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Nota di contenuto	Cover; Fragments of the World; Copyright; Contents; Preface; List of figures; 1. Introduction; Museum directions and perceptions; Concerns articulated; Why the problem?; Too much stuff?; About this book; Notes; The Pitt-Rivers Museum, Oxford; 2. Museums; Variety in museums; Museums, collections, and economics; Professional attitudes; Conclusions; Notes; 3. Collections; The nature of collections; Practical aspects; Using functional objects; Collections and politics; Collections and cultures; Collections and conflicts; Collections: the dark side; Conclusions; Notes; 4. Collections for research What research?Who researches?; What do researchers require?; Case study: archaeological collections of the; Museum of London Collections researched and less researched; Discussion; Conclusions; Notes; 5. Collections for ongoing learning; About learning; How people think; Object-based learning: some examples; What do students learn?; Museums, collections, and education: the potential; Universities and museums; Conclusions; Notes; Flea Market; 6. Collections, memory, and identity; Concepts of memory and identity; Museums and memory; Identities; Memory in the case of military museums Discussion: implicationsConclusions; Notes; 7. Collections and

creativity; Theories of creativity; The art of the collection; Stories from collections; Collections, music, and sound; Collections as places; Inspiration for the public; Discussion; Conclusions; Notes; Beowulf: the treasure and the dragon; 8. Collections for enjoyment; How and what we enjoy; Enjoying stored collections; Personal visits; People using collections; Conclusions; Notes; 9. Collections and digitization; Museum futures; Digital futures; Using digital technologies, using collections; Discussion; Conclusions; Notes  
10. Collections and values Introduction; Culture and economics; Changes in value; Measuring cultural value; Museums and values; Perspectives on value; Conclusions; Notes; Poetry; 11. Piecing together the fragments; Museums and collections in the future; What can museums do?; A new focus on collections; Is there a solution?; Conclusions; Notes; Acknowledgements; Research Method; Copyright and permissions; Index

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## Sommario/riassunto

During the past decade a number of individual museums have found imaginative ways of using their collections and of making them accessible. However, museum collections as a whole are enormous in size and quantity and the question of how can they can be put to best use is ever present. When conventional exhibitions can only ever utilise a tiny proportion of them, what other uses of the collections are possible? Will their exploitation and use now destroy their value for future generations? Should they simply be kept safely and as economically as possible as a resource for the future?

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