

Learning In The Museum Museum Meanings

Museums are institutions of both education and learning in service of society, that is, they are sites where educational experiences are designed and facilitated, and also places where visitors learn in broad and diverse ways. As such, the role of public education in museums today is highly important, if not at the centre of museum activity. As museums contemplate the growing significance of their educational roles and mandate within a changing society, so too they are increasingly in need of information about the audiences they serve and their own professional practice as they strive to achieve their educational missions in service to the communities in which they are embedded. Accordingly, this edited book focuses on informing, broadening and enhancing the pedagogy of museum education and the practices of museum educators. The chapters in this book report independent research studies conducted by the authors who have explored and investigated a variety of issues affecting museum education practice, contextualized across a range of institutions, including art galleries, natural and social history museums, anthropology museums, science centres, and gardens. These studies address a cross-section of contemporary issues confronting the field of museum education including studies of diverse audiences and their needs, the mediation of challenging topics, professional training, teaching and learning in informal settings, and reflective practice and praxis. Together these themes represent a set of topical issues germane to informing, broadening and enhancing educational practices in diverse museum settings, and will be of considerable interest to a broad spectrum of the museum and non-formal education fields.

In Learning at the Museum Frontiers, Viv Golding argues that the museum has the potential to function as a frontier - a zone where learning is created, new identities are forged and new connections made between disparate groups and their own histories. She draws on a range of theoretical perspectives including Gadamer's philosophical hermeneutics, Foucauldian discourse on space and power, and postcolonial and Black feminist theory, as well as her own professional experience in museum education over a ten-year period, applying these ideas to a wide range of museum contexts. The book offers an important theoretical and empirical contribution to the debate on the value of museums and what they can contribute to society. The author reveals the radical potential for museums to tackle injustice and social exclusion, challenge racism, enhance knowledge and promote truth.

What Makes Learning Fun? presents a set of tested principles and strategies for the design of museum exhibits, with concrete examples of design successes and failures drawn from the author's many years in the field.

Museum and Gallery Studies: The Basics is an accessible guide for the student approaching Museum and Gallery Studies for the first time. Taking a global view, it covers the key ideas, approaches and contentious issues in the field. Balancing theory and practice, the book address important questions such as: What are museums and galleries? Who decides which kinds of objects are worthy of collection? How are museums and galleries funded? What ethical concerns do practitioners need to consider? How is the field of Museum and Gallery Studies developing? This user-friendly text is an essential read for anyone wishing to work within museums and galleries, or seeking to understand academic debates in the field.

Perspectives on Object-Centered Learning in Museums

Museum and Gallery Studies

Museums as Learning Institutions

Expanding Practice in Science Museums

The Museum Educator's Manual

Purpose, Pedagogy, Performance

The Reflective Museum Practitioner explores a range of expansive and creative ways in which the concept of “reflective practice” has been applied in the informal STEM (science, technology, engineering, and mathematics) learning environments of museums and zoos. It seeks to demonstrate how such a process can inspire lifelong learning in practitioners, to the benefit of practitioners and visitors alike. Presenting six projects that employed reflective practice, the contributors examine how each project has encouraged and sustained reflection, and the outcomes thereof. The projects cover a wide range of different practitioners—including administrators, scientists, educators, and other front-line and back-room staff—who work at different junctures of their organizations. Collectively, they raise key questions about changing communities of practice in Informal Science Learning institutions. The projects and concept of “reflective practice” are fully defined and contextualized by the editors, who offer in-depth analysis, along with a cultural-historical activity theory framework, for understanding how changes in museum practice unfold in an institutional context. The Reflective Museum Practitioner offers museum professionals insight into “reflective practice,” as practiced by other institutions in their sector, providing practical examples that can be adapted to their needs. It will also be of interest to scholars and students focusing on science museums, or professional practice development in museums.

From Knowledge to Narrative shows that museum educators—professionals responsible for making collections intelligible to viewers—have become central figures in shaping exhibits. Challenging the traditional, scholarly presentation of objects, educators argue that, rather than transmitting knowledge, museums' displays should construct narratives that are determined as much by what is meaningful to visitors as by what curators intend. Lisa C. Roberts discusses museum education in relation to entertainment, as a tool of empowerment, as a shaper of experience, and as an ethical responsibility. The book argues for an expanded role for museum education based less on explaining objects than on interpreting narratives.

Museum learning is a vital component of the lifelong-learning process. In this new edition of The Manual of Museum Learning, leading museum education professionals offer practical advice for creating successful learning experiences in museums and related institutions (such as galleries, zoos, and botanic gardens) that can attract and intrigue diverse audiences. The original Manual of Museum Learning was published in 2007. The editors have totally rethought this new edition. This second edition focuses on the ways museum staffs (and the departments for which they work) can facilitate the experience in a way that capitalizes on their individual institutional strengths. The goal of this new edition is to provide museums with guidance in developing a strategic approach to their learning programs. There is a close connection between institution-wide strategic planning – where an institution decides what course and direction it will take for a five to seven-year period – and its approach to museum learning. One size does not fit all, and what each museum is (or aspires to be) will affect its individual approach. Thus there are many routes for museums to take, many alternative ways for them to play this role. No one museum can be all things to all prospective learners; they will be better suited to some approaches than to others. This new edition identifies these approaches and enables museums to find the paths for which they are individually best suited, to help them identify their own unique approaches to facilitating museum learning. Each one's mission and vision, its relationships with institutional and public stakeholders, local cultural and market factors, its individual collection and programmatic strengths, its financial position – all of these things matter. This second edition aims to help each museum find the right approach to learning for its unique situation by showing them the range of museum “personalities” in terms of their being learning institutions, what constitutes each type, and what the implications are of choosing one or another approach for a particular museum. A major theme of the 2nd edition of The Manual of Museum Learning is museum as connector; the ways in which museums are facilitating self-directed learning by connecting people with resources. Not all will connect audiences with learning vehicles in the same way. If museum learning is affective learning, then it is the role of the museum to connect its visitors, program participants and others who benefit from its knowledge to the learning resources that best suit the institution's strengths and matches them to the learning needs of the museum's audiences. By connecting users to the resources they are most interested in, or which best suit each individual's particular learning styles, museums are at their best when they empower individuals to design their own learning experience in ways that resonate best with each individual.

Teaching in the Art Museum investigates the mission, history, theory, practice, and future prospects of museum education. In this book Rika Burnham and Elliott Kai-Keo define and articulate a new approach to gallery teaching, one that offers groups of visitors deep and meaningful experiences of interpreting art works through a process of intense, sustained looking and thoughtfully facilitated dialogue.--[book cover].

The Manual of Museum Learning

Come, Stay, Learn, Play

Museum Experience Revisited

Research Informing the Practice of Museum Educators

Rethinking Research in the Art Museum

Principles for the Design of Intrinsically Motivating Museum Exhibits

Welcoming Young Children Into the Museum

As the first book to take a "visitor's eye view" of the museum visit, The Museum Experience revolutionized the way museum professionals understand their constituents. Falk and Dierking integrate their original research from a wide variety of disciplines as well as visitor studies from institutions ranging from science centers and zoos to art and natural history museums. Written in clear, non-technical style, The Museum Experience paints a thorough picture of why people go to museums, what they do there, how they learn, and what museum practitioners can do to enhance these experiences. This book is an essential reference for all museum professionals and students of museum studies, and has been used widely for higher education courses in the U.S., Canada, and the U.K., and has been translated into Japanese and Chinese. Originally published in 1992, the book is now available from Left Coast Press, Inc. as of November 2010.

Rethinking Research in the Art Museum presents an original and radical perspective on how research can function as an agent of change in art museums today. The book analyses a range of art organisations and draws on numerous interviews with museum professionals to outline the limitations of existing models of museum research. Arguing for a more democratic formulation in tune with the current needs and ambitions of the art institution, Emily Pringle puts forward a framework for practitioner-led, co-produced research that redefines how knowledge is created in the museum. Recognising that museums today negotiate multiple agendas, the book outlines the value of constructing the art museum professional as a practitioner researcher and their work as a mode of practice-based research, be they educators, archivists, curators or conservators. Locating these arguments within the framework of new museology, critical pedagogy, professional and organisational studies and epistemology, the book offers insights and guidance for those interested in how art museums function and the role research plays within these complex institutions. Rethinking Research in the Art Museum provides a timely and important resource for museum professionals and scholars, students, artists and community members. It should be of particular interest to those invested in exploring how art museums can continue to make the most of their unique resources, whilst becoming more collaborative, inclusive and relevant to the twenty-first century.

Amongst recent contemporary art and museological publications, there have been relatively few which direct attention to the distinct contributions that twentieth and twenty-first century artists have made to gallery and museum interpretation practices. There are fewer still that recognise the pedagogic potential of interventionist artworks in galleries and museums. This book fills that gap and demonstrates how artists have been making curious but, none-the-less, useful contributions to museum education and curation for some time. Claire Robins investigates in depth the phenomenon of artists' interventions in museums and examines their pedagogic implications. She also brings to light and seeks to resolve many of the contradictions surrounding artists' interventions, where on the one hand contemporary artists have been accused of alienating audiences and, on the other, appear to have played a significant role in orchestrating positive developments to the way that learning is defined and configured in museums. She examines the disruptive and parodic strategies that artists have employed, and argues for that they can be understood as part of a move to re-establish the museum as a discursive forum. This valuable book will be essential reading for students and scholars of museum studies, as well as art and cultural studies.

Due to the growing prevalence of artificial intelligence technologies, schools, museums, and art galleries will need to change traditional ways of working and conventional thought processes to fully embrace their potential. Integrating virtual and augmented reality technologies and wearable devices into these fields can promote higher engagement in an increasingly digital world. Virtual and Augmented Reality in Education, Art, and Museums is an essential research book that explores the strategic role and use of virtual and augmented reality in shaping visitor experiences at art galleries and museums and their ability to enhance education. Highlighting a range of topics such as online learning, digital heritage, and gaming, this book is ideal for museum directors, tour developers, educational software designers, 3D artists, designers, curators, preservationists, conservators, education coordinators, academicians, researchers, and students.

Theory and Research as Tools for Enhancing Practice

The Educational Role of the Museum

Places of Learning

From Knowledge to Narrative

Identity and the Museum Visitor Experience

Learning Conversations in Museums

Journal of Museum Education 37:1 Thematic Issue

As museums are increasingly asked to demonstrate not only their cultural, but also their educational and social significance, the means to understand how museum visitors learn becomes ever more important. And yet, learning can be conceptualised and investigated in many ways. Coming to terms with how theories about learning interact with one another and how they relate to 'evidence-based' or 'multiple learning theories' whilst focusing on a set of core learning topics in museums. Importantly, learning is considered not just as a cognitive characteristic, as some perspectives propose, but also as affective, taking into consideration interests, attitudes, and emotions; and as a social practice situated in cultural contexts. This book draws attention to the development of theory and its praxis in museums and historical re-enactment sites, among others. This volume will be of interest to museum studies students, practitioners and researchers working in informal learning contexts, and will help them to reflect on what it means to learn in museums and create more effective environments for learning.

The first book to take a "visitor's eye view" of the museum visit, updated to incorporate advances in research, theory, and practice in the museum field over the last twenty years.

Learning in the Museum examines major issues and shows how research in visitor studies and the philosophy of education can be applied to facilitate a meaningful educational experience in museums. Hein combines a brief history of education in public museums, with a rigorous examination of how the educational theories of Dewey, Piaget, Vygotsky and subsequent theorists relate to learning in museums. Hein illustrates with examples taken from museums around the world. Hein explores how visitors can best learn from exhibitions which are physically, socially, and intellectually accessible to every single visitor. He shows how museums can adapt to create this kind of environment, to provide what he calls the 'constructivist museum'. Providing essential theoretical analysis for students, this book is an essential reference for all museum professionals and students of museum studies, and has been used widely for higher education courses in the U.S., Canada, and the U.K., and has been translated into Japanese and Chinese.

Grounded in the strengths of its first edition, this book has been restructured to include new papers and recent articles, and presents front-running theory and practice as it addresses the relationships of museums and galleries to their audiences.

Early Learning

A Comparison of Learning in a Museum with Learning in a School

Progressive Museum Practice

Picture Vocabulary Book

Diverse Audiences, Challenging Topics, and Reflective Praxis

Journal of Museum Education 37:3 Thematic Issue

What will you choose: a horn or a harp? Perhaps you're more interested in different forms of transportation: would you prefer a boat or a hot-air balloon? The possibilities are endless and the choice is yours. Featuring hundreds of artifacts from the British Museum, this is a book readers will pore over time and time again.

What do people learn from visiting museums and how do they learn it? The editors approach this question by focusing on conversations as both the process and the outcome of museum learning. People do not come to museums to talk, but they often do talk. This talk can drift from discussions of managing the visit, to remembrances of family members and friends not present, to close analyses of particular objects or displays. This volume explores how these conversations reflect and change a visitor's identity, discipline-specific knowledge, and engagement with an informal learning environment that has been purposefully constructed by an almost invisible community of designers, planners, and educators. Fitting nicely into a small but rapidly expanding market, this book presents "one of the first theoretically grounded set of studies on museum learning;" an explicit presentation of innovative and rich methodologies on learning in museums; "information on a variety of museums and subject matter; "a study on exhibitions, ranging from art to science content; "authors from the museum and the academic world; "a range of methods--from the analysis of diaries written to record museum visits, to studies of preservice teachers using pre- and post-museum visit tests; "an examination of visitors ranging from age 4-75 years of age, and from known and unknown sample populations; and "a lens that examines museum visits in a fine grained (1 second) or big picture (week, year long) way.

Welcoming Young Children into the Museum provides all of the information practitioners need to consider when making the decision to engage with this audience and their carers. Meeting the reader where they are, this guide enables professionals to work toward outcomes that fit with their needs. Working methodically from the initial stages of bringing staff on board, through to implementation and evaluation, readers are carefully steered through each phase. "Big-picture" needs, like adherence to mission, are considered alongside logistical components, like cleaning schedules, to ensure that museums cater to young children in a way that is beneficial to both the visitors and the institution. Drawing on current neurological research and best practices in early childhood education and development, this guide presents case studies from a variety of different institutions around the world that demonstrate that creating interesting, developmentally appropriate opportunities for young children is about much more than just simplifying what is already on offer. Erdman, Nguyen and Middleton demonstrate that the age and needs of the visitors must be taken into careful consideration, as well as the assets and potential obstacles of the institution. Welcoming Young Children into the Museum will be essential reading for professionals working in museums large and small, regardless of type. It will be useful to those who are considering setting up new programmes for early years audiences and those with existing programmes, who would like to improve their offering.

The science museum field has made tremendous advances in understanding museum learning, but little has been done to consolidate and synthesize these findings to encourage widespread improvements in practice. By clearly presenting the most current knowledge of museum learning, In Principle, In Practice aims to promote effective programs and exhibitions, identify promising approaches for future research, and develop strategies for implementing and sustaining connections between research and practice in the museum community.

The Reflective Museum Practitioner

Integrating Perspectives from Research and Practice

Theory and Practice

In Principle, In Practice

How to Connect with Teachers and Engage Students

Interpretation as Experience

Creating Meaningful Museum Experiences for K-12 Audiences

This timely book provides a critical look at one of the staples of museum education programming: the "field trip" for school groups. The K-12 audience is of major importance to museums: not only does reaching students relate directly to the educational mission of museums, but also our institutions rely on the revenue generated by school groups.

"Come, Stay, Learn, Play is a practical guide to creating amazing visitor experiences for those on the front-line of museums"--

As art museum educators become more involved in curatorial decisions and creating opportunities for community voices to be represented in the galleries of the museum, museum education is shifting from responding to works of art to developing authentic opportunities for engagement with their communities. Current research focuses on museum education experiences and the wide-reaching benefits of including these experiences into art education courses. As more universities add art museum education to their curricula, there is a need for a text to support the topic and offer examples of real-world museum education experiences. Engaging Communities Through Civic Engagement in Art Museum Education deepens knowledge on museum and art education and civic engagement and bridges the gap from theory to practice. The chapters focus on various sectors of this research, including diversity and inclusion in museum experiences, engaging communities through new techniques, and museum and university partnerships. As such, it includes coverage on timely topics that include programs and audience engagement with the LGBTQ+, refugee, disability, and senior communities; socially responsive museum pedagogy; and the use of student workers. This book is ideal for museum educators, museum directors, curators, professionals, practitioners, researchers, academicians, and students who are interested in updated knowledge and research in art education, curriculum development, and civic engagement.

Learning in the Museum

A Manual of Good Practice

Engaging Communities Through Civic Engagement in Art Museum Education

The Museum Experience

Theorizing Equity in the Museum

John Dewey and Democracy

Learning at the Museum Frontiers

Museums

Museums today find themselves within a mediatised society, where everyday life is conducted in a data-full and technology-rich context. In fact, museums are themselves mediatised: they present a uniquely media-centred environment, in which communicative media is a constitutive property of their organisation and of the visitor experience. The Routledge Handbook of Museums, Media and Communication explores what it means to take mediated communication as a key concept for museum studies and as a sensitising lens for media-related museum practice on the ground. Including contributions from experts around the world, this original and innovative Handbook shares a nuanced and precise understanding of media, media concepts and media terminology, rehearsing new locations for writing on museum media and giving voice to new subject alignments. As a whole, the volume breaks new ground by reframing mediated museum communication as a resource for an inclusive understanding of current museum developments. The Routledge Handbook of Museums, Media and Communication will appeal to both students and scholars, as well as to practitioners involved in the visioning, design and delivery of mediated communication in the museum. It teaches us not just how to study museums, but how to go about being a museum in today's world.

Based on extensive research and decades of experience, museum analyst and planner John W. Jacobsen provides both the theoretical underpinnings and the operational pragmatics of measuring any museum's intentional impact and performance by using 1,025 indicators drawn from 51 expert sources. Measuring Museum Impact and Performance: Theory and Practice provides museum professionals internationally with a clear, very open process that will improve their museum's value and performance by selecting indicators that monitor whether they are realizing their desired public, private, personal and institutional values. The book is not prescriptive, but liberating, as the framework recognizes that each museum needs to decide on its own purposes and priorities. The book is organized in two parts: "Part 1: Theory" is scholarly and builds on the museum field's rich literature; and "Part 2: Practice" provides step-by-step methods for any museum to set up its own dashboard of prioritized impact and performance indicators. Substantive attachments include: the list of the 51 source documents for the MIP indicators; definitions of terms and data fields; a long list of precedent museum impacts; measurement formulas and worksheet templates, filed in for a sample museum; and the MIP 1.0 database available online. Readers will get the following benefits: A literature review of prior work on measuring museum value An analysis of eleven well-established evaluation frameworks that synthesize into a revolutionary, yet practical, Museum Theory of Action A robust and searchable menu of 1,025 existing and aspirational indicators (the MIP 1.0 database) that you can use to start your own selection An analysis of the MIP database using the Theory of Action that reveals 14 areas of potential museum impacts and benefits A process to select and prioritize your museum's intentional purposes and desired impacts A process to determine, measure and compare your museum's key performance indicators (KPIs) A process to set-up and conduct peer museum comparisons Procedures and examples of how to capture and report data used in your selected indicators Principles for using indicator data to inform museum management decisions

Preeminent museum education theorist George E. Hein explores the work, philosophy, and impact of educational reformer John Dewey and his importance for museums. Hein traces current practice in museum education to Dewey's early 20th-century ideas about education, democracy, and progress toward improving society, and in so doing provides a rare history of museum education as a profession. Giving special attention to the progressive individuals and institutions who followed Dewey in developing the foundations for the experiential learning that is considered best practice today, Hein demonstrates a parallel between contemporary theories about education and socio-political progress and, specifically, the significance of museums for sustaining and advancing a democratic society.

The Museum Educator's Manual addresses the role museum educators play in today's museums from an experience-based perspective. Seasoned museum educators author each chapter, emphasizing key programs along with case studies that provide successful examples, and demonstrate a practical foundation for the daily operations of a museum education department, no matter how small. The book covers: volunteer and docent management and training; exhibit development; program and event design and implementation; working with families, seniors, and teens; collaborating with schools and other institutions; and funding. This second edition interweaves technology into every aspect of the manual and includes two entirely new chapters, one on Museums - An Educational Resource for Schools and another on Active Learning in Museums. With invaluable checklists, schedules, organizational charts, program examples, and other how-to documents included throughout, The Museum Educator's Manual is a "must have" book for any museum educator.

The Pedagogic Potential of Artists' Interventions

This Or That? What Will You Choose at the British Museum?

Educators Share Successful Techniques

Virtual and Augmented Reality in Education, Art, and Museums

A Practical Guide

The Routledge Handbook of Museums, Media and Communication

Hawaiian And English Cross-age Learning

This book addresses the educational role museums play from an international perspective. Ideally suited for all museum staff and students of museum studies.

Sponsored by the Museum Education Roundtable

This Manual is a practical guide to creating successful learning experiences in museums and related institutions such as public galleries, exhibition centers, science centers, zoos, botanical gardens, aquaria, and planetaria. Based on an understanding of museum learning as an experience that occurs within a personal, social, and physical context, it explores why, for whom, and how these contexts can be orchestrated in museum galleries with optimal results.

At the beginning of the 21st century museums are challenged on a number of fronts. The prioritisation of learning in museums in the context of demands for social justice and cultural democracy combined with cultural policy based on economic rationalism forces museums to review their educational purposes, redesign their pedagogies and account for their performance. The need to theorise learning and culture for a cultural theory of learning is very pressing. If culture acts as a process of signification, a means of producing meaning that shapes worldviews, learning in museums and other cultural organisations is potentially dynamic and profound, producing self-identities. How is this complexity to be 'measured'? What can this 'measurement' reveal about the character of museum-based learning? The calibration of culture is an international phenomenon, and the measurement of the outcomes and impact of learning in museums in England has provided a detailed case study. Three national evaluation studies were carried out between 2003 and 2006 based on the conceptual framework of Generic Learning Outcomes. Using this revealing data Museums and Education reveals the power of museum pedagogy and as it does, questions are raised about traditional museum culture and the potential and challenge for museum futures is suggested.

Identity, Race and Power

A Guide to Making the Museum Experience

Museums and Education

Curious Lessons in the Museum

What Makes Learning Fun?

Measuring Museum Impact and Performance

Museum and Gallery Education

Theorizing Equity in the Museum integrates the perspectives of learning researchers and museum practitioners to shed light on the deep-seated structures that must be accounted for if the field is to move past aspirations and rhetoric and towards more inclusive practices. Written during a time when museums around the world were being forced to reckon with their institutional practices of exclusion; their histories of colonization, both cultural and intellectual; and, for many, their tenuous business models, the chapters leverage a range of theoretical perspectives to explore lived experiences of working in the museum towards changing the museum. Theories of spatial justice, critical pedagogy, culturally relevant pedagogy, critical race theory, and others are used to consider how the museum's dominant cultural structures and norms collide with museum professionals' aspirations for inclusive practices. The chapters present a mix of empirical research and reflections which collectively operate to theorize the museum as a potential force for enriching, empowering, and transforming an inclusive public's relationship with some of our most powerful ideas and aspirations. But first they must change, from the inside out. Grounded in practice and practical problems, Theorizing Equity in the Museum demonstrates how theory can be used as a practical tool for change. As a result the book will be of interest to academics and students engaged in the study of museums, education, learning and culture, as well as to museum practitioners with an interest in equity and inclusion.

Provides a framework for defining learning and reflects the literature related to learning in museums.

Understanding the visitor experience provides essential insights into how museums can affect people's lives. Personal drives, group identity, decision-making and meaning-making strategies, memory, and leisure preferences, all enter into the visitor experience, which extends far beyond the walls of the institution both in time and space. Drawing upon a career in studying museum visitors, renowned researcher John Falk attempts to create a predictive model of visitor experience, one that can help museum professionals better meet those visitors' needs. He identifies five key types of visitors who attend museums and then defines the internal processes that drive them there over and over again. Through an understanding of how museums shape and reflect their personal and group identity, Falk is able to show not only how museums can increase their attendance and revenue, but also their meaningfulness to their constituents.

Originating in a recent NSF conference held at the University of Michigan, this book examines the latest ideas about how children interact with objects and through that interaction acquire new understandings, attitudes, and feelings. Although museum education provides the primary setting within which object-centered learning is explored, the analyses apply to a wide range of learning environments. Despite the demonstrated importance of object-centered learning for both academic and life-long learning, until now there has been little psychological research on the topic. Key features of this outstanding new book include: "Cross-disciplinary Focus--This is the first book to examine object-centered learning using the perspectives of such diverse fields as science, history, literacy, and art. "Museum Focus--The explosion of interest in museums of all kinds provides a natural launching pad for conceptual and practical discussions of object-based learning and informal learning environments. Vignettes--In order to ground the conceptual analyses, each chapter includes vignettes describing people actively engaged with objects in a specific setting. This volume is appropriate for advanced students and researchers in educational psychology, cognitive learning in the Museum

Teaching in the Art Museum

Museum Education in Times of Radical Social Change

The Basics

Museum Learning