

Museums Health And Well Being

A growing body of research demonstrates how the arts – including literary, performing and visual arts as well as architecture and design – can greatly enhance the experience of healthcare, contributing to improved health outcomes, a better patient experience and lower healthcare costs. This unique book provides an overview of what the arts in healthcare can achieve and how to implement the arts in the most effective manner. Exploring possibilities for innovative program design and implementation – from healing gardens through public performances to bedside activities – the text draws on examples from a wide range of arts. The book then goes on to look at how programs can be aimed at specific populations and fields, such as children, palliative care and caregivers. This comprehensive book is an invaluable reference for all those studying or engaged in creating, designing, managing and evaluating arts in healthcare programs and initiatives.

Interpreting Difficult History at Museums and Historic Sites is framed by educational psychoanalytic theory and positions museum workers, public historians, and museum visitors as learners. Through this lens, museum workers and public historians can develop compelling and ethical representations of historical individuals, communities, and populations who have suffered. It includes various examples of difficult knowledge, detailed examples of specific interpretation methods, and will give readers an in-depth explanation of the psychoanalytic educational theories behind the methodologies. Audiences can more responsibly and productively engage in learning histories of oppression and trauma when they are in measured and sensitive museum learning environments and public history venues. To learn more, check out the website here:

<http://interpretingdifficulthistory.com/>

Visual Propaganda, Exhibitions, and the Spanish Civil War is a history of art during wartime that analyzes images in various media that circulated widely and were encountered daily by Spaniards on city walls, in print, and in exhibitions. Tangible elements of the nation's past—monuments, cultural property, and art-historical icons—were displayed in temporary exhibitions and museums, as well as reproduced on posters and in print media, to rally the population, define national identity, and reinvent distant and recent history. Artists, political-party propagandists, and government administrators believed that images on the street, in print, and in exhibitions would create a community of viewers, brought together during the staging of public exhibitions to understand their own roles as Spaniards. This book draws on extensive archival research, brings to light unpublished documents, and examines visual propaganda, exhibitions, and texts unavailable in English. It engages with questions of national self-definition and historical memory at their intersections with the fine arts, visual culture, exhibition history, tourism, and propaganda during the Spanish Civil War and immediate post-war period, as well as contemporary responses to the contested legacy of the Spanish Civil War. It will be of interest to scholars in art history, visual and cultural history, history, and museum studies.

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 Kanders 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.

Making Music Matter in Historic Houses

Mind, Body, Spirit

Museums and Public Value

A Life in Museums

Museums & Art Therapy

The Role of Today's Museum

The use of museum collections as a path to learning for university students is fast becoming a new pedagogy for higher education. Despite a strong tradition of using lectures as a way of delivering the curriculum, the positive benefits of 'active' and 'experiential learning' are being recognised in universities at both a strategic level and in daily teaching practice. As museum artefacts, specimens and art works are used to evoke, provoke, and challenge students' engagement with their subject, so transformational learning can take place. This unique book presents the first comprehensive exploration of 'object-based learning' as a pedagogy for higher education in a broad context. An international group of authors offer a spectrum of approaches at work in higher education today. They explore contemporary principles and practice of object-based learning in higher education, demonstrating the value of using collections in this context and considering the relationship between academic discipline and object-based learning as a teaching strategy.

Connecting Museums explores the boundaries of museums and how external relationships are affected by internal commitments, structures and traditions. Focusing on museums' relationship with health, inclusion, and community, this book provides a detailed assessment of the alliances between museums and other stakeholders in recent years. With contributions from practitioners and established and early-career academics, this volume explores the ideas and practices

through which museums are seeking to move beyond what might be called one-off contributions to society, to reach places where the museum is dynamic and facilitates self-generation and renewal, where it can become not just a provider of a cultural service, but an active participant in the rehabilitation of social trust and democratic participation. Contributors to this volume provide conceptual critiques and clarification of a number of key ideas which form the backbone of the ethics of museum legitimacy, as well as a number of reports from the front line about the experience of trying to renew museums as more valuable and more relevant institutions. Providing internal and external perspectives, *Connecting Museums* presents a mix of applied and theoretical understandings of the changing roles of museums to society. As such, the book should be of interest to academics, researchers and students working in the broad fields of museum studies and heritage studies, material culture, and arts and museum management.

The value of touch and object handling in museums is little understood, despite the overwhelming weight of anecdotal evidence which confirms the benefits of physical interaction with objects. *Touch in Museums* presents a ground-breaking overview of object handling from both historical and scientific perspectives. The book aims to establish a framework for understanding the role of object handling for learning, enjoyment, and health. The broad range of essays included explores the many different contexts for object handling, not only within the museum, but extending beyond it to hospitals, schools and the wider community. The combination of theoretical analysis, policy assessment and detailed case material make *Touch in Museums* invaluable reading for students and professionals of museology or cultural heritage.

Public Value speaks to our time - to the role that museums can play in creating civil societies, to the challenges involved in using limited assets strategically, to the demand for results that make a difference and to the imperative that we find the kind of engagement that sustains our futures. This book assists museum leaders to implement a Public Value approach in their management, planning, programming and relationship building. The benefits are long term public engagement and support, which can be used to demonstrate that valuable returns result from public investment in museums. A range of authors from around the world unpack the concept of Public Value and examine its implications for museums. They situate Public Value within current management theory and practice, offer tools for implementation, highlight examples of successful practice and examine the evidence of Public Value that governments seek to inform policy and funding decisions. The book will be required reading for senior professionals in museums, as well as museum studies and heritage studies students.

The Presented Past

Culture Strike

The Value of Museums

"Visual Propaganda, Exhibitions, and the Spanish Civil War "

Influence of an Art Museum Visit on Individuals' Psychological and Physiological Indicators of Stress

Engaging the Senses: Object-Based Learning in Higher Education

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.

Although it is now well established that unemployment is detrimental to health and well being, most of us assume that a well structured, rewarding leisure activity would be preferable to paid work. John Haworth challenges these assumptions and shows that the very constriction of work, like having to perform a task we wouldn't otherwise choose, are often the most rewarding in the end. *Work, Leisure and Well Being* reviews the current literature and complements it with the findings of the most recent research to provide a serious and fascinating study of the most important areas of adult life. It raises as many questions as it answers; for instance, if paid work is better than a leisure activity, what's the use of looking forward to retirement? *Work, Leisure and Well Being* will be of interest not only to psychologists, but also to a wide range of professionals involved in social policy and the leisure industry.

In recent years, many museums have implemented sweeping changes in how they engage audiences. However, changes to the field's approaches to collections stewardship have come much more slowly. *Active Collections* critically examines existing approaches to museum collections and explores practical, yet radical, ways that museums can better manage their collections to actively advance their missions. Approaching the question of modern museum collection stewardship from a position of "tough love," the authors argue that the museum field risks being constrained by rigid ways of thinking about objects. Examining the field's relationship to objects, artifacts, and specimens, the volume explores the question of stewardship through the dissection of a broad range of issues, including questions of "quality over quantity," emotional attachment, dispassionate cataloging, and cognitive biases in curatorship. The essays look to insights from fields as diverse as forest management, library science, and the psychology of compulsive hoarding, to inform and innovate collection practices. Essay contributions come from both experienced museum professionals and scholars from disciplines as diverse as psychology, education, and history. The result is a critical exploration that makes the book essential reading for museum professionals, as well as those in training.

This is the first book to explore and evaluate the potential of museum and gallery spaces and partnerships for art therapy. Showcasing approaches by well-known art therapists, the edited collection contains descriptions of, and reflections on, art therapy in museums and galleries around the globe. Case studies encompass a broad range of client groups, including people with dementia, refugees and clients recovering from substance abuse, exploring the therapeutic skills required to work in these settings. The collection also establishes the context for art therapy in museums and galleries through reviewing key literature and engaging with the latest research, to consider wider perspectives on how these spaces inform therapeutic practice. Offering a comprehensive look at ways in which these locations enable novel and creative therapeutic work, this is an essential book for art therapists, arts and health practitioners and museum professionals.

Curating the Future

Theorizing Equity in the Museum

Managing Your Museum Career

28 Dialogues

Touch in Museums

Oxford Textbook of Creative Arts, Health, and Wellbeing

Well-being is now firmly established as an overarching theme of key concern to all professionals that work, manage or design the environment. However, well-being is a complex multi-dimensional issue rooted in the ways that we encounter, perceive and interpret the environment. No single discipline can claim to have sufficient knowledge to fully explain the types of interactions that occur, therefore there is a need to draw together a wide range of professions who are exploring the consequences of their actions upon the well-being of individuals and communities. This edited work addresses the above, consisting of a collection of studies which embrace different aspects of environment, landscape and well-being to consider current approaches to well-being research and practice that fall outside the traditional concepts of well-being as part of medical research, making links with architecture, landscape design, environmental perception, social interaction and environmental sustainability. The contributors originally presented at the international conference, 'Well-Being 2011' jointly hosted by Birmingham City University and the Royal Institute of British Architects (RIBA); the chapters have been developed to present a coherent series of themes reviewing a wide range of literature, presenting case studies appropriate to diverse audiences.

There is growing interest internationally in the contributions which the creative arts can make to wellbeing and health in both healthcare and community settings. A timely addition to the field, the Oxford Textbook of Creative Arts, Health, and Wellbeing is the first work of its kind to discuss the role the creative arts have in addressing some of the most pressing public health challenges faced today. Providing an evidence-base and recommendations for a wide audience, this is an essential resource for anyone involved with this increasingly important component of public health practice. The textbook offers key insights for developing new creative arts-based approaches to health and wellbeing, and shows how these can augment established practices within a variety of social settings. Theoretically grounded and with a strong evidence base, this book brings together contributions from both practitioners and researchers to provide a comprehensive account of the field. Using international examples, the textbook elucidates the various approaches that have successfully led to improvements in public health, whilst case studies in healthcare practices evaluate the impact of arts-based initiatives in a multitude of international settings, life-course stages, and social milieus. The Oxford Textbook of Creative Arts, Health, and Wellbeing is a comprehensive resource that will be essential to anyone with an interest in this increasingly important component of public health practice.

Fostering Empathy through Museums features fifteen case studies with clear take-away ideas, and lessons learned by vividly illustrating a spectrum of approaches in the way museums are currently employing empathy, a critical skill that is relevant to personal, institutional, economical, and societal progress. The need is rapidly growing for empathy to serve as a lens through which we find our purpose and connection in a complex world. This demand brings with it an appetite to cultivate it through safe and trusted platforms. Museums are uniquely equipped to undertake this important mission. This book will help museum staff and leadership at all levels working at a variety of museums (from animal sanctuaries to art museums, from historic house museums to children's and science museums) to better understand the multitude of ways how empathy can be cultivated, and employed in museum setting. Fostering Empathy through Museums will provide inspiration, examples, and lessons learned from a balanced spectrum of museums currently employing

empathy in museum setting: as an educational tool to better connect their content with the audience, as an integral element of a museum's institutional values and behavior, and as a phenomenon that is worthy of exploration on its own and as an intentional outcome. This publication provides museum professionals as well as formal and informal learning educators to receive an overview of the variety of approaches to empathy in museums, and to create a shared language and methodologies that could enable them to utilize and nurture empathy as a "shared vision" that would serve not only their organizational mission, but also the greater good. Empathy can be a tool, or an intentional outcome depending on the institution's objectives. Regardless of the choice, the ideas presented in this book are intended to inform and inspire institutions to unlock exciting possibilities in the areas of improved visitor experience, creative community partnerships, and contribution to social progress by bringing empathy to public discourse through institutional strategies, exhibitions, experiences, and programs. The book also provides ideas for future strategies where empathy is considered as a "shared vision" by museums, and a product of a museum experience that might lead to positive social impact. First Published in 2010. Routledge is an imprint of Taylor & Francis, an informa company.

Managing Arts Programs in Healthcare

The Relationship between Exhibitions and Wellness

Exploring Material Connections

Remembering Psychiatry Through Collection and Display

The Oxford Handbook of the Positive Humanities

Black Renaissance

This handbook examines the new and rapidly growing field of the positive humanities--an area of academic research at the intersection of positive psychology and the arts and humanities. Written by leading experts across a wide range of academic disciplines, the volume begins with an overview of the science and culture of human flourishing, covering historical and current trends in this literature. Next, contributors consider the well-being benefits of engagement with the arts and humanities, marking out neurological, cognitive, emotional, behavioral, and social pathways to human flourishing. These pathways lead to detailed investigations of individual fields within the arts and humanities, including music, the visual arts, philosophy, history, literature, religion, theater, and film. Along the way, the book thoroughly synthesizes theory, research, and exemplary practice, concluding with thought-provoking discussions of avenues for public engagement and policy. With its expansive coverage of both the field as a whole and specialized disciplinary and interdisciplinary drivers, *The Oxford Handbook of the Positive Humanities* advances the literature on the theory and science of well-being and extends the scope of the arts and humanities.

In recent years, the museum sector has responded to the global trend of expanded awareness of health and well-being challenges. Although the interest in examining museums' health impacts is growing, the field lacks robust evidence of measurable well-being benefits that would allow art museums to expand their social role and realize their health-enhancing potential for the communities they serve. The purpose of this study was to explore the potential influence of an art museum visit on people's psychological and physiological indicators of stress, including self-reported stress, self-reported arousal, and saliva cortisol. A single group pre- and post-test approach was used, and data were collected through self-administered questionnaires and saliva samples. Thirty-one local professionals participated in this study, on a lunchtime visit to the Bellevue Arts Museum in Seattle, WA. Results demonstrated that average levels of self-reported stress and arousal were significantly reduced by a brief art museum visit during lunchtime; levels of saliva cortisol were unchanged. The museum experience increased visitors' feelings of pleasantness, happiness, and enjoyment and decreased their sense of wakefulness, alertness, and tension. The results of the study suggest that art museums have an opportunity to strengthen their social role by becoming health and well-being resources for their communities. The study contributes to the research on how arts, cultural, and museum engagement impacts individual and societal health and well-being.

While much has been written on the history of psychiatry, remarkably little has been written about psychiatric collections or curating. *Exhibiting Madness in Museums* offers a comparative history of independent and institutional collections of psychiatric objects in Australia, New Zealand, Canada and the United Kingdom. Leading scholars in the field investigate collectors, collections, their display, and the reactions to exhibitions of the history of insanity. Linked to the study of medical museums this work broadens the study of the history of psychiatry by investigating the significance and importance of the role of twentieth-century psychiatric communities in the preservation, interpretation and representation of the history of mental health through the practice of collecting. In remembering the asylum and its different communities in the twentieth century, individuals who lived and worked inside an institution have struggled to preserve the physical character of their world. This collection of essays considers the way that collections of objects from the former psychiatric institution have played a role in constructions of its history. It historicises the very act of collecting, and also examines ethical problems and practices which arise from these activities for curators and exhibitions.

***A Life in Museums: Managing Your Museum Career* is the guide for museum workers of all ages and stages—full of sound advice, practical tips, and illuminating personal stories that span the array of museum disciplines. Topics range from personal branding and resume writing to managing from the middle and leadership at all levels; from professional writing to keeping a career journal; and from navigating within your institution to knowing when it's time to move on.**

Planning for Our Youngest Visitors

Museums and the Shaping of Knowledge

Reframing Practice

Creating Sustainable Futures

Policy and Practice in Object Handling

Heritage, Museums and Education

Diversity and Philanthropy at African American Museums is the first scholarly book to analyze contemporary African American museums from a multifaceted perspective. While it puts a spotlight on the issues and challenges related to racial politics that black museums collectively face in the 21st century, it also shines a light on how they intersect with

corporate culture, youth culture, and the broader cultural world. Turning the lens to philanthropy in the contemporary era, Banks throws light on the establishment side of African American museums and demonstrates how this contrasts with their grassroots foundations. Drawing on over 80 in-depth interviews with trustees and other supporters of African American museums across the United States, this book offers an inside look at the world of cultural philanthropy. While patrons are bound together by being among the distinct group of cultural philanthropists who support black museums, the motivations and meanings underlying their giving depart in both subtle and considerable ways depending on race and ethnicity, profession, generation, and lifestyle. Revealing not only why black museums matter in the eyes of supporters, the book also complicates the conventional view that social class drives giving to cultural nonprofits. It also paints a vivid portrait of how diversity colours cultural philanthropy, and philanthropy more broadly, in the 21st century. *Diversity and Philanthropy at African American Museums* will be a valuable resource for scholars and practitioners engaged with African American heritage. It will also offer important insights for academics, as well as cultural administrators, nonprofit leaders, and fundraisers who are concerned with philanthropy and diversity.

Museums are expanding the social role they play in their community through wellbeing initiatives. Although art therapy programs are an emerging trend in the developing museums and health field, and are known to positively influence wellbeing, research is lacking regarding the cultivation and holistic impacts of emotional wellbeing. The purpose of this research study was to examine whether, and in what ways, museum-based art therapy programs cultivate emotional wellbeing. This qualitative case study investigated 3 open group, single-visit art therapy programs. Data were collected through direct observations, semi-structured interviews with program facilitators, and document analysis. The findings suggest that museum-based art therapy programs can cultivate emotional wellbeing, and that they do so in three main ways: 1) program goals that emphasize wellbeing; 2) viewing and discussing art in the gallery, allowing verbal expression of thoughts and feelings; and 3) art-making, allowing artistic exploration and expression of emotions. Further, benefits of the programs studied here included: 1) health and wellness outcomes as related to a general sense of emotional wellbeing, 2) socialization and increased feelings of joy and acceptance, and 3) experiencing and regulating specific emotions. These findings suggest museum professionals and art therapists can expand upon the spectrum of positive emotions to further impact participants' wellbeing beyond physical or mental health.

The Role of Today's Museum provides a thorough investigation of what museums do and why. Arguing that museums are multifunctional institutions, the book examines the consequences of this for the services that museums provide, the publics to whom they are provided and the providers themselves. Adopting a wide perspective on understandings of the roles of museums and considering the different environments within which museums operate, Gray and McCall provide a new perspective on how transformations, as well as the gaps between intended policies and the actual work that is undertaken within museums, can be both identified and understood. By differentiating between social, economic and political visions and expectations of museums, the analysis in this book allows for a fuller understanding of what these organisations do and provide for their societies and the struggles and negotiations that surround their existence. *The Role of Today's Museum* takes a critical, interdisciplinary approach to studying museums and museum policy. As a result, the book will be of interest to academics and students engaged in the study of museums, cultural policy, social policy, cultural sociology, public policy and cultural and political economy. Highlighting the gaps that exist between policy ideals and museum practices, the book also provides valuable insights to policy-makers and practitioners.

Curating the Future: Museums, Communities and Climate Change explores the way museums tackle the broad global issue of climate change. It explores the power of real objects and collections to stir hearts and minds, to engage communities affected by change. Museums work through exhibitions, events, and specific collection projects to reach different communities in different ways. The book emphasises the moral responsibilities of museums to address climate change, not just by communicating science but also by enabling people already affected by changes to find their own ways of living with global warming. There are museums of natural history, of art and of social history. The focus of this book is the museum communities, like those in the Pacific, who have to find new ways to express their culture in a new place. The book considers how collections in museums might help future generations stay in touch with their culture, even where they have left their place. It asks what should the people of the present be collecting for museums in a climate-changed future? The book is rich with practical museum experience and detailed projects, as well as critical and philosophical analyses about where a museum can intervene to speak to this great conundrum of our times. *Curating the Future* is essential reading for all those working in museums and grappling with how to talk about climate change. It also has academic applications in courses of museology and museum studies, cultural studies, heritage studies, digital humanities, design, anthropology, and environmental humanities.

Object-Based Learning and Well-Being

Work, Leisure and Well-Being

International perspectives on practice, policy and research

Fostering Empathy Through Museums

Cultivating Emotional Wellbeing

András Szántó. *The Future of the Museum*

Theorizing Equity in the Museum integrates the perspectives of learning researchers and museum practitioners to shed light on the deep-seated structures that must be accounted for if the field is to move past aspirations and rhetoric and towards more inclusive practices. Written during a time when museums around the world were being forced to reckon with their institutional practices of exclusion; their histories of colonization, both cultural and intellectual; and, for many, their tenuous business models, the

chapters leverage a range of theoretical perspectives to explore lived experiences of working in the museum towards changing the museum. Theories of spatial justice, critical pedagogy, culturally relevant pedagogy, critical race theory, and others are used to consider how the museum's dominant cultural structures and norms collide with museum professionals' aspirations for inclusive practices. The chapters present a mix of empirical research and reflections, which collectively operate to theorize the museum as a potential force for enriching, empowering, and transforming an inclusive public's relationship with some of our most powerful ideas and aspirations. But first they must change, from the inside out. Grounded in practice and practical problems, *Theorizing Equity in the Museum* demonstrates how theory can be used as a practical tool for change. As a result the book will be of interest to academics and students engaged in the study of museums, education, learning and culture, as well as to museum practitioners with an interest in equity and inclusion.

First published in 2010 as a volume of *Museums and Social Issues*, *A Journal of Reflective Discourse* as Volume 5, number 2. What does wellness really mean? How do we enjoy the experience of being well or honor good health? What does it take to Pro-actively court the most positive potential for your future self? Health is one of the pressing topics of our age. This issue sets out to look at how museums create public value by bringing health issues to the fore.

This publication highlights the impact of culture on local economies and the methodological issues related to its identification.

Sound Heritage is the first study of music in the historic house museum, featuring contributions from both music and heritage scholars and professionals in a richly interdisciplinary approach to central issues. It examines how music materials can be used to create narratives about past inhabitants and their surroundings - including aspects of social and cultural life beyond the activity of music making itself - and explores how music as sound, material, and practice can be more consistently and engagingly integrated into the curation and interpretation of historic houses. The volume is structured around a selection of thematic chapters and a series of shorter case studies, each focusing on a specific house, object or project. Key themes include: Different types of historic house, including the case of the composer or musician house; what can be learned from museums and galleries about the use of sound and music and what may not transfer to the historic house setting Musical instruments as part of a wider collection; questions of restoration and public use; and the demands of particular collection types such as sheet music Musical objects and pieces of music as storytelling components, and the use of music to affectively colour narratives or experiences. This is a pioneering study that will appeal to all those interested in the intersection between Music and Museum and Heritage Studies. It will also be of interest to scholars and researchers of Music History, Popular Music, Performance Studies and Material Culture.

Museum Objects, Health and Healing

Interpreting Difficult History at Museums and Historic Sites

Exhibiting Madness in Museums

Landscape, Well-Being and Environment

Museums & Social Issues 5:2 Thematic Issue

Pursuing Wellness

Museums have been active in shaping knowledge over the last six hundred years. Yet what is their function within today's society? At the present time, when funding is becoming increasingly scarce, difficult questions are being asked about the justification of museums. *Museums and the Shaping of Knowledge* presents a critical survey of major changes in current assumptions about the nature of museums. Through the examination of case studies, Eilean Hooper-Greenhill reveals a variety of different roles for museums in the production and shaping of knowledge. Today, museums are once again organising their spaces and collections to present themselves as environments for experimental and self-directed learning.

The Presented Past is concerned with the differences between the comparatively static, well-understood way in which the past is presented in schools, museums and at historic sites compared to the approaches currently being explored in contemporary archaeology. It challenges the all-too-frequent representation of the past as something finished, understood and objective, rather than something that is 'constructed' and therefore open to co-existing interpretations and constant re-interpretation. Central to the book is the belief that the presentation of the past in school curricula and in museum and site interpretations will benefit from a greater use of non-documentary sources derived from archaeological study and oral histories. The book suggests that a view of the past

incorporating a larger body of evidence and a wider variety of understanding will help to invigorate the way history is taught. The Presented Past will be of interest to teachers, archaeologists, cultural resource managers, in fact anyone who is concerned with how the past is presented.

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.

Are Museums Irrelevant? Museums are rarely acknowledged in the global discussion of climate change, environmental degradation, the inevitability of depleted fossil fuels, and the myriad local issues concerning the well-being of particular communities – suggesting the irrelevance of museums as social institutions. At the same time, there is a growing preoccupation among museums with the marketplace, and museums, unwittingly or not, are embracing the values of relentless consumption that underlie the planetary difficulties of today. Museums in a Troubled World argues that much more can be expected of museums as publicly supported and knowledge-based institutions. The weight of tradition and a lack of imagination are significant factors in museum inertia and these obstacles are also addressed. Taking an interdisciplinary approach, combining anthropology ethnography, museum studies and management theory, this book goes beyond conventional museum thinking. Robert R. Janes explores the meaning and role of museums as key intellectual and civic resources in a time of profound social and environmental change. This volume is a constructive examination of what is wrong with contemporary museums, written from an insider's perspective that is grounded in both hope and pragmatism. The book's conclusions are optimistic and constructive, and highlight the unique contributions that museums can make as social institutions, embedded in their communities, and owned by no one.

Renewal, Irrelevance Or Collapse?

Art and Museums in an Age of Protest

Active Collections

Local Economic and Employment Development (LEED) Culture and Local Development

Connecting Museums

Enhancing Societal Well-Being

Object-Based Learning and Well-Being provides the first explicit analysis of the combined learning and well-being benefits of working with material culture and curated collections. Following on from the widely acclaimed Engaging the Senses, this volume explicitly explores the connection between the value of material culture for both learning and well-being. Bringing together experts and practitioners from eight countries on four continents, the book analyses the significance of curated collections for structured cultural interventions that may bring both educational and well-being benefits. Topics covered include the role of material culture in relation to mental health; sensory impairments; and general student and teacher well-being. Contributors also consider how collections can be employed to positively address questions of identity and belonging relating to marginalisation, colonialism and forced displacement. Object-Based Learning and Well-Being should be a key first point of reference for academics and students who are engaged in the study of object-based learning, museums, heritage, health and well-being. The book will be of particular interest to practitioners working in higher education, or those working in the cultural, heritage, museums and health sectors.

As museums worldwide shuttered in 2020 because of the coronavirus, New York-based cultural strategist András Szántó conducted a series of interviews with an international group of museum leaders. In a moment when economic, political, and cultural shifts are signaling the start of a new era, the directors speak candidly about the historical limitations and untapped potential of art museums. Each of the twenty-eight conversations in this book explores a particular topic of relevance to art institutions today and tomorrow. What emerges from the series of in-depth conversations is a composite portrait of a generation of museum leaders working to make institutions more open, democratic, inclusive, experimental and experiential, technologically savvy, culturally polyphonic, attuned to the needs of their visitors and communities, and concerned with addressing the defining issues of the societies around them. The dialogues offer glimpses of how museums around the globe are undergoing an accelerated phase of reappraisal and reinvention. CONVERSATION PARTNERS Marion Ackermann (Staatliche Kunstsammlungen Dresden), Cecilia Alemani (The High Line, New York), Anton Belov (Garage Museum of Contemporary Art,

Moscow), Meriem Berrada (MACAAL, Marrakesh), Daniel Birnbaum (Acute Art, London), Thomas P. Campbell (Fine Arts Museums of San Francisco), Tania Coen-Uzzielli (Tel Aviv Museum of Art), Rhana Devenport (Art Gallery of South Australia, Adelaide), María Mercedes González (Museo de Arte Moderno de Medellín), Max Hollein (The Metropolitan Museum of Art, New York), Sandra Jackson-Dumont (Lucas Museum of Narrative Art, Los Angeles), Mami Kataoka (Mori Art Museum, Tokyo), Brian Kennedy (Peabody Essex Museum, Salem), Koyo Kouoh (Zeitz Museum of Contemporary Art Africa, Cape Town), Sonia Lawson (Palais de Lomé), Adam Levine (Toledo Museum of Art), Victoria Noorthoorn (Museo de Arte Moderno de Buenos Aires), Hans Ulrich Obrist (Serpentine Galleries, London), Anne Pasternak (Brooklyn Museum), Adriano Pedrosa (MASP, São Paulo), Suhanya Raffel (M+ Museum, Hong Kong), Axel Rüger (Royal Academy of Arts, London), Katrina Sedgwick (Australian Center for the Moving Image, Melbourne), Franklin Sirmans (Pérez Art Museum Miami), Eugene Tan (National Gallery Singapore & Singapore Art Museum), Philip Tinari (UCCA Center for Contemporary Art, Beijing), Marc-Olivier Wahler (Musée d'Art et d'Histoire, Geneva), and Marie-Cécile Zinsou (Musée de la Fondation Zinsou, Ouidah) ANDRÁS SZÁNTÓ (*1964, Budapest), PhD, advises museums, cultural institutions, and leading brands on cultural strategy. An author and editor, his writings have appeared in the *New York Times*, *Artforum*, the *Art Newspaper*, and many other publications. He has overseen the National Arts Journalism Program at Columbia University and the Global Museum Leaders Colloquium at the Metropolitan Museum of Art. Szántó, who lives in Brooklyn, has been conducting conversations with art-world leaders since the early 1990s, including as a frequent moderator of the Art Basel Conversations series.

Museum Objects, Health and Healing provides an innovative and interdisciplinary study of the relationship between objects, health and healing. Shedding light on the primacy of the human need for relationships with objects, the book explores what kind of implications these relationships might have on the exhibition experience. Merging museum and object studies, as well as psychotherapy and the psychology of well-being, the authors present a new theory entitled *Psychotherapeutic Object Dynamics*, which provides a cross-disciplinary study of the relationship between objects, health and well-being. Drawing on primary research in museums, psychotherapeutic settings and professional practice throughout the US, Canada, Bosnia-Herzegovina and the UK, the book provides an overview of the theory's origins, the breadth of its practical applications on a global level, and a framework for further understanding the potency of objects in exhibitions and daily life. *Museum Objects, Health and Healing* will be essential reading for academics, researchers and postgraduate students interested in museum studies, material culture, mental health, psychotherapy, art therapies and anthropology. It should also be valuable reading for a wide range of practitioners, including curators, exhibition designers, psychologists, and psychotherapists.

"Evaluating Early Learning in Museums presents developmentally appropriate and culturally relevant practices for engaging early learners and their families in informal arts settings. Written by early childhood education researchers and a museum practitioner, the book showcases what high-quality educational programs can offer young children and their families through the case study of a program at the High Museum of Art in Atlanta, Georgia. Providing strategies for building strong community partnerships and audience relationships, the authors also survey evaluation tools for early learning programs and offer strategies to help museums around the world to engage young children. At the center of this narrative is the seminal partnership that developed between researchers and museum educators during the evaluation of a program for toddlers. Illuminating key components of the partnership and the resulting evolution of family offerings at the museum, the book also draws parallels to current work being done at other museums in international contexts. *Evaluating Early Learning in Museums* illustrates how an interdisciplinary collaboration between researchers and practitioners can improve museum practices. As such, the book will be of interest to researchers and students engaged in the study of museums and early childhood, as well as to practitioners working in museums around the world"--

Museums, Communities and Climate Change

Evaluating Early Learning in Museums

Integrating Perspectives from Research and Practice

How Museums Impact Health and Wellbeing

Museums in a Troubled World

Diversity and Philanthropy at African American Museums

The role of museums in enhancing well-being and improving health through social intervention is one of the foremost topics of importance in the museums sector today. With an aging population and emerging policies on the social responsibilities of museums, the sector is facing an unprecedented challenge in how to develop services to meet the needs of its communities in a more holistic and inclusive way. This book sets the scene for the future of museums where the health and well-being of communities is top of the agenda. The authors draw together existing research and best practice in the area of museum interventions in health and social care and offer a detailed overview of the multifarious outcomes of such interactions, including benefits and challenges. This timely book will be essential reading for museum professionals, particularly those involved in access and education, students of museums and heritage studies, as well as practitioners of arts in health, art therapists, care and community workers.

Art Therapy in Museums and Galleries

Sound Heritage

The Social Work of Museums

The Museum as a Space of Social Care

Museums, Health and Well-Being