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~~Running a Museum~~

Kevin Hetherington is Professor of Geography at the Open University where he is also currently Dean of the Faculty of Social Sciences. He has researched on museums for nearly 20 years, including on museum access and disability, museums and disposal, museum theory, museums and urban regeneration, as well as on heritage and consumption issues.

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~~NPS Museum Handbook | U.S. Department of the Interior~~

An international effort to update the definition of what museums are has been met with resignations and political intrigue. ... The International Council of Museums' definition of what a museum ...

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The Frick Collection is an art museum located in the Henry Clay Frick House on the Upper East Side in Manhattan, New York City at 1 East 70th Street, located at the northeast corner with Fifth Avenue.It houses the collection of industrialist Henry Clay Frick (1849–1919).

~~Frick Collection - Wikipedia~~

Suzanne Anker (born August 6, 1946) is an American visual artist and theorist. Considered a pioneer in Bio Art., she has been working on the relationship of art and the biological sciences for more than twenty five years. Her practice investigates the ways in which nature

is being altered in the 21st century. Concerned with genetics, climate change, species extinction and toxic degradation ...

~~Suzanne Anker - Wikipedia~~

The International Spy Museum also objected to the K.G.B. museum's use of a ".org" web address even though it is a for-profit institution. (The lawsuit was settled in March 2019; the terms ...

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MUSEUM TRANSFORMATIONS DECOLONIZATION AND DEMOCRATIZATION Edited By ANNIE E. COOMBES AND RUTH B. PHILLIPS Museum Transformations: Decolonization and Democratization addresses contemporary approaches to decolonization, greater democratization, and revisionist narratives in museum exhibition and program development around the world. The text explores how museums of art, history, and ethnography responded to deconstructive critiques from activists and poststructuralist and postcolonial theorists, and provided models for change to other types of museums and heritage sites. The volume's first set of essays discuss the role of the museum in the narration of difficult histories, and how altering the social attitudes and

political structures that enable oppression requires the recognition of past histories of political and racial oppression and colonization in museums. Subsequent essays consider the museum's new roles in social action and discuss experimental projects that work to change power dynamics within institutions and leverage digital technology and new media.

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