



Museum Participation: New Directions for Audience Collaboration

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Genuine participation is about much more than simply "taking part". But many museums' commitment to engagement and participation remains at this superficial level. Full participation involves the sharing of authority, decision-making and power. And letting go of the boundaries between the professional and the public. This book shows what is being done - and how it can be done. "This inspiring volume is packed with thoughtful examples of leading museums around the world involving their visitors in their work to powerful effect." Nina Simon, Executive Director, Santa Cruz Museum of Art & History, and author of *The Participatory Museum*. "Participation is the only sustainable future for museums and galleries, and this book should inspire us all to get better at embedding it until it becomes part of our museums' DNA." Piotr Bienkowski, Project Director: Our Museum Programme, Paul Hamlyn Foundation. "This is a challenging volume of essays outlining radical museum practice... I highly recommend it to everyone concerned with the potential of the contemporary museum to promote equality and human rights." Dr Viv Golding, Programme Director of Learning & Visitor Studies, School of Museum Studies, University of Leicester.

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Editorial Review

Review

Nina Simon | Executive Director, Santa Cruz Museum of Art & History | Author, *The Participatory Museum*: Think community participation is just for small museums? Think again. This inspiring volume is packed with thoughtful examples of leading museums around the world involving their visitors in their work to powerful effect. Piotr Bienkowski | Project Director, Our Museum Programme | Paul Hamlyn Foundation: Between them, the case studies and reflections in this book encapsulate the principles and practice of effective deep participation - both in exhibitions and in sharing authority around wider organisational strategies - without minimising the difficulties of this way of working. Participation is the only sustainable future for museums and galleries, and this book should inspire us all to get better at embedding it until it becomes part of our museums' DNA.? Dr Viv Golding | Programme Director of Learning & Visitor Studies, Senior Lecturer in Communication & Education | School of Museum Studies, University of Leicester: This is a challenging volume of international essays outlining radical museum practice - commoning - whereby entrenched top-down power hierarchies and disabling cultural politics are broken in progressing sustainable relationships with diverse audiences. I highly recommend this book to everyone concerned with the potential of the contemporary museum to promote equality and human rights.

About the Author

Kayte McSweeney is the Object Journeys Partnership Manager at the British Museum. This programme seeks to embed community-led exhibition development practice at the museum and explore new and meaningful ways to collaborate with the public. Previously a Senior Audience Advocate at the Science Museum, London, Kayte worked advocating for the diverse needs of audiences during the development of major exhibitions. However, in recent years her work has been focused on participatory and community collaborative practice, including the evaluation of these projects. Having studied History at Trinity College Dublin, Kayte followed her ambition to work in museums through an MA in Cultural Heritage Studies at University College London. Ever passionate about championing valuable audience experiences, Kayte is Chair of the Visitor Studies Group. Her publications include co-authoring "Embedding Plurality: Exploring Participatory Practice in the Development of a New Permanent Gallery", in the *Science Museum Group Journal*, 2015.

Jen Kavanagh is an independent curator and museum professional. Having completed her MA in Art Gallery and Museum Studies at the University of Manchester, Jen moved to London in 2007 to embark on a career in the heritage sector. Her focus is on participatory and collaborative practice, and contemporary collecting, including oral history. Previous roles include Community Curator at London Transport Museum, Audience Engagement Manager for the Information Age gallery at the Science Museum, and Senior Curator of Contemporary History at Museum of London. Jen curated *Tattoo London* at Museum of London, and is a curator for the *Punk London* project taking place throughout 2016. She is the Treasurer for the Social History Curators Group, and a mentor for AMA candidates with the Museums Association. Her publications include "Collecting Challenging Contemporary Histories: Terrorist Attacks in London and New York City" in *Collecting the Contemporary* (MuseumsEtc, 2014).

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Exactly why? Because this Museum Participation: New Directions for Audience Collaboration is an unordinary book that the inside of the reserve waiting for you to snap this but latter it will surprise you with the secret that inside. Reading this book close to it was fantastic author who all write the book in such remarkable way makes the content within easier to understand, entertaining method but still convey the meaning fully. So , it is good for you because of not hesitating having this any longer or you going to regret it. This unique book will give you a lot of gains than the other book include such as help improving your proficiency and your critical thinking approach. So , still want to hold up having that book? If I had been you I will go to the reserve store hurriedly.

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