

## Identity And The Museum Visitor Experience

Understanding the visitor experience provides essential insights into how museums can affect people's lives. Personal drives, group identity, decision-making and meaning-making strategies, memory, and leisure preferences, all enter into the visitor experience, which extends far beyond the walls of the institution both in time and space. Drawing upon a career in studying museum visitors, renowned researcher John Falk attempts to create a predictive model of visitor experience, one that can help museum professionals better meet those visitors' needs. He identifies five key types of visitors who attend museums and then defines the internal processes that drive them there over and over again. Through an understanding of how museums shape and reflect their personal and group identity, Falk is able to show not only how museums can increase their attendance and revenue, but also their meaningfulness to their constituents.

Our increasingly smart environments will sense, track and model users and provide them with personalized services. We can already embed computers in everyday objects such as shirt buttons and pencils; objects of all sizes, from wristwatches to billboards, will soon incorporate high-quality flexible displays; we have improved access to wireless Internet communication; and we are now transitioning from traditional linear to targeted interactive media. The convergence of these factors -- miniaturization, display technologies, wireless communication, and interactive media -- will allow us to leave our desktop computers and move to a radical computing paradigm, the ubiquitous display environment, where media and visual content will support a rich variety of display devices that enable users to interact with information artifacts in a seamless manner. This is one of the most exciting and important areas of technology development and this book addresses the challenge within the context of an educational and cultural experience. This is inherently a multidisciplinary field and the contributions span the related research aspects, including system architecture and communications issues, and intelligent user interface aspects such as aesthetics and privacy. On the scientific side, the authors integrate artificial intelligence, user modeling, temporal and spatial reasoning, intelligent user interfaces, and user-centric design methodologies in their work, while on the technological side they integrate mobile and wireless networking infrastructures, interfaces, group displays, and context-driven adaptive presentations. This book is of value to researchers and practitioners working on all aspects of ubiquitous display environments, and we hope it leads to innovations in human education, cultural heritage appreciation, and scientific development.

Museums have moved from a product to a marketing focus within the last ten years. This has entailed a painful reorientation of approaches to understanding visitors as 'customers'; new ways of fundraising and sponsorship as government funding decreases; and grappling with using the internet for marketing. This book brings the latest in marketing thinking to bear on the museum sector taking into account both the commercial issues and social mission it involves. Carefully structured to be highly accessible the book offers:

- \* A contemporary and relevant and global approach to museum marketing written by authors in Britain, Australia, the United States, and Asia
- \* An approach that reflects the particular challenges museums of varying sizes face when

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seeking to market an experience to a diverse set of stakeholders: audience; funders; sponsors and government. \* A particular focus on museum marketing in the 'Information Age' \* Major case studies at the beginning and end of each section of the book, and smaller case studies within chapters The hugely experienced author team, includes both leading academics and practitioners to ensure the book has broad appeal and is both relevant, innovative and progressive in approach. It will be essential reading for students in museum studies, non-profit marketing, and arts management and marketing. It will also be equally relevant for professionals working in and managing museums and galleries, heritage attractions and ministries of arts.

The study of the museum visitor has undergone radical transformation. Each author here has asked unfamiliar questions and responded with fresh answers. Some of these questions involve the visitor's identity, what she brings to her museum experience. Can we gain entry into this experience? Does more technology really increase access to the objects themselves? Others probe the very nature of museum going and exhibition making, demanding that we reexamine the traditional exhibition to reposition the visitor and her meaning-making at the centre. The volume provokes imaginative research and encourages new conclusions.

'Zeer intelligent, verrukkelijk geschreven en uitermate fascinerend.' - The Spectator Een geschiedenis van de wereld in 100 voorwerpen biedt een heel originele benadering van de geschiedenis van de mensheid. Het gebruikt de voorwerpen die oude beschavingen hebben achtergelaten als venster, waardoor we de werelden kunnen onderzoeken van de mensen die daar en toen leefden. Maar niet alleen oude beschavingen komen aan bod. Neil MacGregor geeft ons een blik in het leven van de makers en gebruikers van al deze 100 voorwerpen: vanaf de oertijd tot aan het heden. MacGregor's doel is om ons zoveel mogelijk te vertellen over het belang van de voorwerpen; over een stenen pilaar die de geprekeerde tolerantie van een Indiase keizer tegen zijn volk laat zien, over de Spaanse munten die het begin van de globale valuta betekenden, over een zilveren beker die de Romeinse dubbele houding ten opzichte van homoseksualiteit demonstreert, of over een Victoriaans servies dat de impact van een rijk onthult. Elk hoofdstuk dompelt de lezer onder in een vervlogen beschaving en elk hoofdstuk is prachtig geïllustreerd met het betreffende voorwerp. De geschiedenis is hier een caleidoscoop, vol met prachtige beelden en verrassende verhalen die onze wereld op een tot nu toe onbekende manier presenteren. Spectrum maakt deel uit van Uitgeverij Unieboek | Het Spectrum bv Houten - Antwerpen [www.unieboekspectrum.nl](http://www.unieboekspectrum.nl) nur 680

Building on the foundation set in Volume I—a landmark synthesis of research in the field—Volume II is a comprehensive, state-of-the-art new volume highlighting new and emerging research perspectives. The contributors, all experts in their research areas, represent the international and gender diversity in the science education research community. The volume is organized around six themes: theory and methods of science education research; science learning; culture, gender, and society and science learning; science teaching; curriculum and assessment in science; science teacher education. Each chapter presents an integrative review of the research on the topic it addresses—pulling together the existing research, working to understand the historical trends and patterns in that body of scholarship, describing how the issue is conceptualized within the literature, how methods and theories have shaped the outcomes of the research, and where the strengths, weaknesses, and gaps are in the literature. Providing

guidance to science education faculty and graduate students and leading to new insights and directions for future research, the Handbook of Research on Science Education, Volume II is an essential resource for the entire science education community. "Collections: A Journal for Museum and Archives Professionals" is a multi-disciplinary peer-reviewed journal dedicated to the discussion of all aspects of handling, preserving, researching, and organizing collections. Curators, archivists, collections managers, preparators, registrars, educators, students, and others contribute.

'App het verleden naar het heden! Kom en beleef hoe het vroeger was!', dat zijn de huidige slogans van erfgoedinstellingen. Ze gebruiken erfgoed om het verleden voor bezoekers tastbaar en inzichtelijk te maken, zoals monumenten, authentieke voorwerpen, reconstructies van gebeurtenissen, verhalen, apps en interactieve websites. Het beleven staat daarbij voorop. Maar is er ook ruimte voor een dynamische benadering van erfgoed en voor kritische reflectie? Wat zijn de effecten van de nadruk op entertainment voor het leren over het verleden? Deze vragen staan centraal in Verlangen naar tastbaar verleden, een boek over erfgoedonderwijs en de ontwikkeling van historisch besef. Naast een theoretische uiteenzetting over multiperspectiviteit, historische afstand en historisch redeneren analyseren de auteurs enkele onderwijsprojecten over het Nederlandse slavernijverleden en de Tweede Wereldoorlog / Holocaust. Ze laten zien dat erfgoedonderwijs een rijke bron kan zijn om historisch besef te bevorderen als scholen en erfgoedinstellingen nauw met elkaar samenwerken.

Identity and the Museum Visitor Experience Routledge

MUSEUM PRACTICE Edited by CONAL MCCARTHY Museum Practice covers the professional work carried out in museums and art galleries of all types, including the core functions of management, collections, exhibitions, and programs. Some forms of museum practice are familiar to visitors, yet within these diverse and complex institutions many practices are hidden from view, such as creating marketing campaigns, curating and designing exhibitions, developing fundraising and sponsorship plans, crafting mission statements, handling repatriation claims, dealing with digital media, and more. Focused on what actually occurs in everyday museum work, this volume offers contributions from experienced professionals and academics that cover a wide range of subjects including policy frameworks, ethical guidelines, approaches to conservation, collection care and management, exhibition development and public programs. From internal processes such as leadership, governance and strategic planning, to public facing roles in interpretation, visitor research and community engagement and learning, each essential component of contemporary museum practice is thoroughly discussed.

The premier volume of the Annual Review of Cultural Heritage Informatics (ARCHI), edited by Samantha Kelly Hastings, is the polestar publication for cultural heritage scholars, professionals, and students. Featuring sixteen original works selected by the distinguished editorial board of international scholars, ARCHI presents a broad spectrum of the cultural heritage informatics field. Whether one is interested in cultural heritage preservation, digitization, digital humanities, user behavior, technology, or educational practices, this book is the central source for current and emerging trends in the rapidly expanding cultural heritage informatics field. Major sections of this work include: Best Practices Digital Communities Education Field Reports Technology Reviews By challenging readers to explore a variety of contexts and offering critical evaluation of conventional practices, ARCHI promotes new ideas and offers new pathways of development for the cultural heritage informatics field. No one working in cultural heritage can be truly up-to-date without this essential new coverage of the field today.

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Here is a complete introduction to the history of museums, types of museums, and the key roles that museums play in the twenty-first century. Following an introductory chapter looking at what a museum is today, Part I looks at the history and types of museums: art and design museums natural history and anthropology museums science museums history museums, historic houses, interpretation centers, and heritage sites botanical gardens and zoos children's museums The second part of the book explores the primary functions of museums and museum professionals: to collect to conserve to exhibit to interpret and to engage to serve and to act The final chapter looks at the museum profession and professional practices. Throughout, emphasis is on museums in the United States, although attention is paid to the historical framing of museums within the European context. The new edition includes discussions of technology, access, and inclusivity woven into each chapter, a list of challenges and opportunities in each chapter, and "Museums in Motion Today," vignettes spread throughout the volume in which museum professionals provide their perspectives on where museums are now and where they are going. More than 140 images illustrate the volume.

In the year 2013, 'selfie' was named word of the year by Oxford Dictionaries in recognition of dramatic changes in frequency, prominence, and register of the term. This drastic increase in selfie-taking was spurred by two factors. The first was the advent of smartphones equipped with front cameras and preview screens that made it easy to compose a photographic self-portrait by a process of deliberately exploring one's image, choosing a pose, and finally taking the picture. The second key change contributing to the rise of the selfie age was the increasing availability of internet connections. It is estimated that about 50% of the world population has access to the internet today (2018; <https://www.internetworldstats.com>). At the end of the past century, this percentage was a mere 1%. The growth of the internet infrastructure simultaneously spurred the development of social network applications such as Facebook, Twitter, Snapchat, and Instagram, providing accessible media for sharing photographs including photographic self-portraits. However, despite their tremendous reach and popularity, selfies have so far received relatively little attention by the scientific community, especially within psychology. Thus, we proposed a *Frontiers in Psychology Research Topic* to expand empirical and theoretical work on the massively popular, yet scientifically unexplored, phenomenon of the selfie. The articles published in this eBook offer a multifaceted insight into current scholarly work on this topic.

Visitor participation is a hot topic in the contemporary world of museums, art galleries, science centers, libraries and cultural organizations. How can your institution do it and do it well? *The Participatory Museum* is a practical guide to working with community members and visitors to make cultural institutions more dynamic, relevant, essential places. Museum consultant and exhibit designer Nina Simon weaves together innovative design techniques and case studies to make a powerful case for participatory practice. "Nina Simon's new book is essential for museum directors interested in experimenting with audience participation on the one hand and cautious about upending the tradition museum model on the other. In concentrating on the practical, this book makes implementation possible in most museums. More importantly, in describing the philosophy and rationale behind participatory activity, it makes clear that action does not always require new technology or machinery. Museums need to change, are changing, and will change further in the future. This book is a helpful and thoughtful road map for speeding such transformation." -Elaine Heumann Gurian, international museum consultant and author of *Civilizing the Museum* "This book is an extraordinary resource. Nina has assembled the collective wisdom of the field, and has given it her own brilliant spin. She shows us all how to walk the talk. Her book will make you want to go right out and start experimenting with participatory projects." -Kathleen McLean, participatory museum designer and author of *Planning for People in Museum Exhibitions* "I predict that in the future this book will be a classic work of museology." --Elizabeth Merritt, founding director of the Center for the Future of Museums

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Thriving in the Knowledge Age provides an entirely new way of envisioning the business model for your cultural institution.

Teksten helpen de museumbezoeker bij het begrijpen, waarderen én genieten van museumcollecties. Gelukkig zijn tegenwoordig overal in de musea informatieve teksten te vinden. Maar zijn het ook altijd goede teksten? Te vaak zijn ze te lang, te ingewikkeld of slecht leesbaar vormgegeven. 'Kort en krachtig' is bedoeld voor alle schrijvers van museumteksten. Het bevat een theoretische onderbouwing waarom de ene aanpak beter is dan de andere en er wordt uitgelegd hoe om te gaan met bijvoorbeeld leesbaarheid, oogbewegingen, leesafstand, lettertypen en kleurcontrasten. Een uitgebreide literatuurlijst geeft een overzicht van wat er de laatste decennia over het schrijven en lezen van informatieve museumteksten is geschreven en biedt inspiratie voor verdere studie. De auteurs van 'Kort en krachtig' hebben tientallen jaren ervaring met het schrijven van museumteksten voor grote en kleine musea. Die ervaring willen ze graag doorgeven in deze 50 tips met voorbeelden van hoe het wel en hoe het niet moet, zowel wat betreft het schrijven van de teksten als de vormgeving.

As museums are increasingly asked to demonstrate not only their cultural, but also their educational and social significance, the means to understand how museum visitors learn becomes ever more important. And yet, learning can be conceptualised and investigated in many ways. Coming to terms with how theories about learning interact with one another and how they relate to 'evidence-based learning' can be confusing at best. Museum Learning attempts to make sense of multiple learning theories whilst focusing on a set of core learning topics in museums. Importantly, learning is considered not just as a cognitive characteristic, as some perspectives propose, but also as affective, taking into consideration interests, attitudes, and emotions; and as a social practice situated in cultural contexts. This book draws attention to the development of theory and its practical applications in museum situations such as aquariums, zoos, botanical gardens and historical re-enactment sites, among others. This volume will be of interest to museum studies students, practitioners and researchers working in informal learning contexts, and will help them to reflect on what it means to learn in museums and create more effective environments for learning.

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.

Marketing and Social Media: A Guide for Libraries, Archives, and Museums is a much-needed guide to marketing for libraries, archives, and museum professionals in the social media age. This book is both an introductory textbook and a guide for working professionals who want to go beyond mere promotion to developing a planned and deliberately managed marketing campaign. Beginning with mission, goals, and objectives, readers will review the components of both the internal and external environments which must be understood to plan an objective campaign. Chapter coverage includes how to do a SWOT analysis, identify and involve stakeholders, a 4-step marketing model, market research, market segmentation, market mix strategy, and evaluation are all covered. Each chapter includes explanatory topical content designed to build a framework of marketing and social media management understanding including discussion questions (which can be developed into classroom or workshop assignments and key terms. Illustrative and brief case study examples from all three institution types are embedded in chapters as relevant. This book draws on agenda setting theory to examine how cultural organizations relate to media in order to increase their visibility, valence, and eventually build their public image. Most organizations have a keen interest in their symbolic presence, as their

media visibility influences public knowledge, perceptions and even behaviors. Diminished public funding, in combination with the global proliferation of cultural entities, creates a competitive environment, leading to a transformation of cultural industries. In the book, several questions are under scrutiny: How do cultural organizations acquire symbolic significance? How do they become prominent in media content? Which mechanisms and processes should be examined by cultural managers as they set out to achieve salience? Is there a relationship between media and public salience? In other words, if an organization becomes symbolically prominent, in what ways is the public influenced, both in terms of perceptions as well as behaviors?

Exhibition environments are enticingly complex spaces: as facilitators of experience; as free-choice learning contexts; as theaters of drama; as encyclopedic warehouses of cultural and natural heritage; as two-, three- and four-dimensional storytellers; as sites for self-actualizing leisure activity. But how much do we really know about the moment-by-moment transactions that comprise the intricate experiences of visitors? To strengthen the disciplinary knowledge base supporting exhibition design, we must understand more about what 'goes on' as people engage with the multifaceted communication environments that are contemporary exhibition spaces. The in-depth, visitor-centered research underlying this book offers nuanced understandings of the interface between visitors and exhibition environments. Analysis of visitors' meaning-making accounts shows that the visitor experience is contingent upon four processes: framing, resonating, channeling, and broadening. These processes are distinct, yet mutually influencing. Together they offer an evidence-based conceptual framework for understanding visitors in exhibition spaces. Museum educators, designers, interpreters, curators, researchers, and evaluators will find this framework of value in both daily practice and future planning. *Designing for the Museum Visitor Experience* provides museum professionals and academics with a fresh vocabulary for understanding what goes on as visitors wander around exhibitions.

Art historian Andrea Liss examines the inherent difficulties and productive possibilities of using photographs to bear witness, initiating a critical dialogue about the ways the post-Auschwitz generation has employed these documents to represent Holocaust memory and history. 12 color photos. 28 bandw photos.

*What Makes Learning Fun?* presents a set of tested principles and strategies for the design of museum exhibits, with concrete examples of design successes and failures drawn from the author's many years in the field.

*Museums and the Past* explores the central role of museums as memory keepers and makers. Using case studies from a Canadian context, the contributors to this collection reflect on the challenges in maintaining and developing museums as meaningful places of memory and learning. Discussions of museum practice and historical consciousness – how our understanding of the past shapes our sense of the future – consider the modern museum's narratives and pedagogical responsibilities and how museums continue to inform our sense of history.

*Museums and the Challenge of Change* explores the profound challenges facing museums and charts ways forward that are grounded in partnership with audiences and communities on-site, online, and in wider society. Facing new generations with growing needs and desires, growing population diversity, and a digital revolution, the museum sector knows it must change – but it

has been slow to respond. Drawing on the expertise and voices of practitioners from within and beyond the sector, Black calls for a change of mind-set and radical evolution (transformation over time, learning from the process, rather than a 'big bang' approach). Internally, a participative environment supports social interaction through active engagement with collections and content – and Black includes an initial typology of participative exhibits, both traditional and digital. Externally, the museum works in partnership with local communities and other agencies to make a real difference, in response to societal challenges. Black considers what this means for the management and structure of the museum, emphasising that it is not possible to separate the development of a participative experience from the ways in which the museum is organised. *Museums and the Challenge of Change* is highly practical and focused on initiatives that museums can implement swiftly and cheaply, making a real impact on user engagement. The book will thus be essential reading for museum practitioners and students of museum studies around the globe.

We all know that learning takes place in museums but what does that really mean? Who learns what and how do they learn it? Gaea Leinhardt and Karen Knutson set out to investigate these questions through the conversations of museum visitors. The model they developed from their research owes much to sociocultural theory, and they challenge others to think about certain specific features of the museum experience in order to understand and define learning. They advocate an expanded concept of learning for museums, and for more formal schooling environments. Leinhardt and Knutson add their voices to what they call the extended conversation that is ongoing among thoughtful practitioners with an interest in formal and informal learning in museums. Visit our website for sample chapters!

*Museum and Gallery Studies: The Basics* is an accessible guide for the student approaching Museum and Gallery Studies for the first time. Taking a global view, it covers the key ideas, approaches and contentious issues in the field. Balancing theory and practice, the book address important questions such as: What are museums and galleries? Who decides which kinds of objects are worthy of collection? How are museums and galleries funded? What ethical concerns do practitioners need to consider? How is the field of Museum and Gallery Studies developing? This user-friendly text is an essential read for anyone wishing to work within museums and galleries, or seeking to understand academic debates in the field.

Steeds meer kunstmusea voegen aan de kunstvoorwerpen die worden tentoongesteld verklarende teksten toe. Onderzocht wordt aan welke voorwaarden de teksten moeten voldoen, hoe ze kunnen worden verbeterd ter wille van een hogere waardering van het museumbezoek en een effectievere spreiding van kennis. Het onderzoek is uitgevoerd op initiatief van het Fries Museum in Leeuwarden en het Frans Halsmuseum in Haarlem, met ondersteuning van de sectie Publiek & presentatie van de Nederlandse museumvereniging. Op 18 mei 1999 zijn de bevindingen tijdens een studiedag gepresenteerd. Commentaar van deskundigen is in deze uitgave opgenomen.

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

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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.

Examining interpretive materials, exhibits, and films at major US historic sites where controversy has erupted over historical interpretation, *Exhibiting Patriotism* shows how historical narratives change over time, shaped by the dynamic relationship between these museums, their visitors, and the public.

The role objects play in a museum visitor's experience is much debated (Conn, 2010). This study offers an empirical look at how visitors think with objects in a history museum exhibition. To study the phenomenon a new method, called the "head camera protocol," was introduced. Participants in the study wore a hat outfitted with a video camera and microphone, and were instructed to think aloud as they explored an exhibition. The resulting video constituted the head camera protocols that were analyzed. The exhibition studied was called *Elegy in the Dust: September 11th and the Chelsea Jeans Memorial*. On display at the New-York Historical Society in 2006-2007, it was built around a primary object called the Chelsea Jeans Memorial—a portion of a jeans store covered in dust and ash from the events of September 11th. The exhibition also contained photographs of September 11th and its aftermath, as well as video of the store owner who donated the Chelsea Jeans Memorial to the Historical Society. This study profiles seven participants who walked through the exhibition. Among them were two material culture historians, two tourists, and three Ground Zero volunteers. The findings show how visitors think with their bodies and their multiple selves. The study also offers an empirical look at how visitors interact with Walter Benjamin's notion of an object's "aura" (1935/1968). "Historical thinking with objects" is defined and a visitor--object interaction model is proposed. Finally, implications for the design of learning environments generally, and history museums specifically, are addressed.

*Celtic Geographies* questions traditional conceptualizations of Celticity that rely on an homogenous interpretation of what it means to be a Celt in contemporary society. The various contributors break away from these traditional interpretations to critically explore a Celticity that is diverse in character. The book explores a number of themes that are central to historical and contemporary Celticity: \* the historical geographies of Celtic peoples \* devolution and politics in Celtic regions, such as Wales and Scotland \* the commodification of Celticity in the tourism practices of Brittany and Ireland \* the role of diaspora in the development of Celtic identities, in both North America and in the west of Scotland \* the relationship between Celticity and forms of contemporary culture.

The first book to take a "visitor's eye view" of the museum visit when it was first published in 1992, *The Museum Experience* revolutionized the way museum professionals understand their constituents. Falk and Dierking have updated this essential reference, incorporating advances in research, theory, and practice in the museum field over the last twenty years. Written in clear, non-technical style, *The Museum Experience Revisited* paints a thorough picture of why people go to museums, what they do there, how they learn, and what museum practitioners can do to enhance these experiences.

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.

MUSEUM THEORY EDITED BY ANDREA WITCOMB AND KYLIE MESSAGE Museum Theory offers critical perspectives drawn from a broad range of disciplinary and intellectual traditions. This volume describes and challenges previous ways of understanding museums and their relationship to society. Essays written by scholars from museology and other disciplines address theoretical reflexivity in the museum, exploring the contextual, theoretical, and pragmatic ways museums work, are understood, and are experienced. Organized around three themes—Thinking about Museums, Disciplines and Politics, and Theory from Practice/Practicing Theory—the text includes discussion and analysis of different kinds of museums from various, primarily contemporary, national and local contexts. Essays consider subjects including the nature of museums as institutions and their role in the public sphere, cutting-edge museum practice and their connections with current global concerns, and the links between museum studies and disciplines such as cultural studies, anthropology, and history.

Over de hoogte- en dieptepunten van modern museumbezoek Musea trekken meer bezoekers dan ooit. Maar waarom gaan we eigenlijk naar het museum? En wat beleven we als we daar zijn? Pauline Slot liet zich lokken door spectaculaire gebouwen, zag veel achterhoofden voor topschilderijen, drukte op educatieve knoppen en keurde museumwinkels en -restaurants. Het resultaat: een geestig en persoonlijk boek over ergernis en extase in kleine en grote musea, in eigen land en ver van huis. Een feest van herkenning voor museumbezoekers. Pauline Slot debuteerde in 1999 met de roman Zuiderkruis. Daarna schreef ze nog vijf romans, waaronder En het vergeten zo lang en Soerabaja. In 2014 verscheen De hond als medemens, een exploratie van de band tussen mens en hond.

Roy and Jan have assembled a timely snapshot of our current understanding of ecotourism, both as a concept worthy of scientific inquiry and as an increasingly significant segment of global commerce and industry. A terrific piece of work! Sam Ham, University

of Idaho, US In the 30 or so year since it became established in the tourism literature and in tourism practice, ecotourism has attracted as many proponents as opponents. This Handbook now brings together some of the leading scholars worldwide in this field, to explore the current position of this form of tourism. In doing so, it offers serious critiques, it explores meanings and paradoxes, it offers best practices and it looks to the future. It is the Handbook for one of tourism's fastest growing and controversial sectors. David Airey, University of Surrey, UK This is a most welcome and needed book. With a very strong editorial team and contributing authors, the Handbook covers all the key issues of ecotourism. It cuts through the confusion surrounding the much-misunderstood concept of ecotourism, clearly dealing with definitions, concepts and research issues. The Handbook is particularly welcome for its focus on the visitor experience, a strength of the editors, and for clearly linking the theory of ecotourism with practice in the field. Christopher Cooper, Oxford Brookes University, UK This Handbook brings together contributions from over forty international experts in the field of ecotourism. It provides a critical review and discussion of current issues and concepts it challenges readers to consider the boundaries of what ecotourism is, and could be. The Handbook provides practical information regarding the business of ecotourism; insights into ecotourist behaviour and visitor experiences; and reflections on the practice of ecotourism in a range of different contexts. The Handbook is designed to be a valuable reference book for tourism scholars and researchers.

In the second edition of their 2000 book, John H. Falk and Lynn D. Dierking offer an updated version of the Contextual Model of Learning, as well as present the latest advances in museum research, theory, and practice in order to provide readers an inside view of how and why people learn from their museum experiences.

Als negentienjarige student staat Frank Westerman in een Spaans museum oog in oog met een opgezette Afrikaan: 'El Negro'. Wie is deze mens? En wie heeft zijn lichaam geprepareerd? Het spoor terug volgend van Barcelona via Parijs naar Kaapstad, tot diep in de negentiende eeuw, toont de auteur El Negro als spiegel van zijn tijd: een naamloze zwarte man, die, genageld aan zijn voetstuk, het Europese denken over slavernij, kolonialisme en racisme in een schrijnend licht plaatst. Deze editie van El Negro en ik is aangevuld met nieuwe, schokkende ontdekkingen, inclusief een spraakmakende zedenzaak rond de jeugdige Franse preparateur van El Negro uit Kaapstad, die in 1827 een jonge Nederlandse vrouw zwanger maakte, maar weigerde met haar te trouwen.

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