

### Protest Signs National Museum Of American History

*Build your success as a teacher leader with the practical advice in this book. Award-winning educator Melissa Collins shows how you can grow in your role by fostering relationships with colleagues, organizations, and mentors. She also spotlights rock star educators. She offers thorough advice on a wide variety of topics such as finding the right support, building your reputation, reinventing yourself, knowing your purpose, and developing leadership mindsets. She also explains how to manage your time wisely, build a network, enact purposeful practice, and, most of all, dare to dream. Appropriate for teachers at any level of their career who want to take on a larger role in their school or beyond, the book’s honest anecdotes and step-by-step suggestions will put you on the right path, so teacher leaders can develop in their careers and help their students thrive.*

*The Handbook on Teaching Social Issues, 2nd edition, provides teachers and teacher educators with a comprehensive guide to teaching social issues in the classroom. This second edition re-frames the teaching of social issues with a dedicated emphasis on issues of social justice. It raises the potential for a new and stronger focus on social issues instruction in schools. Contributors include many of the leading experts in the field of social studies education. Issues-centered social studies is an approach to teaching history, government, geography, economics and other subject related courses through a focus on persistent social issues. The emphasis is on problematic questions that need to be addressed and investigated in depth to increase social understanding, active participation, and social progress. Questions or issues may address problems of the past, present, or future, and involve disagreement over facts, definitions, values, and beliefs arising in the study of any of the social studies disciplines, or other aspects of human affairs. The authors and editor believe that this approach should be at the heart of social studies instruction in schools. ENDORSEMENTS “At a time when even the world’s most stable democracies are backsliding towards autocratic rule, Ronald Evans has pulled together an essential guide for teachers who want to do something about it. The 2nd edition of the Handbook on Teaching Social Issues is a brilliant and timely collection that should be the constant companion for teachers across the disciplines.” Joel Westheimer University Research Chair in Democracy and Education University of Ottawa “The Handbook on Teaching Social Issues (2nd edition) is a fantastic resource for teachers, teacher educators, and professional development specialists who are interested in ensuring that social issues are at the center of the curriculum. The chapters are focused on the most important contemporary thinking about what social issues are, why they are so important for young people to learn about, and what research indicates are the most effective pedagogical approaches. The wide-ranging theoretical and practical expertise of the editor and all of the chapter authors account for why this handbook makes such an exceptional contribution to our understanding of how and why the social issues approach is so important and stimulating.” Diana Hess Dean, UW-Madison School of Education Karen A. Falk Distinguished Chair of Education “Democracy, both as a form of governance and a reservoir of principles and practices, faces an existential threat. The Handbook on Teaching Social Issues is a perfectly-timed and wonderfully engaging exploration of what lies at the heart of social studies curriculum: social inquiry for democratic life. The authors provide conceptual frames, classroom strategies and deep insights about the complex and utterly crucial work of education for democratic citizenship. Education like that conceptualized and described in this volume is a curative so needed at this critical moment. Ron Evans and his colleagues have delivered, assembling an outstanding set of contributions to the field. The Handbook underscores John Dewey’s now-haunting invocation that democracy must be renewed with each generation and an education worthy of its name is the handmaiden of democratic rebirth.” William Gaudelli Dean and Professor Lehigh University “This volume is so timely and relevant for democratic education. Instead of retreating to separate ideological corners, the authors in this handbook invite us to engage in deliberative discourse that requires civic reasoning and often requires us to meet in a place that serves us all.” Gloria Ladson-Billings, Professor Emerita Department of Curriculum & Instruction University of Wisconsin President, National Academy of Education Fellow, AERA, AAAS, and Hagler Institute @ Texas A&M “At the heart of our divisive political and social climate is the need to understand and provide clarity over polarizing concepts. Historically, confusion and resistance has hindered the nation’s growth as a democratic nation. Typically, the most vulnerable in our society has suffered the most from our unwillingness to reconceptualize society. The Handbook on Teaching Social Issues, 2nd edition, is a good step in helping social studies educators, students, and laypersons realize a new society that focuses on equity. With over 30 chapters, Ronald Evans and his colleagues’ centered inquiry, critical thinking, controversy, and action to challenge ideologies and connect social studies to lives and the real world. The first edition helped me as a young social studies teacher; I am excited to use the 2nd edition with my teacher education students!” Lagarrett King Isabella Wade Lyda and Paul Lyda Professor of Education Founding Director, CARTER Center for K-12 Black history education University of Missouri “Ronald Evans has curated a collection of informative contributions that will serve as an indispensable resource for social studies educators committed to engaging their students in the thoughtful examination of social issues. The Handbook on Teaching Social Issues, 2nd edition, articulates the historical, definitional, and conceptual foundations of social issues education. It offers clear presentations of general guidelines for unit planning, discussion methods, and assessment. It identifies specific teaching strategies, resources, and sample lessons for investigating a range of persistent and contemporary social issues on the elementary, middle, and secondary levels through the social studies disciplines. Updated with perspectives on education for social justice that have emerged since the first edition, this edition effectively situates social issues education in the contemporary sociopolitical milieu. The Handbook on Teaching Social Issues, is a timely, accessible, and practical guide to involving students in a vital facet of citizenship in a democracy.” William G. Wraga, Professor Dean’s Office Mary Frances Early College of Education University of Georgia “The Handbook on Teaching Social Issues, 2nd edition is a long-awaited, welcome, and timely volume. It is apparent that the foundational tenets of the first edition have served social studies professionals well over the past 25 years, given the growth of social issues scholarship showcased in this new edition. Notable is the re-framing and presentation here of scholarship through a social justice lens. I appreciate the offering of unique tools on an array of specific, critical topics that fill gaps in our pedagogical content knowledge. This volume will sit right alongside my dog-eared 1996 edition and fortify many methods courses, theses, and dissertations to come. Sincere thanks to the editor and authors for what I am certain will be an enduring, catalyzing contribution.” Nancy C. Patterson Professor of Education Social Studies Content Area Coordinator Bowling Green State University “The Handbook on Teaching Social Issues is a tool that every informed social studies educator should have in their instructional repertoire. Helping students understand how to investigate and take action against problems is essential to developing a better world. The articles in this handbook provide explanations and reasonings behind issues-centered education as well as strategies to employ at every age level of learning. I look forward to using this edition with the K-12 social studies teachers in my district in order to better prepare our students for future learning and living.” Kelli Hutt, Social Studies Curriculum Facilitator Dallas Center-Grimes CSD Grimes, Iowa “Ron Evans has chosen an appropriate time to create a companion publication to the first Handbook on Teaching Social Issues published in 1996. During the last few years, social studies teachers have been confronted by student inquiries on a plethora of historical and contemporary issues that implores for the implementation of an interdisciplinary approach to the teaching of anthropology, economics, geography, government, history, sociology, and psychology in order for students to make sense of the world around them and develop their own voices. This demands a student centered focus in the classroom where problematic questions must be addressed and investigated in depth in order to increase social understanding and active participation toward social progress. This volume provides crucial upgrades to the original handbook including a greater emphasis on teaching issues in the elementary grades, the inclusion of issues pertaining to human rights, genocide and sustainability to be addressed in the secondary grades, and addressing issues related to disabilities.” Mark Prete, Associate Professor of Secondary Education University of Pittsburgh-Johnston Chair, MCSS Issues Centered Education Community*

*“Explores protesting as an act of faith . . . How to Read a Protest argues that the women’s marches of 2017 didn’t just help shape and fuel a moment—they actually created one.”—Masha Gessen, The New Yorker*
*“The Oprah Magazine’s “14 Best Political Books to Read Before the 2018 Midterm Election” “A fascinating and detailed history of American mass demonstrations.”—Publishers Weekly*
*When millions of people took to the streets for the 2017 Women’s Marches, there was an unmistakable air of uprising, a sense that these marches were launching a powerful new movement to resist a dangerous presidency. But the work that protests do often can’t be seen in the moment. It feels empowering to march, and record numbers of Americans have joined anti-Trump demonstrations, but when and why does marching matter? What exactly do protests do, and how do they help movements win? In this original and richly illustrated account, organizer and journalist L.A. Kauffman delves into the history of America’s major demonstrations, beginning with the legendary 1963 March on Washington, to reveal the ways protests work and how their character has shifted over time. Using the signs that demonstrators carry as clues to how protests are organized, Kauffman explores the nuanced relationship between the way movements are made and the impact they have. How to Read a Protest sheds new light on the catalytic power of collective action and the decentralized, bottom-up, women-led model for organizing that has transformed what movements look like and what they can accomplish.*

*A magnificent new history of America told through 101 treasures from the Smithsonian’s collections. The Deluxe Edition features eight videos that go behind the scenes at the Smithsonian for a closer look at some of the book’s most important objects, hosted by author and curator Richard Kurin. The Smithsonian Institution is America’s largest and most cherished repository for the objects that define our common heritage. Richard Kurin, its Under Secretary for History, Art, and Culture, has for decades served as a driving force in the effort of our national museums to tell America’s whole story. This book is the culmination of a broad effort, led by Kurin and involving all the Smithsonian’s museums and more than a hundred of its top scholars and curators, to select a set of objects that could collectively represent the American experience. Strong deliberation honed literally millions of possibilities down to a careful selection of 101 remarkable objects that do justice to the history of our bountiful land and its people. That history begins with remains from the earliest years of the pre-Columbian continent and relics of the American Revolution and Civil War. It includes the inventions of the industrial revolution, artifacts of the Depression, World War II and cold war eras; icons of pop culture and of the Civil Rights movements as well as the objects that now symbolize the digital age and the first years of the new millennium. Each entry pairs the fascinating history of each object with the place it has come to occupy in our national memory. Kurin sheds new light on familiar objects like the Star-Spangled Banner and Abraham Lincoln’s steppipe hat; Dorothy Ruby Slippers and Julia Child’s kitchen, the giant pandas and the space shuttle Discovery, including the often astonishing tales of how each made its way into the Smithsonian. Other objects, like the suffragists’ “Great Demand” banner and the Tuskegee flyer, will be eye-opening new discoveries for many, but no less evocative of the most poignant and important moments of American history. Others, like Sitting Bull’s tunic, Cesar Chavez’s union jacket, and the Enola Gay bomber, illustrate difficult chapters in the nation’s history. Kurin also includes behind-the-scenes insight into controversies arising from their exhibition at the Smithsonian. In Kurin’s hands these marvelous objects come to vivid life, awakening a deep and tactile connection with our nation’s history. A beautiful treasure in its own right, The Smithsonian’s History of America in 101 Objects is an incomparable journey through America’s collective memory, and a celebration of the resilient power of objects to illustrate who we are as a people.*

*Photographs of Civil Rights Activists and Black Lives Matter Protests*

*The Injustice Never Leaves You*

*The Disobedient Museum*

*American Democracy*

*Disabling Domesticity*

*Perspectives in a Global World*

*2nd edition*

The fight for equality continues, from 1960 to now. Combining portraits of past and present social justice activists with documentary images from recent protests throughout the United States, #1960Now sheds light on the parallels between the 1960s Civil Rights Movement and the Black Lives Matter movement of today. Shelia Pree Bright’s striking black-and-white photographs capture the courage and conviction of ‘60s elder statesmen and a new generation of activists, offering a powerful reminder that the fight for justice is far from over. #1960Now represents an important new contribution to American protest photography.

“A really interesting and provocative take on 1968. This book addresses the truly global dimensions—and the unexpected, often long-term consequences—of that year of protest. It’s an original and highly usable comparative history sure to attract student interest.” —Peter N. Stearns, George Mason University

Defending National Treasures explores the fate of art and cultural heritage during the Nazi occupation of France. The French cultural patrimony was a crucial locus of power struggles between German and French leaders and among influential figures in each country. Karlsgott examines the preservation policy that the Vichy regime enacted in an assertion of sovereignty over French art museums, historic monuments, and archeological sites. The limits to this sovereignty are apparent from German appropriations of public statues, Jewish-owned art collections, and key “Germanic” works of art from French museums. A final chapter traces the lasting impact of the French wartime reforms on preservation policy. In Defending National Treasures, Karlsgott introduces the concept of patrimania to refer examples of opportunism in art preservation. During the war, French officials sought to acquire coveted artwork from Jewish collections for the Louvre and other museums; in the early postwar years, they established a complicated guardianship over unclaimed art recovered from Germany. A cautionary tale for our own times, Defending National Treasures examines the ethical dimensions of museum acquisitions in the ongoing noble quest to preserve great works of art.

The work folklorists do on the ground and in communities can make a concrete difference in quality of life. While the field is not immune to extractive, racist, colonial, heteronormative, and misogynistic practices, it can counter and combat these same forces in society. Culture Work presents case studies of public-oriented work that define the Wisconsin idea of folklore in all its complexities, challenges, and potentialities. This Wisconsin method focuses on doing folklore work of the community, for the community, and with the community, and explores the vast numbers of creative possibilities that such processes and products entail for culture workers. Featuring contributions from top folklorists and public humanists, the volume asks, what is the value of public folklore to the public? What are we actually doing when we engage in culture work? And how can we build better cultural agendas, initiatives, and representations? Thematically arranged chapters represent interconnected aspects of culture work, from amplifying local voices to galvanizing community from within to reflecting on how we might use folklore to build the world we want to live in. Together, the collection presents a cross-section of the many innovative and essential culture works occurring today in the field of folklore and the humanities more generally. These inventive projects provide concrete examples and accessible theory grounded in practice, encourage readers to embark on their own public culture work, and create new forward-looking inspiration for community leaders and scholars in the field.

Product Research Rules

Toward the Indigenization of Canadian Museums

Collecting Prints, Posters, and Ephemera

Anti-Mexican Violence in Texas

Making Gay Okay

Your Teacher Leadership Journey

Visual Culture and Activism in Canada

*Only a decade ago, the notion that museums, galleries and heritage organisations might engage in activist practice, with explicit intent to act upon inequalities, injustices and environmental crises, was met with scepticism and often derision. Seeking to purposefully bring about social change was viewed by many within and beyond the museum community as inappropriately political and antithetical to fundamental professional values. Today, although the idea remains controversial, many now think about the roles and responsibilities of museums as knowledge based, social institutions is changing. Museum Activism examines the increasing significance of this activist trend in thinking and practice. At this crucial time in the evolution of museum thinking and practice, this ground-breaking volume brings us together more than fifty contributors working across six continents to explore, analyse and critically reflect upon the museum’s relationship to activism. Including contributions from practitioners, artists, activists and researchers, this wide-ranging examination of new and divergent expressions of the inherent power of museums as forces for good, and as activists in civil society, aims to encourage further experimentation and enrich the debate in this nascent and uncertain field of museum practice. Museum Activism elucidates the largely untapped potential for museums as key intellectual and civic resources to address inequalities, injustice and environmental challenges. This makes the book essential reading for scholars and students of museum and heritage studies, gallery studies, arts and heritage management, and politics. It will be a source of inspiration to museum practitioners and museum leaders around the globe.*

*Museums and Social Activism is the first study to bring together historical accounts of the African American and later American Indian civil rights-related social and reform movements that took place on the Smithsonian Mall through the 1960s and 1970s in Washington DC with the significant but unknown story about museological transformation and curatorial activism that occurred in the Division of Political and Reform History at the National Museum of American History at this time. Based on interdisciplinary field-based research that has brought together cross-cultural and international perspectives from the fields of Museum Studies, Public History, Political Science and Social Movement Studies with empirical investigation, the book explores and analyses museums’ - specifically, curators’ - relationships with political stakeholders past and present. By understanding the transformations of an earlier period, Museums and Social Activism offers provocative perspectives on the cultural and political significance of contemporary museums. It highlights the relevance of past practice and events for museums today and improved ways of understanding the challenges and opportunities that result from the ongoing process of renewal that museums continue to exemplify.*

*“This book is a must-read for anyone interested in Aboriginal activism but because they originate in a distinctively Canadian preference for compromise and tolerance for ambiguity. Phillips dissects seminal exhibitions of Indigenous art to show how changes in display, curatorial voices, and authority stem from broad social, economic, and political forces outside the museum and moves beyond Canadian institutions and practices to discuss historically inter-related developments and exhibitions in the United States, Britain, Australia, and elsewhere. Drawing on forty years of experience as an art historian, curator, exhibition critic, and museum director, she emphasizes the complex and situated nature of the problems that face museums, introducing new perspectives on controversial exhibitions and moments of contestation. A manifesto that calls on us to re-imagine the museum as a place to embrace global interconnectedness, Museum Pieces emphasizes the transformative power of museum controversy and analyses shifting ideas about art, authenticity, and power in the modern museum.*

*Bringing together a range of authors from the multidisciplinary field of disability studies, this book uses disability and the experiences of disabled people living in the United States and Canada to explore and analyze dynamic sites of human interaction in both historical and contemporary contexts to provide readers with new ways of envisioning home, care, and family. Contributors to Disabling Domesticity focus on the varied domestic sites where intimate - and interdependent - human relations are formed and maintained. Analyzing domesticity through the lens of disability forces readers to think in new ways about family and household forms, care work, an ethic of care, reproductive labor, gendered and generational conflicts and cooperation, ageing, dependence, and local and global economies and political systems, in part by bringing the notion of interdependence, which undergirds all of the chapters in this book, into the foreground.*

*Persuasive Acts*

*Engaged Protest*

*Healthy and Homemade: Eating Well on a Budget*

*Untitled (I Am a Man)*

*Report Upon the Condition and Progress of the U.S. National Museum During the Year Ending June 30 ...*

*The Art of Organizing and Resistance*

Outside of major metropolitan areas, the fight for lesbian, gay, bisexual, and transgender rights has had its own unique and rich history—one that is quite different from the national narrative set in New York and California. Out in Central Pennsylvania highlights one facet of this lesser-known but equally important story, immersing readers in the LGBTQ community building and social networking that has taken place in the small cities and towns in the heart of Pennsylvania from the 1960s to the present day. Drawing from oral histories and the archives of the LGBT Center of Central PA History Project, this book recounts the innovative ways that LGBTQ central Pennsylvanians organized to demand civil rights and to improve their quality of life in a region that often rejected them. Full of compelling stories of individuals seeking community and grappling with inequity, harassment, and discrimination, and featuring a distinctive trove of historical photographs, Out in Central Pennsylvania is a local story with national implications. It brings rural and small-town queer life out into the open and explores how LGBTQ identity and social advocacy networks can form outside of a large urban environment.

This book explores how prominent sites across the National Mall remember US history, both individually and in concert with other sites throughout the Mall. Collectively, these sites reveal how the nation remembers itself and convey key elements of its collective nature.

This is a book about adult education in the sphere of public museums and art galleries. It aims to enrich and expand dialogue and understanding amongst adult and community educators, curators, artists, directors, and cultural activists who work within and beyond the walls of these institutions. The various chapters take up the complex and interconnected pedagogics of subjectivity, identity, meaning making and interpretation, knowledge, authority, prescription, innovation, and creativity. The contributors are a combination of scholars, professors, graduate students, heritage and cultural adult educators, artists, curators and researchers from Canada, United States, Iceland, England, Scotland, Denmark, Portugal, Italy and Malta. Collectively, they challenge us to think about the dialectics of passivity and engagement, didactics and learning, gender neutrality and radicality, and neutrality and risk-taking amongst a collage of artworks and artefacts, poetry and installations, collections and exhibits, illusion and reality, curatorial practice and learning, argument and narrative, and struggle and possibility that define and shape modern day art and culture institutions. The chapters, set amongst the discursive politics of neoliberalism and patriarchy, racism and religious intolerance, institutional neutrality and tradition, capitalism and neo-colonialism, ecological devaluation and social injustice, take up the spirit and ideals of the radical and feminist traditions of adult education and their emphases on cultural participation and museum democracy, agency and empowerment, justice and equity, intellectual growth and transformation, critical social and self reflection, activism and risk-taking, and a fundamental belief in the power of art, dialogue, reflection, ideological and social critique and imaginative learning.

The Disobedient Museum’s Writing at the Edge aims to motivate disciplinary thinking to re-imagine writing about museums as an activity where resistant forms of thinking, seeing, feeling, and acting can be produced, and to theorize this process as a form of protest against disciplinary stagnation. Drawing on a range of cultural, theoretical, and political approaches, Kylie Message examines potential links between methods of critique today and moments of historical and disciplinary crisis, and asks what contribution museums might make, either as direct actors of or through activities that sit more comfortably within their institutional remit. Identifying the process of writing about museums as a form of activism, that brings together and elaborates on cultural and political agendas for change, the book explores how a process of engaged critique might benefit museum studies, what this critique might look like, and how museum studies might make a contribution to discourses of social and political change. The Disobedient Museum is the first volume in Routledge’s innovative ‘Museums in Focus’ series and will be of great interest to scholars and students in the fields of Museum, Heritage, Public History, and Cultural Studies. It should also be essential reading for museum practitioners, particularly those engaged with questions about the role of museums in social and contentious contemporary critique.

Museums, Sexuality, and Gender Activism

Writing at the Edge

Adult Education, Museums and Art Galleries

Women’s Rhetorics in the Twenty-First Century

Imagining Resistance

Museum Pieces

Old News: Resurrection City

“The Rev. Martin Luther King, Jr.’s dream of a Poor Peoples Campaign in Washington was still in the planning stages when he was assassinated on April 4, 1968. King had envisioned a mass rally of economically disadvantaged people which would shut down Washington, DC until legislators promised solutions to poverty and unemployment. He had all the poor in mind, not just black folks. He also spoke out about against the war in Vietnam. In May, the March on Washington began. I knew I had to shoot it. I had to see what was happening, to record it and be part of it....Of course, it was old stuff from the start. Another nonviolent demonstration. Another March on Washington. Another army camping, calling on a deaf government. Even poverty is ancient history...We built Resurrection City out of plywood shacks on the Washington Mall, between the Lincoln Memorial and the Washington Monument. Talk about poor. Some of those people raised their whole standard of living just by moving in. Food every day, electric lights, enough beds for everyone. This mudhole was a paradise...At 2:30 in the morning of the last day, the authorities gassed us in our beds.” photographer’s website viewed 9/23/2020

American DemocracyA Great Leap of FaithSoho Press

This important new book provides materials and analysis for law school classes on policing and the law. It offers a resource for students and others seeking to understand and evaluate how American law governs police interactions with the public. The book provides primary materials, including cases, statutes, and departmental policies, and commentary and questions designed to help readers explore policing practices; the law that governs them; and the law’s consequences for the costs, benefits, fairness, and accountability of policing. Among other issues, the notes and questions encourage readers to consider the form and content of the law; how it might change; who is making it; and how the law affects policing. Part I introduces local policing—its history, its goals, and its problems; Part II considers the law that governs street policing; Part III addresses the law of municipal criminal investigations; Part IV looks at policing’s legal remedies and reforms. Professors and students will benefit from: Chapters and notes designed to allow flexibility—allow professors to assign materials selectively according to the needs of the course. As a result, the casesbook can serve as materials for a range of lecture and discussion-based courses on the law regulating police conduct; on legal remedies and reforms for problems in policing; or on more specific topics, such as the use of force or constitutional rights governing police conduct. Descriptions of controversial policing encounters and links to and discussion of videos of such incidents—help students practice applying the law, consider its policy implications, and gain awareness of contemporary controversies on policing. Diverse primary materials, including federal and state cases and casesbook and police department policies—provide a broad exposure to the types of law that govern public policing. Photos, links to videos, protest art, and charts—pique student interest, enable richer discussions, and provide additional context for legal materials in the book. Integration of scholarly work on policing, on the law, and on the impact of police practices—enables students to make more sophisticated assessments of the law. Notes and questions—designed to (a) highlight alternative strategies lawyers might use to change the law, and (b) raise comparative institutional questions about who is best suited to regulate the police. Discussion of legal topics relevant to contemporary discussions of policing—studied nowhere else in the law school curriculum.

Imagining Resistance: Visual Culture and Activism in Canada offers two separate but interconnected strategies for reading alternative culture in Canada from the 1940s through to the present: first, a history of radical artistic practice in Canada and, second, a collection of eleven essays that focus on a range of institutions, artists, events, and actions. The history of radical practice is spread through the book in a series of short interventions, ranging from the Refus global to anarchist-inspired art, and from Aboriginal curatorial interventions to culture jamming. In each, the historical record is mined to rewrite and reverse Canadian art history—reviewed here to illuminate the series of oppositional artistic endeavours that are often mentioned in discussions of Canadian art but rarely acknowledged as having an alternative history of their own. ?p Alongside, authors consider case studies as diverse as the anti-war work done by John Lennon and Yoko Ono in Montreal and Toronto, recent exhibitions of activist art in Canadian institutions, radical films, performance art, protests against the Olympics, interventions into anti-immigrant sentiment in Montreal, and work by Iroquois photographer Jeff Thomas. Taken together, the writings in Imagining Resistance touch on the local, the global, the national, and post-national to imagine a very different landscape of cultural practice in Canada.

Report of the National Museum

Animating Social, Cultural and Institutional Change

The Nonprofit Human Resource Management Handbook

The Smithsonian’s History of America in 101 Objects

Against a Sharp White Background

1960Now

The Rise and Impact of Chicano Graphics, 1965 to Now

*Museums, Sexuality, and Gender Activism examines the role of exhibitionary institutions in representing LGBTQ+ people, cisgender women, and nonbinary individuals. Considering recent gender and sexuality-related developments through a critical lens, the volume contributes significantly to the growing body of activist writing on this topic. Building on Gender, Sexuality & Museums and featuring work from established voices, as well as newcomers, this volume offers risky and exciting articles from around the world. Chapters cover diverse topics, including transgender representation, erasure, and activism; two-spirit people, indigeneity, and museums; third genders, gender and sexuality in heritage sites and historic homes; temporary exhibitions on gender and sexuality; museum representations of HIV/AIDS; interventions to increase queer visibility and inclusion in galleries; LGBTQ+ staff alliances; and museums, gender ambiguity, and the disruption of binaries. Several chapters focus on areas outside the US and Europe, while others explore central topics through the perspectives of racial and ethnic minorities. Containing contributions that engage in sustained critique of current policies, theory, and practice, Museums, Sexuality, and Gender Activism is essential reading for those studying museums, women and gender, sexuality, culture, history, heritage, art, media, and anthropology. The book will also spark interest among museum practitioners, public archivists, and scholars researching related topics.*

*Winner of the AAP 2021 PROSE Award for Excellence in Social Sciences. Propaganda is inescapable. It’s everywhere. Students need to analyze, resist, critique—and create. Media literacy educators have always insisted that we are both creators and receivers of media messages. The truth of this is even more apparent in today’s digital environment, with children and adults alike participating in a ubiquitous, nonstop stream of social media. Clearly, students need the tools to interpret news and information critically—not just for school but for life in a “post-truth” world, where the lines blur between entertainment, information, and persuasion. Renee Hobbs demonstrates how a global perspective on contemporary propaganda enables educators to stimulate both the intellectual curiosity and the cultural sensitivities of students. Replete with classroom and online learning activities and samples of student work, Mind Over Media provides a state-of-the-art look at the theory and practice of propaganda in contemporary society, and shows how to build learners’ critical thinking and communication skills on topics including computational propaganda, content marketing, fake news, and disinformation.*

*“In the 1960s, activist Chicano artists forged a remarkable history of printmaking that remains vital today. Many artists came of age during the civil rights, labor, anti-war, feminist and LGBTQ+ movements and channeled the period’s social activism into assertive aesthetic statements that announced a new political and cultural consciousness among people of Mexican descent in the United States. IPrinting the Revolution! explores the rise of Chicano graphics within these early social movements and the ways in which Chicano artists since then have advanced innovative printmaking practices attuned to social justice. More than reflecting the need for social change, the works featured in the catalogue and exhibition project and revise notions of Chicano identity, spur political activism, and school viewers in new understandings of U.S. and international history. By employing diverse visual and artistic modes from satire, to portraiture, to appropriation, conceptualism, and politicized pop, the artists in this exhibition build an enduring and inventive graphic tradition that has yet to be fully integrated into the history of U.S. printmaking. This exhibition is the first to unite historic civil rights-era prints alongside works by contemporary printmakers, including several that embrace expanded graphics that exist beyond the paper substrate. While the dominant mode of printmaking among Chicano artists remains screenprinting, the installation features works in a wide range of techniques and presentation strategies, from installation art to public interventions, augmented reality, and shareable graphics that circulate in the digital realm. The exhibition is also the first to consider how Chicano mentors, print centers, and networks nurtured other artists, including several who drew from the example of Chicano printmaking. Featured artists and collectives include Rupert Garcia, Malaquias Montoya, Ester Hernández, the Royal Chicano Air Force, David Avalos, Elizabeth Sisco, Louis Hock, Sandra Fernández, Juan de Dios Mora, the Dominican York Projecto Grafica, Enrique Chagoya, René Castro, Juan Fuentes, and Linda Lucero, among others. IPrinting the Revolution! features more than 100 works drawn from the Smithsonian American Art Museum’s pioneering collection of Latinx art. The Museum’s Chicano graphics holdings rose significantly with an important gift in 1995 from the renowned scholar Tomás Ybarra-Frausto. Since then, other major donations and an ambitious acquisition program have built one of the largest museum collections of Chicano graphics on the East Coast!”-*

*In June 2015, Bree Newsome scaled the flagpole in front of South Carolina’s state capitol and removed the Confederate flag. The following month, the Confederate flag was permanently removed from the state capitol. Newsome is a compelling example of a twenty-first-century woman rhetor, along with bloggers, writers, politicians, activists, artists, and everyday social media users, who give new meaning to Aristotle’s ubiquitous definition of rhetoric as the discovery of the “available means of persuasion.” Women’s persuasive acts from the first two decades of the twenty-first century include new technologies and repurposed old ones, engaged not only to persuade, but also to tell their stories, to sponsor change, and to challenge cultural forces that repress and oppress. Persuasive Acts: Women’s Rhetorics in the Twenty-First Century gathers an expansive array of voices and texts from well-known figures including Hillary Rodham Clinton, Malala Yousafzi, Michelle Obama, Lindy West, Sonia Sotomayor, and Chimamanda Ngozi Adichie, so that readers may converse with them, and build rhetorics of their own. Editors Shari J. Stenberg and Charlotte Hogg have compiled timely and provocative rhetorics that represent critical issues and rhetorical affordances of the twenty-first century.*

*Creating Exotic Iceland*

*Culture Work*

*The History of an LGBTQ Community*

*Folklore for the Public Good*

*Defending National Treasures*

*US Public Memory, Rhetoric, and the National Mall*

#### Museum Activism

Why did collectors seek out posters and collect ephemera during the late-nineteenth and the twentieth centuries? How have such materials been integrated into institutional collections today? What inspired collectors to build significant holdings of works from cultures other than their own? And what are the issues facing curators and collectors of digital ephemera today? These are among the questions tackled in this volume—the first to examine the practices of collecting prints, posters, and ephemera during the contemporary periods. A wide range of case studies feature collections of printed materials from the United States, Latin America, France, Germany, Great Britain, China, Japan, Russia, Iran, and Cuba. Fourteen essays and one roundtable discussion, all specially commissioned from art historians, curators, and collectors for this volume, explore key issues such as the roles of class, politics, and gender, and address historical contexts, social roles, value, and national and transnational aspects of collecting practices. The global scope highlights cross-cultural connections and contributes to a new understanding of the place of prints, posters and ephemera within an increasingly international art world.

The International Handbooks of Museum Studies is a multi-volume reference work that represents a state-of-the-art survey of the burgeoning field of museum studies. Featuring original essays by leading international museum experts and emerging scholars, readings cover all aspects of museum theory, practice, debates, and the impact of technologies. The four volumes in the series, divided thematically, offer in-depth treatment of all major issues relating to museum theory: historical and contemporary museum practice; mediations in art, design, and architecture; and the transformations and challenges confronting the museum. In addition to invaluable surveys of current scholarship, the entries include a rich and diverse panoply of examples and original case studies to illuminate the various perspectives. Unprecedented for its in-depth topic coverage and breadth of scholarship, the multi-volume International Handbooks of Museum Studies is an indispensable resource for the study of the development, roles, and significance of museum and contemporary society.

Digital product research doesn't have to be difficult, take a long time, or cost a lot of money. Nor should it be a job solely for scientists or expert researchers. In this practical book, Aras Bilgen, C. Todd Lombardo, and Michael Connors demonstrate how your entire team can conduct effective product research within a couple of weeks—easily, cheaply, and without compromising quality. Drawing from decades of experience in product development, the authors lay out nine simple rules that combine user research, market research, and product analytics to quickly discover insights and build products customers truly need. Recognize and avoid common research pitfalls Switch to the insight-making mindset that underlies all successful research efforts Find out how to look at data, formulate the right questions, and pick the right research method Learn interview techniques and research skills Analyze for insights collaboratively while avoiding bias Inspire action with your insights through powerful presentations and prototypes Learn how to involve a wide variety of stakeholders in research, from developers to executives Discover how you can make research a habit, not a one-off effort

The work of black writers, editors, publishers, and librarians is deeply embedded in the history of American print culture, from slave narratives to digital databases. While the printed word can seem democratizing, it remains that the infrastructures of print and digital culture can be as limiting as they are enabling. Contributors to this volume explore the relationship between expression and such frameworks, analyzing how different mediums, library catalogs, and search engines shape the production and reception of visual culture. Topics include antebellum literature, the Harlem Renaissance, the Black Arts Movement; ‘post-Black’ art, the role of black librarians, and how present-day technologies aid or hinder the discoverability of work by African Americans. Against a Sharp White Background covers elements of production, circulation, and reception of African American writing across a range of genres and contexts. This collection challenges mainstream book history and print culture to understand that race and racialization are inseparable from the study of texts and their technologies.

A Blueprint for Growth and Success

Guide to Photographic Collections at the Smithsonian Institution: National Museum of American History

Handbook on Teaching Social Issues

How to Read a Protest

The Law of the Police

Mind Over Media: Propaganda Education for a Digital Age

Infrastructures of African American Print

*Why are Americans being forced to consider homosexual acts as morally acceptable? Why has the US Supreme Court discovered a constitutional right to same-sex "marriage", which until a decade ago, was unheard of in the history of Western or any other civilization? Where has the "gay rights" movement come from, and how has it so easily conquered America? The answers are in the dynamics of the rationalization of sexual misbehavior. The power of rationalization—the means by which one mentally transforms wrong into right—drives the gay rights movement, gives it its revolutionary character, and makes its advocates indefatigable. The homosexual cause moved naturally from a plea for tolerance to cultural conquest because the security of its rationalization requires universal acceptance. In other words, we all must say that the bad is good. At stake in the rationalization of homosexual behavior is reality itself, which is why it will have consequences that reach far beyond the issue at hand. Already America's major institutions have been transformed—its courts, its schools, its military, its civic institutions, and even its diplomacy. The further institutionalization of homosexuality will mean the triumph of force over reason, thus undermining the very foundations of the American Republic.*

*This essential reference volume, the first in a five-volume set, describes a million photographs at the National Museum of American History for curators, researchers, historians, artists, filmmakers, and collectors. See "Photography" for other volumes in this series.*

*The Smithsonian Institution is America's largest, most important, and most beloved repository for the objects that define our common heritage. Now Under Secretary for Art, History, and Culture Richard Kurin, aided by a team of top Smithsonian curators and scholars, has assembled a literary exhibition of 101 objects from across the Smithsonian's museums that together offer a marvelous new perspective on the history of the United States. Ranging from the earliest years of the pre-Columbian continent to the digital age, and from the American Revolution to Vietnam, each entry pairs the fascinating history surrounding each object with the story of its creation or discovery and the place it has come to occupy in our national memory. Kurin sheds remarkable new light on objects we think we know well, from Lincoln's hat to Dorothy's ruby slippers and Julia Child's kitchen, including the often astonishing tales of how each made its way into the collections of the Smithsonian. Other objects will be eye-opening new discoveries for many, but no less evocative of the most poignant and important moments of the American experience. Some objects, such as Harriet Tubman's hymnal, Sitting Bull's ledger, Cesar Chavez's union jacket, and the Enola Gay bomber, tell difficult stories from the nation's history, and inspire controversies when exhibited at the Smithsonian. Others, from George Washington's sword to the space shuttle Discovery, celebrate the richness and vitality of the American spirit. In Kurin's hands, each object comes to vivid life, providing a tactile connection to American history. Beautifully designed and illustrated with color photographs throughout, The Smithsonian's History of America in 101 Objects is a rich and fascinating journey through America's collective memory, and a beautiful object in its own right.*

*An illustrated examination of Glenn Ligon's iconic Untitled (I Am a Man) (1988)—a quotation, an appropriated text turned into an artifact. The iconic work Untitled (I Am a Man) (1988) by the important contemporary American artist Glenn Ligon is a quotation, an appropriated text turned into an artifact. The National Gallery of Art in Washington presents the work as a "representation—a signifier—of the actual signs carried by 1,300 striking African American sanitation workers in Memphis, made famous by Ernest Withers' 1968 photographs." In this illustrated study of the work, Gregg Bordowitz takes the National Gallery's presentation as his starting point, considering the museum's juxtaposition of Untitled (I Am a Man) and the ca. 1935 sculpture, Schoolteacher, by William Edmondson, and the relation of the two terms, "markers" and "signs." After closely examining the canvas itself, its textures, brushwork, and structure, Bordowitz presents a theoretical framework that draws on the work of American philosopher Charles Sanders Peirce and his theory of Firstness, Secondness, and Thirdness. He makes a case for Thirdness as a function, operation, or law of meaning-making, not limited by the gender, age, ethnicity, race, class, or personal history of the viewer. Bordowitz goes on to examine Ligon's work in terms of the representation of self, race, and gender, focusing on three series: Profile Series (1990-91), Narratives, and Runaways (both 1993). He cites such historical figures as Sojourner Truth and her famous 1851 speech, "Ain't I a Woman?" as well as influences ranging from Bo Diddley's 1955 song, "I'm a Man" to the cultural theories of Stuart Hall.*

Out in Central Pennsylvania

Crisis and Coloniality at Europe's Margins

Museum Theory

From Theory to Practice

French Art and Heritage Under Vichy

The Smithsonian's History of America in 101 Objects Deluxe

How Rationalizing Homosexual Behavior Is Changing Everything

Winner of the Caughey Western History Prize Winner of the Robert G. Athearn Award Winner of the Lawrence W. Levine Award Winner of the TCU Texas Book Award Winner of the NACCS Tejas Foco Nonfiction Book Award Winner of the Maria Elena Martinez Prize Frederick Jackson Turner Award Finalist "A page-turner...Haunting...Bravely and convincingly urges us to think differently about Texas's past." —Texas Monthly Between 1910 and 1920, self-appointed protectors of the Texas–Mexico border—including members of the famed Texas Rangers—murdered hundreds of ethnic Mexicans living in Texas, many of whom were American citizens. Operating in remote rural areas, officers and vigilantes knew they could hang, shoot, burn, and beat victims to death without scrutiny. A culture of impunity prevailed. The abuses were so pervasive that in 1919 the Texas legislature investigated the charges and uncovered a clear pattern of state crime. Records of the proceedings were soon filed away as the Ranger myth flourished. A groundbreaking work of historical reconstruction, The Injustice Never Leaves You has upended Texas's sense of its own history. A timely reminder of the dark side of American justice, it is a riveting story of race, power, and prejudice on the border. "It's an apt moment for this book's hard lessons...to go mainstream." —Texas Observer "A reminder that government brutality on the border is nothing new." —Los Angeles Review of Books

Crisis and Coloniality at Europe's Margins: Creating Exotic Iceland provides a fresh look at the current politics of identity in Europe, using a crisis at the margins of Europe to shed light on the continued embeddedness of coloniality in everyday aspirations and identities. Examining Iceland's response to its collapse into bankruptcy in 2008, the author explores the way in which the country sought to brand itself as an exotic tourist destination. With attention to the nation's aspirations, rooted in the late 19th century, of belonging as part of Europe, rather than being classified with colonized countries, the book examines the engagement with ideas of otherness across and within Europe, as European discourses continue to be based on racialized ideas of "civilized" people. With its focus on coloniality at a time of crisis, this volume contributes to our understanding of how racism endures in the present and the significance of nationalistic sentiments in a world of precariousness. Anchored in part in personal narrative, this critical analysis of coloniality, racism, whiteness and national identities will appeal to scholars across the social sciences with interests in national identity-making, European politics and race in a world characterised by crisis.

American Democracy: A Great Leap of Faith is the companion volume to an exhibition at the Smithsonian National Museum of American History that celebrates the bold and radical experiment to test a wholly new form of government. Democracy is still a work in progress, but it is at the core of our nation's political, economic, and social life. This lavishly illustrated book explores democracy from the Revolution to the present using objects from the museum's collection, such as the portable writing box that Thomas Jefferson used while composing the Declaration of Independence, the inkstand with which Abraham Lincoln drafted the Emancipation Proclamation, Susan B. Anthony's iconic red shawl, and many more. Not only famous voices are presented: like democracy itself, the book and the exhibition preserve the voice of the people by showcasing campaign materials, protest signs, and a host of other items from everyday life that reflect the promises and challenges of American democracy throughout the nation's history.

Create delicious homemade meals using basic cooking skills. Packed with simple, cost effective and flavorful recipes. Offering a unique perspective based on Juju's experience as a mom with a limited income. Infused with humorous stories, accompanied by handsome photography by Eugene Buonaccorsi.

A Great Leap of Faith

Printing the Revolution!

Protests in the Streets: 1968 Across the Globe

Glenn Ligon

Museums and Social Activism

As an increasing number of individuals go to work in the nonprofit sector, nonprofit managers need support on how best to build their human resource management capacity. They need to know what systems to examine, what questions to ask, and how to ensure they are managing people in a legal manner and as effectively as possible given their particular resource constraints. Important questions include: Do we have a clear philosophy, one that aligns with our nonprofit mission and values and allows us to treat our employees as the professionals they are? How do we select, develop, and retain the best people who will produce high value, high performance work, and how do we do so with limited resources? How do we effectively manage our mix of volunteers and paid staff? What do we need to consider to ensure diverse people work together in a harmonious fashion? With all-new chapters written by the top scholars in the field of nonprofit HRM, these are but a few of the many questions that are addressed in this timely volume. These scholars delve into their particular areas of expertise, offering a comprehensive look at theories and trends; legal and ethical issues; how to build HRM from recruitment, management, labor relations, to training and appraisal; as well as topics in diversity, technology, and paid versus volunteer workforce management. This essential handbook offers all core topic coverage as well as countless insider insights, additional resource lists, and tool sets for practical application. With chapters grounded in existing research, but also connecting research to practice for those in the field, The Nonprofit Human Resource Management Handbook will be required reading for a generation of scholars, students, and practitioners of nonprofit human resource management.