooloong Keeping Place. Researched and co-authored by the Cultural Manager of the Keeping Place, Gunai Kurnai Monero Ngarigo man Robert Hudson, and white Historian Shannon Woodcock, the book traces the temporal, social, and cultural considerations of the Elders who curated the permanent exhibition in the early 1990s. Discussing community management of a collection growing through the ongoing repatriation of tools, art, and Ancestor remains, the text also explores how Robert Hudson engages with visitors to the Keeping Place and local colonial history museums, and theorises the power of Gunai Kurnai work with individuals and institutions in the small museum context. Finally, Hudson and Woodcock demonstrate that the Keeping Place articulates sophisticated Gunai Kurnai-grounded methodologies of museum practice in relation to international critical Indigenous studies scholarship. Self-Determined First Nations Museums and Colonial Contestation provides a vital case study of an Indigenous museum space written from an inside perspective. As such, the book will be essential reading for scholars and students engaged in the study of museums and heritage, Indigenous peoples, decolonisation, race, anthropology, culture, and history.

Dinosaurs and Dioramas

Creating Natural History Exhibitions

Routledge Two experienced exhibit designers lead you through the complex process of design and installation of natural history exhibitions. The authors introduce the history and function of natural history museums and their importance in teaching visitors the basic principles of science. The book then offers you practical tricks and tips of the trade, to allow museums, aquaria, and zoos—large or small—to tell the story of nature and science. From overall concept to design, construction, and evaluation, the book carries you through the process step-by-step, with emphasis on the importance of collaboration and teamwork for a successful installation. A crucial addition to the bookshelf of anyone involved in exhibit design or natural history museums.

The Bonn Handbook of Globality

Volume 2

Springer This two-volume handbook provides readers with a comprehensive interpretation of globality through the multifaceted prism of the humanities and social sciences. Key concepts and symbolizations rooted in and shaped by European academic traditions are discussed and reinterpreted under the conditions of the global turn. Highlighting consistent anthropological features and socio-cultural realities, the handbook gathers coherently structured articles written by 110 professors in the humanities and social sciences at Bonn University, Germany, who initiate a global dialogue on meaningful and sustainable notions of human life in the age of globality. Volume 1 introduces readers to various interpretations of globality, and discusses notions of human development, communication and aesthetics. Volume 2 covers notions of technical meaning, of political and moral order, and reflections on the shaping of globality.

We Are Coming Home

Repatriation and the Restoration of Blackfoot Cultural Confidence

Athabasca University Press In 1990, Gerald Conaty was hired as senior curator of ethnology at the Glenbow Museum, with the particular mandate of improving the museum's relationship with Aboriginal communities. That same year, the Glenbow had taken its first tentative steps toward repatriation by returning sacred objects to First Nations' peoples. These efforts drew harsh criticism from members of the provincial government. Was it not the museum's primary legal, ethical, and fiduciary responsibility to ensure the physical preservation of its collections? Would the return of a sacred bundle to ceremonial use not alter and diminish its historical worth and its value to the larger society? Undaunted by such criticism, Conaty oversaw the return of more than fifty medicine bundles to Blackfoot and Cree communities between the years of 1990 and 2000, at which time the First Nations Sacred Ceremonial Objects Repatriation Act (FNSCORA)—still the only repatriation legislation in Canada—was passed. "Repatriation," he wrote, "is a vital component in the creation of an equitable, diverse, and respectful society." We Are Coming Home is the story of the highly complex process of repatriation as described by those intimately involved in the work, notably the Piikani, Siksika, and Kainai elders who provided essential oversight and guidance. We also hear from the Glenbow Museum's president and CEO at the time and from an archaeologist then employed at the Provincial Museum of Alberta who provides an insider's view of the drafting of FNSCORA. These accounts are framed by Conaty's reflections on the impact of

museums on First Nations, on the history and culture of the Niitsitapi, or Blackfoot, and on the path forward. With Conaty's passing in August of 2013, this book is also a tribute to his enduring relationships with the Blackfoot, to his rich and exemplary career, and to his commitment to innovation and mindful museum practice.

A Place That Matters Yet

John Gubbins's MuseumAfrica in the Postcolonial World

University of Chicago Press *A Place That Matters Yet* unearths the little-known story of Johannesburg's MuseumAfrica, a South African history museum that embodies one of the most dynamic and fraught stories of colonialism and postcolonialism, its life spanning the eras before, during, and after apartheid. Sara Byala, in examining this story, sheds new light not only on racism and its institutionalization in South Africa but also on the problems facing any museum that is charged with navigating colonial history from a postcolonial perspective. Drawing on thirty years of personal letters and public writings by museum founder John Gubbins, Byala paints a picture of a uniquely progressive colonist, focusing on his philosophical notion of "three-dimensional thinking," which aimed to transcend binaries and thus—quite explicitly—racism. Unfortunately, Gubbins died within weeks of the museum's opening, and his hopes would go unrealized as the museum fell in line with emergent apartheid politics. Following the museum through this transformation and on to its 1994 reconfiguration as a post-apartheid institution, Byala showcases it as a rich—and problematic—archive of both material culture and the ideas that surround that culture, arguing for its continued importance in the establishment of a unified South Africa.

Curatorial Dreams

Critics Imagine Exhibitions

McGill-Queen's Press - MQUP What if museum critics were challenged to envision their own exhibitions? In *Curatorial Dreams*, fourteen authors from disciplines throughout the social sciences and humanities propose exhibitions inspired by their research and critical concerns to creatively put theory into practice. Pushing the boundaries of museology, this collection gives rare insight into the process of conceptualizing exhibitions. The contributors offer concrete, innovative projects, each designed for a specific setting in which to translate critical academic theory about society, culture, and history into accessible imagined exhibitions. Spanning Australia, Barbados, Canada, Chile, the Netherlands, Poland, South Africa, Switzerland, and the United States, the exhibitions are staged in museums, scientific institutions, art galleries, and everyday sites. Essays explore political and practical

constraints, imaginative freedom, and experiment with critical, participatory, and socially relevant exhibition design. While the deconstructive critique of museums remains relevant, *Curatorial Dreams* charts new ground, proposing unique modes of engagement that enrich public scholarship and dialogue.

Savage Kin

Indigenous Informants and American Anthropologists

University of Arizona Press In this provocative new book, Margaret M. Bruchac, an Indigenous anthropologist, turns the word savage on its head. *Savage Kin* explores the nature of the relationships between Indigenous informants, such as Gladys Tantaquidgeon (Mohegan), Jesse Cornplanter (Seneca), and George Hunt (Tlingit), and early twentieth-century anthropological collectors, such as Frank Speck, Arthur C. Parker, William N. Fenton, and Franz Boas. This book reconceptualizes the intimate details of encounters with Native interlocutors who by turns inspired, facilitated, and resisted the anthropological enterprise. Like other texts focused on this era, *Savage Kin* features some of the elite white men credited with salvaging material that might otherwise have been lost. Unlike other texts, this book highlights the intellectual contributions and cultural strategies of unsung Indigenous informants without whom this research could never have taken place. These bicultural partnerships transgressed social divides and blurred the roles of anthropologist/informant, relative/stranger, and collector/collected. Yet these stories were obscured by collecting practices that separated people from objects, objects from communities, and communities from stories. Bruchac's decolonizing efforts include "reverse ethnography"—painstakingly tracking seemingly unidentifiable objects, misconstrued social relations, unpublished correspondence, and unattributed field notes—to recover this evidence. Those early encounters generated foundational knowledges that still affect Indigenous communities today. *Savage Kin* also contains unexpected narratives of human and other-than-human encounters—brilliant discoveries, lessons from ancestral spirits, prophetic warnings, powerful gifts, and personal tragedies—that will move Native and non-Native readers alike.

Collections Vol 14

Rowman & Littlefield Four articles cover archival practices at a small liberal arts college, repatriation of sacred objects, emergence of the African art collection at The Kreeger Museum, and exhibit creation process at The Rockefeller Archive Center.

The Routledge Companion to Museum Ethics

Redefining Ethics for the Twenty- First Century Museum

Routledge *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.

Beyond Pedagogy

Reconsidering the Public Purpose of Museums

Springer *Beyond Pedagogy: Reconsidering the public purpose of museums* explores issues standing at the intersection of public pedagogy, memory, and critical theory, focusing on the explicit and implicit educational imperative of art, natural history, and indigenous museums, cultural centers, memorial sites, heritage houses, and other cultural heritage sites that comprise the milieu of educating, learning, and knowing. Taken together, the various essays comprising this book demonstrate that a more nuanced examination of the role of cultural heritage institutions as pedagogical sites requires a critical gaze to understand the function of the authority and ways through which such institutions educate. *Beyond Pedagogy* also makes a vital point about the complexity of such institutions and the need to comprehend

how pedagogy emerges not only as an end result of the museum's educational purpose but also in relation to the historically defined mandates that increasingly come to question the distinction between the knowledge we know and how we come to know it. As such, this volume expands our understandings of the ways in which pedagogy operates in the contexts of museums and heritage sites and the forms of knowledge, knowing, and being it conjures, celebrates, obscures, and/or silences in the process of producing among museum visitors particular notions of identity, subjectivity and voice, ones that, more often than not, reify rather than challenge traditional conceptualizations of the nation and its past, present, and future.

Sharing Authority in the Museum

Distributed objects, reassembled relationships

Routledge Sharing Authority in the Museum provides a detailed and fully contextualised study of a heritage assemblage over time, from the mid-nineteenth century to the present day. Focussing on Māori objects, predominantly originating from the Ngā Paerangi tribe, housed in Oxford's Pitt Rivers Museum, the book examines thenuances of cross-cultural interactions between an indigenous community and an anthropological museum. Analysis centres on the legacy of historic ethnographic collecting on indigenous communities and museums, and the impact of different value systems and world views on access to heritage objects. Questions of curatorial responsibilities and authority over access rights are explored. Proposing a method for indigenous engagement to address this legacy, and making recommendations to guide participants when forging relationships based around indigenous cultural heritage, Michelle Horwood shows how to negotiate power and authority within these assemblages. She argues that by doing this and acknowledging and communicating our difficult histories, together we can move from collaborative approaches to shared authority and indigenous self-determination, progressing the task of decolonising the museum. Addressing a salient, complex issue by way of a grounded case study, Sharing Authority in the Museum is key reading for museum practitioners working with ethnographic collections, as well as scholars and students working in the fields of museum, heritage, Indigenous or cultural studies. It should also be of great interest to indigenous communities wishing to take the lessons learned from Ngā Paerangi's experiences further within their own spheres of museum engagement.

Museum Ethics

Theory and Practice

Routledge 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.

Museum as Process

Translating Local and Global Knowledges

Routledge The museum has become a vital strategic space for negotiating ownership of and access to knowledges produced in local settings. Museum as Process presents community-engaged "culture work" of a group of scholars whose collaborative projects consider the social spaces between the museum and community and offer new ways of addressing the challenges of bridging the local and the global. Museum as Process explores a variety of strategies for engaging source communities in the process of translation and the collaborative mediation of cultural knowledges. Scholars from around the world reflect upon their work with specific communities in different parts of the world - Australia, Canada, Ghana, Great Britain, New Zealand, Papua New Guinea, Philippines, South Africa, Taiwan and the United States. Each global case study provides significant insights into what happens to knowledge as it moves back and forth between source communities and global sites, especially the museum. Museum as Process is an important contribution to understanding the relationships between museums and source communities and the flow of cultural knowledge.

Museums and Maori

Heritage Professionals, Indigenous Collections, Current Practice

Routledge This groundbreaking book explores the revolution in New Zealand museums that is influencing the care and exhibition of indigenous objects worldwide. Drawing on practical examples and research in all kinds of institutions, Conal McCarthy explores the history of relations between museums and indigenous peoples, innovative exhibition practices, community engagement, and curation. He lifts the lid on current practice, showing how museum professionals deal with the indigenous objects in their care, engage with tribal communities, and meet the needs of visitors. The first critical study of its kind, Museums and Maori is an indispensable resource for professionals working with indigenous objects, indigenous communities and cultural centers, and for researchers and students in museology and indigenous studies programs.

Staging Indigenous Heritage

Instrumentalisation, Brokerage, and Representation in Malaysia

Routledge Staging Indigenous Heritage examines the cultural politics of four Indigenous cultural villages in Malaysia. Demonstrating that such villages are often beset with the politics of brokerage and representation, the book shows that this reinforces a culture of dependency on the brokers. By critically examining the relationship between Indigenous tourism and development through the establishment of Indigenous cultural villages, the book addresses the complexities of adopting the 'culture for development' paradigm as a developmental strategy. Demonstrating that the opportunities for self-representation and self-determination can become entwined with the politics of brokerage and the contradictory dualism of culture, it becomes clear that this can both facilitate and compromise their intended outcomes. Challenging the simplistic conceptualisation of Indigenous communities as harmonious and unified wholes, the book shows how Indigenous cultures are actively forged, struggled over, and negotiated in contemporary Malaysia. Confronting the largely positive rhetoric in current discourses on the benefits of community-based cultural projects, Staging Indigenous Heritage should be essential reading for academics and students in the fields of museum studies, cultural heritage studies, Indigenous studies, development studies, tourism, anthropology, and geography. The book should also be of interest to museum and heritage professionals around the world.

This Is Our Life

Haida Material Heritage and Changing Museum Practice

UBC Press In September 2009, twenty-one members of the Haida Nation went to the Pitt Rivers Museum and the British Museum to work with several hundred heritage treasures. Featuring contributions from all the participants and a rich selection of illustrations, *This Is Our Life* details the remarkable story of the Haida Project from the planning to the encounter and through the years that followed. A fascinating look at the meaning behind objects, the value of repatriation, and the impact of historical trajectories like colonialism, this is also a story of the understanding that grew between the Haida people and museum staff.

Biculturalism at New Zealand's National Museum

An Ethnography of Te Papa

Routledge The Museum of New Zealand Te Papa Tongarewa has been celebrated as an international leader for its bicultural concept and partnership with Māori in all aspects of the museum, but how does this relationship with the indigenous partner work in practice? *Biculturalism at New Zealand's National Museum* reveals the challenges, benefits and politics of implementing a bicultural framework in everyday museum practice. Providing an analysis of the voices of museum employees, the book reflects their multifaceted understandings of biculturalism and collaboration. Based on a year of intensive fieldwork behind the scenes at New Zealand's national museum and drawing on 68 interviews and participant observations with 18 different teams across the organisation, this book examines the interactions and cultural clashes between Māori and non-Māori museum professionals in their day-to-day work. Documenting and analysing contemporary museum practices, this account explores how biculturalism is enacted, negotiated, practised and envisioned on different stages within the complex social institution that is the museum. Lessons learnt from Te Papa will be valuable for other museums, NGOs, the public service and organisations facing similar issues around the world. *Biculturalism at New Zealand's National Museum* addresses a gap in the literature on biculturalism and reaffirms the importance of ethnography to the anthropological enterprise and museum studies research. As such, it will be essential reading for academics, researchers and postgraduate students in the fields of cultural anthropology, museum anthropology, museum studies, and Māori studies or indigenous studies. It should also be of great interest to museum professionals.

Remembering Histories of Trauma North American Genocide and the Holocaust in Public Memory

Bloomsbury Publishing Remembering Histories of Trauma compares and links Native American, First Nation and Jewish histories of traumatic memory. Using source material from both sides of the Atlantic, it examines the differences between ancestral experiences of genocide and the representation of those histories in public sites in the United States, Canada and Europe. Challenging the ways public bodies have used those histories to frame the cultural and political identity of regions, states, and nations, it considers the effects of those representations on internal group memory, external public memory and cultural assimilation. Offering new ways to understand the Native-Jewish encounter by highlighting shared critiques of public historical representation, Mailer seeks to transcend historical tensions between Native American studies and Holocaust studies. In linking and comparing European and American contexts of historical trauma and their representation in public memory, this book brings Native American studies, Jewish studies, early American history, Holocaust studies, and museum studies into conversation with each other. In revealing similarities in the public representation of Indigenous genocide and the Holocaust it offers common ground for Jewish and Indigenous histories, and provides a new framework to better understand the divergence between traumatic histories and the ways they are memorialized.

Natural History Dioramas - Traditional Exhibits for Current Educational Themes Socio-cultural Aspects

Springer This book focuses on socio-cultural issues and the potential of using dioramas in museums to engage various audiences with - and in - contemporary debates and big issues, which society and the natural environment are facing, such as biodiversity loss. From the early 1900s, with the passage of time and changes in cultural norms in societies, this genre of exhibits evolved in response to the changes in entertainment, expectations and expressed needs of museum visitors. The challenge has always been to provide meaningful, relevant experiences to visitors, and this is still the aim today. Dioramas are also increasingly valued as learning tools. Contributions in this book specifically focus on their educational potential. In

practice, dioramas are used by a wide range of educational practitioners to assist learners in developing and understanding specific concepts, such as climate change, evolution or or conservation issues. In this learning process, dioramas not only contribute to scientific understanding and cultural awareness, but also reconnect wide audiences to the natural world and thereby contribute to the well-being of societies. In the simultaneously published book: "Natural History Dioramas – Traditional Exhibits for Current Educational Themes, Science Educational Aspects" the editors discuss the history of dioramas and their building and science learning aspects, as well as current developments and their place in the visitor experience.

Museums, Societies and the Creation of Value

Routledge *Museums, Societies and the Creation of Value* focuses on the ways in which museums and the use of their collections have contributed to, and continue to be engaged with, value creation processes. Including chapters from many of the leading figures in museum anthropology, as well as from outstanding early-career researchers, this volume presents a diverse range of international case studies that bridge the gap between theory and practice. It demonstrates that ethnographic collections and the museums that hold and curate them have played a central role in the value creation processes that have changed attitudes to cultural differences. The essays engage richly with many of the important issues of contemporary museum discourse and practice. They show how collections exist at the ever-changing point of articulation between the source communities and the people and cultures of the museum and challenge presentist critiques of museums that position them as locked into the time that they emerged. *Museums, Societies and the Creation of Value* provides examples of the productive outcomes of collaborative work and relationships, showing how they can be mutually beneficial. The book will be of great interest to researchers and students engaged in the study of museums and heritage, anthropology, culture, Indigenous peoples, postcolonialism, history and sociology. It will also be of interest to museum professionals.

The Museum as a Space of Social Care

Routledge This book examines the practice of community engagement in museums through the notion of care. It focuses on building an understanding of the logic of care that underpins this practice, with a view to outlining new roles for museums within community health and social care. This book engages with the recent growing focus on community participation in museum activities, notably in the area of health and wellbeing. It explores this theme through an analysis of the practices of community engagement workers at Tyne & Wear Archives & Museums in the UK. It examines how this work is operationalised and valued in the museum, and the

institutional barriers to this practice. It presents the practices of care that shape community-led exhibitions, and community engagement projects involving health and social care partners and their clients. Drawing on the ethics of care and geographies of care literatures, this text provides readers with novel perspectives for transforming the museum into a space of social care. This book will appeal to museum studies scholars and professionals, geographers, organisational studies scholars, as well as students interested in the social role of museums.

Reculturing Museums

Embrace Conflict, Create Change

Routledge *Reculturing Museums* takes a unified sociocultural theoretical approach to analyze the many conflicts museums experience in the 21st century. Embracing conflict, Ash asks: What can practitioners and researchers do to create the change they want to see when old systems remain stubbornly in place? Using a unified sociocultural, cultural-historical, activity-theoretical approach to analyzing historically bound conflicts that plague museums, each chapter is organized around a central contradiction, including finances ("Who will pay for museums?"), demographic shifts ("Who will come to museums?"), the roles of narratives ("Whose story is it?"), ownership of objects ("Who owns the artifact?"), and learning and teaching ("What is learning and how can we teach equitably?"). The reculturing stance taken by Ash promotes social justice and equity, 'making change' first, within museums, called inreach, rather than outside the museum, called outreach; challenges existing norms; is sensitive to neoliberal and deficit ideologies; and pays attention to the structure agency dialectic. *Reculturing Museums* will be essential reading for academics, students, museum practitioners, educational researchers, and others who care about museums and want to ensure that all people have equal access to the activities, objects, and ideas residing in them.