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""Re-Imagining the Museum Beyond the Mausoleum""; ""Copyright"";
""Contents""; ""List of figures""; ""Acknowledgements""; ""Introduction"";
""1 Unmasking a different museum: museums and cultural criticism"";
""Close encounters""; ""2 Floating the museum""; ""Anchoring tourism in
maritime museums""; ""Sidestepping the rhetoric""; ""The displacement
of the citizen?""; ""3 From Batavia to Australia II: negotiating changes in
curatorial practices""; ""The origins of the Western Australian Maritime
Museum""; ""Implications for the curatorial culture at the Museum"";
""Conclusions""

""4 a€?A place for all of usa€?? Museums and communities""""a€?A
place for all of usa€??""; ""Teaching a€?civic reforma€?: the uses of
community galleries""; ""Representation versus production""; ""The role
of history and its impact on the curatorial process""; ""Community
versus museum: empiricism versus abstraction""; ""Dialogue and
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museums and the media""; ""Materialism and the temple as a treasure
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the displacement of the object""

""Modernity, popular culture and journalism""""The museum and the
popular press: an Assyrian tale""; ""Tales of Paris""; ""a€?A museum for
the global villagea€?""; ""Media impacts""; ""6 Interactivity in museums:
the politics of narrative style""; ""Interactivity and museums"";
""Technological interactivity and its limitations: the Museum of
Tolerance""; ""a€?Spatiala€? interactivity at the Australian National
Maritime Museum""; ""Narrative as a design issue""; ""Understanding
serial narratives: a media approach""; ""The politics of serial narratives
in museums""

""Serial narratives and history genres""""Dialogic interactivity at the
Museum of Sydney""; ""A little history""; ""Creating dialogue""; ""Beyond
the Museum of Sydney""; ""Conclusion""; ""Notes""; ""Bibliography"";
""Index""

Sommario/riassunto

Re-Imagining the Museum presents new interpretations of museum
history and contemporary museum practices. Through a range of case
studies from the UK, North America and Australia, Andrea Witcomb
moves away from the idea that museums are always 'conservative' to
suggest they have a long history of engaging with popular culture and
addressing a variety of audiences. She argues that museums are key
mediators between high and popular culture and between government,
media practitioners, cultural policy-makers and museums
professionals. Analyzing links between museums and the media,
looking at the r