

1. Record Nr.	UNINA9910455653003321
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Titolo	Re-Imagining the Museum [[electronic resource]] : Beyond the Mausoleum
Pubbl/distr/stampa	Florence, : Taylor and Francis, 2003
ISBN	0-415-22098-X 1-134-59889-0 1-280-07022-6 0-203-36102-4
Descrizione fisica	1 online resource (209 p.)
Collana	Museum Meanings
Disciplina	069
Soggetti	Australia Cultural policy Historiography History Mass media and culture Museum exhibits Museum techniques Museums Museums - Philosophy - United States Museums - History - Great Britain Museums - History - Australia Museums - History Museum exhibits - Historiography Museum techniques - Historiography Cultural policy - History Mass media and culture - History Popular culture - History Museum Publications General Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.

""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 cultural policy""; ""Where to now?""; ""5 Beyond the mausoleum: museums and the media""; ""Materialism and the temple as a treasure house""; ""Objects and power""; ""From treasure house to touch screens: 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""

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