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(fe) male and stale... The UK has some of the worlds most famous museums and galleries. Renowned institutions like the British Museum, the Victoria & Albert Museum, the Tate (Britain and Modern), and the Natural History Museum boast approximately half a million visitors each ...

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Making Museums Matter is an important read for museum professionals and students of museum and library science studies. I learned a lot about museum history, major shifts in museum development and theories

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The average museum visitor in the UK is female, between 45 and 74 years old, comes from an upper socio-economic background, and is more likely to be Caucasian than Black, Asian or any other ethnic minority.

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BookReviews Making Museums Matter by STEPHEN E. WEIL. Washington, D.C.: Smithsonian Institution Press, 2002; xiv+ 274 pp., notes; clothbound, \$18.95. \$40.00; paperbound, as but worker," he Stephen Weil describes himself simply a "museum in fact, one of the museum world's most eloquent spokesmen and is, critics. In Making Museums Matter, a series of essays and penetrating miscellaneous directed to museum workers, writings primarily his fellow he challenges colleagues' mostly his unvoiced assumption

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the special qualities of art museums, an investigation into the relationship of current copyright law to the visual arts, a detailed consideration of how the museums and legal system of the United States have coped with the problem of Nazi-era art, and a series of delightfully provocative training exercises for those anticipating entry into the museum field.

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Weil has long been considered one of the museum community's most insightful

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This is a book about objects. Stones, ruins, bones, mummies, mannequins, statues, photographs, fakes, instruments, and natural history specimens all formed part of Mexico 's National Museum complex at different moments across two centuries of collecting and display. *Museum Matters* traces the emergence, consolidation, and dispersal of this national museum complex by telling the stories of its objects. Objects that have been separated over time are brought back together in this book in order to shed light on the interactions and processes that have forged things into symbols of science, aesthetics, and politics. The contributors to this volume illuminate how collections came into being or ceased

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to exist over time, or how objects moved in and out of collections and museum spaces. They explore what it means to move things physically and spatially, as well as conceptually and symbolically. *Museum Matters* unravels the concept of the national museum. By unmaking the spaces, frameworks, and structures that form the complicated landscape of national museums, this volume brings a new way to understand the storage, displays, and claims about the Mexican nation's collections today. Contributors Miruna Achim, Christina Bueno, Laura Cházaro, Susan Deans-Smith, Frida Gorbach, Haydeé López Hernández, Carlos Mondragón, Bertina Olmedo Vera, Sandra Rozental, Mario Rufer

Reinventing the Museum presents iconic essays from the 20th century and the latest thinking of the 21st century on ideology,

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public engagement, and new frameworks. Its 44 seminal articles and selected bibliography guide students through nearly a century of museum thought and theory.

The concept of an encyclopedic museum was born of the Enlightenment, a manifestation of society's growing belief that the spread of knowledge and the promotion of intellectual inquiry were crucial to human development and the future of a rational society. But in recent years, museums have been under attack, with critics arguing that they are little more than relics and promoters of imperialism. Could it be that the encyclopedic museum has outlived its usefulness? With *Museums Matter*, James Cuno, president and director of the Art Institute of Chicago, replies with a resounding “No!” He takes us on a brief tour of the modern museum, from the creation of the British Museum—the

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archetypal encyclopedic collection—to the present, when major museums host millions of visitors annually and play a major role in the cultural lives of their cities. Along the way, Cuno acknowledges the legitimate questions about the role of museums in nation-building and imperialism, but he argues strenuously that even a truly national museum like the Louvre can't help but open visitors' eyes and minds to the wide diversity of world cultures and the stunning art that is our common heritage. Engaging with thinkers such as Edward Said and Martha Nussbaum, and drawing on examples from the politics of India to the destruction of the Bramiyan Buddhas to the history of trade and travel, Cuno makes a case for the encyclopedic museum as a truly cosmopolitan institution, promoting tolerance, understanding, and a shared sense of history—values that are essential in our ever more globalized age. Powerful,

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passionate, and to the point, *Museums Matter* is the product of a lifetime of working in and thinking about museums; no museumgoer should miss it.

This call to action from AAM's Museums and Community Initiative challenges museums to pursue their potential as active, visible players in community life. Essays and reflections offer food for thought on the complex process of changing the terms of engagement between communities and museums.

Sound Heritage is the first study of music in the historic house museum, featuring contributions from both music and heritage scholars and professionals in a richly interdisciplinary approach to central issues. It examines how music materials can be used to create narratives about past inhabitants and their surroundings - including aspects

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of social and cultural life beyond the activity of music making itself - and explores how music as sound, material, and practice can be more consistently and engagingly integrated into the curation and interpretation of historic houses. The volume is structured around a selection of thematic chapters and a series of shorter case studies, each focusing on a specific house, object or project. Key themes include: Different types of historic house, including the case of the composer or musician house; what can be learned from museums and galleries about the use of sound and music and what may not transfer to the historic house setting Musical instruments as part of a wider collection; questions of restoration and public use; and the demands of particular collection types such as sheet music Musical objects and pieces of music as storytelling components, and the use of music to affectively colour narratives or

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experiences. This is a pioneering study that will appeal to all those interested in the intersection between Music and Museum and Heritage Studies. It will also be of interest to scholars and researchers of Music History, Popular Music, Performance Studies and Material Culture.

"We live in a museum age," writes Steven Conn in *Do Museums Still Need Objects?* And indeed, at the turn of the twenty-first century, more people are visiting museums than ever before. There are now over 17,500 accredited museums in the United States, averaging approximately 865 million visits a year, more than two million visits a day. New museums have proliferated across the cultural landscape even as older ones have undergone transformational additions: from the Museum of Modern Art and the Morgan in New York to the High in Atlanta and the Getty in Los Angeles. If the golden

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age of museum-building came a century ago, when the Metropolitan Museum of Art, the American Museum of Natural History, the Philadelphia Museum of Art, the Field Museum of Natural History, and others were created, then it is fair to say that in the last generation we have witnessed a second golden age. By closely observing the cultural, intellectual, and political roles that museums play in contemporary society, while also delving deeply into their institutional histories, historian Steven Conn demonstrates that museums are no longer seen simply as houses for collections of objects. Conn ranges across a wide variety of museum types—from art and anthropology to science and commercial museums—asking questions about the relationship between museums and knowledge, about the connection between culture and politics, about the role of museums in representing non-Western

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societies, and about public institutions and the changing nature of their constituencies. Elegantly written and deeply researched, *Do Museums Still Need Objects?* is essential reading for historians, museum professionals, and those who love to visit museums.

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