

Letting Go Sharing Historical Authority In A User Generated World

This volume also provides both currently practicing historians and those entering the field a map for understanding the historical landscape of the future: not just to the historiographical debates of the academy but also the boom in commemoration and history outside the academy evident in many countries since the 1990s, which now constitutes the historical culture in each country. Public historians need to understand both contexts, and to negotiate their implications for questions of historical authority and the public historian's work.

After a quarter century, *LOVE IS LETTING GO OF FEAR* is still one of the most widely read and best-loved books on personal transformation and has become a classic all over the world. This helpful and hopeful little guide is comprised of twelve carefully crafted lessons that are designed to help us let go of the past and stay focused on the present as we step confidently toward the future. Renowned founder and teacher of Attitudinal Healing, Dr. Gerald Jampolsky reminds us that the only impediments to the life we yearn for are the limitations imposed on us by our own minds. Revealing our true selves, the essence of which is love, is a matter of releasing those limited and limiting thoughts. *LOVE IS LETTING GO OF FEAR* has guided millions of readers toward self-healing with this deeply powerful yet profoundly simple message. Embrace it with an open mind and an open heart and let it guide you to a life in which fear, doubt, and negativity are replaced with optimism, joy, and love.

THE MILLION COPY INTERNATIONAL BESTSELLER Drawn from 3,000 years of the history of power, this is the definitive guide to help readers achieve for themselves what Queen Elizabeth I, Henry Kissinger, Louis XIV and Machiavelli learnt the hard way. Law 1: Never outshine the master Law 2: Never put too much trust in friends; learn how to use enemies Law 3: Conceal your intentions Law 4: Always say less than necessary. The text is bold and elegant, laid out in black and red throughout and replete with fables and unique word sculptures. The 48 laws are illustrated through the tactics, triumphs and failures of great figures from the past who have wielded - or been victimised by - power. _____ (From the Playboy interview with Jay-Z, April 2003)

PLAYBOY: Rap careers are usually over fast: one or two hits, then styles change and a new guy comes along. Why have you endured while other rappers haven't? **JAY-Z:** I would say that it's from still being able to relate to people. It's natural to lose yourself when you have success, to start surrounding yourself with fake people. In *The 48 Laws of Power*, it says the worst thing you can do is build a fortress around yourself. I still got the people who grew up with me, my cousin and my childhood friends. This guy right here (gestures to the studio manager), he's my friend, and he told me that one of my records, *Volume Three*, was wack. People set higher standards for me, and I love it.

A dystopian thriller follows a boy and girl on the run from a town where all thoughts can be heard - and the passage to manhood embodies a horrible secret. Todd Hewitt is the only boy in a town of men. Ever since the settlers were infected with the Noise germ, Todd can hear everything the men think, and they hear everything he thinks. Todd is just a month away from becoming a man, but in the midst of the cacophony, he knows that the town is hiding something from him -- something so awful Todd is forced to flee with only his dog, whose simple, loyal voice he hears too. With hostile men from the town in pursuit, the two stumble upon a strange and eerily silent creature: a girl. Who is she? Why wasn't she killed by the germ like all the females on New World? Propelled by Todd's gritty narration, readers are in for a white-knuckle journey in which a boy on the cusp of manhood must unlearn everything he knows in order to figure out who he truly is.

The 48 Laws Of Power

Starring Women

Tinderbox

Interpreting the Past, Engaging Audiences

Advancing Folkloristics

Recovering a Lost Heritage

Race After Technology

"Collections: A Journal for Museum and Archives Professionals" is a multi-disciplinary peer-reviewed journal dedicated to the of all aspects of handling, preserving, researching, and organizing collections. Curators, archivists, collections managers, preparators, registrars, educators, students, and others contribute.

Letting Go?Sharing Historical Authority in a User-Generated WorldLeft Coast Press

Letting Go describes a simple and effective means by which to let go of the obstacles to Enlightenment and become free of During the many decades of the author's clinical psychiatric practice, the primary aim was to seek the most effective ways to suffering in all of its many forms. The inner mechanism of surrender was found to be of great practical benefit and is described in this book. Dr Hawkins's previous books focused on advanced states of awareness and Enlightenment. Over the years, thousands of people have asked for a practical technique by which to remove the inner blocks to happiness, love, joy, success, health and, ultimately, Enlightenment. This book provides a mechanism for letting go of those blocks. The mechanism of surrender that Dr Hawkins describes can be used amidst of everyday life. The book is equally useful for all dimensions of human life: physical health, creativity, financial success, healing, vocational fulfillment, relationships, sexuality and spiritual growth. It is an invaluable resource for all professionals working in the areas of mental health, psychology, medicine, self-help, addiction recovery and spiritual development.

Creating tours, school programs, and other interpretive activities at historic house museums are among the most effective ways to engage the public in the history of their community and yet many organizations fail to achieve their potential. This guide describes the

elements of successful interpretation: content, audience, and methods.

Benjamin Shambaugh and the Intellectual Foundations of Public History

Love is Letting Go of Fear

Representations of Slavery

Collections Vol 10

New Preface

Working with the Past in the Present

The Oral History Reader

This handbook provides a systematic overview of the present state of international research in digital public history.

Individual studies by internationally renowned public historians, digital humanists, and digital historians elucidate central issues in the field and present a critical account of the major public history accomplishments, research activities, and practices with the public and of their digital context. The handbook applies an international and comparative approach, looks at the historical development of the field, focuses on technical background and the use of specific digital media and tools. Furthermore, the handbook analyzes connections with local communities and different publics worldwide when engaging in digital activities with the past, indicating directions for future research, and teaching activities.

Interpreting American Jewish History at Museums and Historic Sites begins with a broad overview of American Jewish history in the context of a religious culture that extends back more than 3,000 years and which manifests itself in a variety of distinctive American forms. Five chapters examine key themes in American Jewish history: movement, home life, community, prejudice, and culture. Each thematic chapter is followed by a series of case studies that describe and analyze a variety of projects by historical organizations to interpret American Jewish life and culture for general public audiences. The last two chapters of the book are a history of Jewish collections and Jewish museums in North America and a look at “next practice,” intended to promote continuous innovation, new thinking, and programming that is responsive to ever-changing circumstances.

Let go of unhealthy relationships with the book that more than 850K people have trusted. Best-selling doctors, Hemfelt, Minirth, and Meier, walk you through their ten proven stages to recovery from codependency that results from external circumstances. Humans are susceptible to codependency because of our sinful tendency to use defense mechanisms to fool ourselves. In codependent relationships, deceitful games are played, and important Christian principles are often taken out of context and abused. God wants us to have healthy relationships with a balance between being dependent and independent. The doctors describe how the most effective means of overcoming codependent relationships is to establish or deepen a relationship with Christ Himself. They describe the causes of codependency, pointing out the factors that perpetuate it, and lead readers through their ten stages of recovery. Continue a deeper study with the Love Is a Choice workbook, available separately.

Women performers played a vital role in the development of American and transatlantic entertainment, celebrity culture, and gender ideology. Sara E. Lampert examines the lives, careers, and fame of overlooked figures from Europe and the United States whose work in melodrama, ballet, and other stage shows shocked and excited early U.S. audiences. These women lived and performed the tensions and contradictions of nineteenth-century gender roles, sparking debates about women's place in public life. Yet even their unprecedented wealth and prominence failed to break the patriarchal family structures that governed their lives and conditioned their careers. Inevitable contradictions arose. The burgeoning celebrity culture of the time forced women stage stars to don the costumes of domestic femininity even as the unsettled nature of life in the theater defied these ideals. A revealing foray into a lost time, Starring Women returns a generation of performers to their central place in the early history of American theater.

Essays on the Craft and Meaning of Oral and Public History

A New History of Humanity

Handbook of Digital Public History

Interpreting American Jewish History at Museums and Historic Sites

The Oxford Handbook of Public History

A Shared Authority

The Objects of Experience

Across the globe, history has gone public. With the rise of the internet, family historians are now delving into archives continents apart. Activists look into and recreate the past to promote social justice or environmental causes. Dark and difficult pasts are confronted at sites of commemoration. Artists draw on memory and the past to study the human condition and make meaning in the present. As a result of this democratisation of history, public history movements have now risen to prominence. This groundbreaking edited collection takes a comprehensive look at public history throughout the world. Divided into three sections - Background, Definitions and Issues; Approaches and Methods; and Sites of Public History - it contextualises public history in eleven different countries, explores the main research skills and methods of the discipline and illustrates public history research with a variety of global case studies. What is Public History Globally? provides an in-depth examination of the ways in which ordinary people become active participants in historical processes and it will be an invaluable resource for advance undergraduates and postgraduates studying public history, museology and heritage studies.

INSTANT NEW YORK TIMES BESTSELLER A dramatically new understanding of human history, challenging our most fundamental assumptions about social evolution—from the development of agriculture and cities to the origins of the state, democracy, and inequality—and revealing new

possibilities for human emancipation. For generations, our remote ancestors have been cast as primitive and childlike—either free and equal innocents, or thuggish and warlike. Civilization, we are told, could be achieved only by sacrificing those original freedoms or, alternatively, by taming our baser instincts. David Graeber and David Wengrow show how such theories first emerged in the eighteenth century as a conservative reaction to powerful critiques of European society posed by Indigenous observers and intellectuals. Revisiting this encounter has startling implications for how we make sense of human history today, including the origins of farming, property, cities, democracy, slavery, and civilization itself. Drawing on pathbreaking research in archaeology and anthropology, the authors show how history becomes a far more interesting place once we learn to throw off our conceptual shackles and perceive what's really there. If humans did not spend 95 percent of their evolutionary past in tiny bands of hunter-gatherers, what were they doing all that time? If agriculture, and cities, did not mean a plunge into hierarchy and domination, then what kinds of social and economic organization did they lead to? The answers are often unexpected, and suggest that the course of human history may be less set in stone, and more full of playful, hopeful possibilities, than we tend to assume. The Dawn of Everything fundamentally transforms our understanding of the human past and offers a path toward imagining new forms of freedom, new ways of organizing society. This is a monumental book of formidable intellectual range, animated by curiosity, moral vision, and a faith in the power of direct action. Includes Black-and-White Illustrations

An unprecedented number of folklorists are addressing issues of class, race, gender, and sexuality in academic and public spaces in the US, raising the question: How can folklorists contribute to these contemporary political affairs? Since the nature of folkloristics transcends binaries, can it help others develop critical personal narratives? Advancing Folkloristics covers topics such as queer, feminist, and postcolonial scholarship in folkloristics. Contributors investigate how to apply folkloristic approaches in nonfolklore classrooms, how to maintain a folklorist identity without a "folklorist" job title, and how to use folkloristic knowledge to interact with others outside of the discipline. The chapters, which range from theoretical reorientations to personal experiences of folklore work, all demonstrate the kinds of work folklorists are well-suited to and promote the areas in which folkloristics is poised to expand and excel. Advancing Folkloristics presents a clear picture of folklore studies today and articulates how it must adapt in the future.

A collection of 13 previously published essays by Frisch (American studies, SUNY). Among them are general reflections on oral history, collective memory, and American culture and history; detailed studies of specific issues in documentary work; and considerations of public history and programming. Examples used include the unemployed, Chinese students, and the television history of the Vietnam War. No index. Paper edition (unseen), \$17.95. Annotation copyrighted by Book News, Inc., Portland, OR

Oregon Historical Quarterly

An Activity Book for Children who Need Support Through Experiences of Loss, Change, Disappointment and Grief

The Pathway of Surrender

Canon Revisited

Race and Ideology in Southern Plantation Museums

The Definitive Book on Letting Go of Unhealthy Relationships

Special issue on research

Tinderbox tells the exclusive, explosive, uninhibited true story of HBO and how it burst onto the American scene and screen to detonate a revolution and transform our relationship with television forever. The Sopranos, Game of Thrones, Sex and the City, The Wire, Succession...HBO has long been the home of epic shows, as well as the source for brilliant new movies, news-making documentaries, and controversial sports journalism. By thinking big, trashing tired formulas, and killing off clichés long past their primes, HBO shook off the shackles of convention and led the way to a bolder world of content, opening the door to all that was new, original, and worthy of our attention. In Tinderbox, award-winning journalist James Andrew Miller uncovers a bottomless trove of secrets and surprises, revealing new conflicts, insights, and analysis. As he did to great acclaim with SNL in Live from New York; with ESPN in Those Guys Have All the Fun; and with talent agency CAA in Powerhouse, Miller continues his record of extraordinary access to the most important voices, this time speaking with talents ranging from Abrams (J. J.) to Zendaya, as well as every single living president of HBO—and hundreds of other major players. Over the course of more than 750 interviews with key sources, Miller reveals how fraught HBO's journey has been, capturing the drama and the comedy off-camera and inside boardrooms as HBO created and mobilized a daring new content universe, and, in doing so, reshaped storytelling and upended our entertainment lives forever.

The story of one woman's unflagging efforts to recover the history of her ancestors, slaves who had lived and worked at Somerset Place plantation.

The second edition of Public History: A Textbook of Practice offers an updated guide to the many opportunities and challenges that public history practitioners can encounter in the field. Historians can play a dynamic and essential role in contributing to public understanding of the past, and those who work in historic preservation, in museums and archives, in government agencies, as consultants, as oral historians, or who manage crowdsourcing projects need very specific skills. This book links theory and practice and provides students and practitioners with the tools to do public history in a wide range of settings. This new edition reflects how much the field of public history has changed in the past few years, with public history now being more established and international. New chapters have therefore been added on the definition, history, and international scope of public history, as well as on specific practices and theories such as historical fictions, digital public history, and shared authority. Split into four sections, this textbook provides approaches, methodologies, and tools for historians and other public history practitioners to play a bigger role in public debates and public productions of historical interpretations: Part I focuses on the past, present, and future of public history. Part II explores public history sources, and offers an overview of the creation, collection, management, and preservation of materials (archives, material culture, oral history, or historical sites). Part III deals with the different ways in which

public history practitioners can produce historical narratives through different media (including texts, fictions, audio-visual productions, exhibitions, and performances). Part IV discusses the opportunities and challenges that public history practitioners encounter when working with different collaborators. Whether in public history methods courses or as a resource for practicing public historians, this book lays the groundwork for making meaningful connections between historical sources and popular audiences.

In recent years, many museums have implemented sweeping changes in how they engage audiences. However, changes to the field's approaches to collections stewardship have come much more slowly. *Active Collections* critically examines existing approaches to museum collections and explores practical, yet radical, ways that museums can better manage their collections to actively advance their missions. Approaching the question of modern museum collection stewardship from a position of "tough love," the authors argue that the museum field risks being constrained by rigid ways of thinking about objects. Examining the field's relationship to objects, artifacts, and specimens, the volume explores the question of stewardship through the dissection of a broad range of issues, including questions of "quality over quantity," emotional attachment, dispassionate cataloging, and cognitive biases in curatorship. The essays look to insights from fields as diverse as forest management, library science, and the psychology of compulsive hoarding, to inform and innovate collection practices. Essay contributions come from both experienced museum professionals and scholars from disciplines as diverse as psychology, education, and history. The result is a critical exploration that makes the book essential reading for museum professionals, as well as those in training.

The Book Thief

Twenty-First Century Perspectives

Celebrity, Patriarchy, and American Theater, 1790-1850

The Daily Show (The Book)

A Textbook of Practice

Oral History

Somerset Homecoming

From everyday apps to complex algorithms, Ruha Benjamin cuts through tech-industry hype to understand how emerging technologies can reinforce White supremacy and deepen social inequity. Benjamin argues that automation, far from being a sinister story of racist programmers scheming on the dark web, has the potential to hide, speed up, and deepen discrimination while appearing neutral and even benevolent when compared to the racism of a previous era. Presenting the concept of the "New Jim Code," she shows how a range of discriminatory designs encode inequity by explicitly amplifying racial hierarchies; by ignoring but thereby replicating social divisions; or by aiming to fix racial bias but ultimately doing quite the opposite. Moreover, she makes a compelling case for race itself as a kind of technology, designed to stratify and sanctify social injustice in the architecture of everyday life. This illuminating guide provides conceptual tools for decoding tech promises with sociologically informed skepticism. In doing so, it challenges us to question not only the technologies we are sold but also the ones we ourselves manufacture. Visit the book's free Discussion Guide [here](#).

A bracingly provocative challenge to one of our most cherished ideas and institutions. Most people believe democracy is a uniquely just form of government. They believe people have the right to an equal share of political power. And they believe that political participation is good for us—it empowers us, helps us get what we want, and tends to make us smarter, more virtuous, and more caring for one another. These are some of our most cherished ideas about democracy. But Jason Brennan says they are all wrong. In this trenchant book, Brennan argues that democracy should be judged by its results—and the results are not good enough. Just as defendants have a right to a fair trial, citizens have a right to competent government. But democracy is the rule of the ignorant and the irrational, and it all too often falls short. Furthermore, no one has a fundamental right to any share of political power, and exercising political power does most of us little good. On the contrary, a wide range of social science research shows that political participation and democratic deliberation actually tend to make people worse—more irrational, biased, and mean. Given this grim picture, Brennan argues that a new system of government—epistocracy, the rule of the knowledgeable—may be better than democracy, and that it's time to experiment and find out. A challenging critique of democracy and the first sustained defense of the rule of the knowledgeable, *Against Democracy* is essential reading for scholars and students of politics across the disciplines. Featuring a new preface that situates the book within the current political climate and discusses other alternatives beyond epistocracy, *Against Democracy* is a challenging critique of democracy and the first sustained defense of the rule of the knowledgeable.

The Model Rules of Professional Conduct provides an up-to-date resource for information on legal ethics. Federal, state and local courts in all jurisdictions look to the Rules for guidance in solving lawyer malpractice cases, disciplinary actions, disqualification issues, sanctions questions and much more. In this volume, black-letter Rules of Professional Conduct are followed by numbered Comments that explain each Rule's purpose and provide suggestions for its practical application. The Rules will help you identify proper conduct in a variety of given situations, review those instances where discretionary action is possible, and define the nature of the relationship between you

and your clients, colleagues and the courts.

Given the popular-level conversations on phenomena like the Gospel of Thomas and Bart Ehrman's *Misquoting Jesus*, as well as the current gap in evangelical scholarship on the origins of the New Testament, Michael Kruger's *Canon Revisited* meets a significant need for an up-to-date work on canon by addressing recent developments in the field. He presents an academically rigorous yet accessible study of the New Testament canon that looks deeper than the traditional surveys of councils and creeds, mining the text itself for direction in understanding what the original authors and audiences believed the canon to be. *Canon Revisited* provides an evangelical introduction to the New Testament canon that can be used in seminary and college classrooms, and read by pastors and educated lay leaders alike. In contrast to the prior volumes on canon, this volume distinguishes itself by placing a substantial focus on the theology of canon as the context within which the historical evidence is evaluated and assessed. Rather than simply discussing the history of canon—rehashing the Patristic data yet again—Kruger develops a strong theological framework for affirming and authenticating the canon as authoritative. In effect, this work successfully unites both the theology and the historical development of the canon, ultimately serving as a practical defense for the authority of the New Testament books.

The Knife of Never Letting Go

Abolitionist Tools for the New Jim Code

Love Is a Choice

Letting Go! Mindful Kids

New Approaches and Proven Solutions

Letting Go

Transforming Visitor-Object Encounters in Museums

Do you struggle through family problems, battle with the tensions of raising children, or find yourself overwhelmed with pressures on the job? Are personal failures and disappointments on the increase as you face each day? What a fountain of life it would be to discover how to let go of those distresses and learn to embrace the joy and peace that God has promised! With amazing insight, Fénelon speaks firmly yet lovingly to those whose lives have been an uphill climb, and reveals just how to Let Go!

Letting Go? investigates path-breaking public history practices at a time when the traditional expertise of museums seems challenged at every turn—by the Web and digital media, by community-based programming, by new trends in oral history and by contemporary art. In this anthology of 19 thought pieces, case studies, conversations and commissioned art, almost 30 leading practitioners such as Michael Frisch, Jack Tchen, Liz Ševcenko, Kathleen McLean, Nina Simon, Otabenga Jones and Associates, and Fred Wilson explore the implications of letting audiences create, not just receive, historical content. Drawing on examples from history, art, and science museums, *Letting Go?* offers concrete examples and models that will spark innovative work at institutions of all sizes and budgets. This engaging new collection will serve as an introductory text for those newly grappling with a changing field and, for those already pursuing the goal of “letting go,” a tool for taking stock and pushing ahead.

"This is an important book that uses the long and distinguished historical career of Benjamin Shambaugh to place public or 'applied' history into a much-needed historical context. . . . Conard's narrative and analysis provide new insights into continuing debates about the proper role of federal and state governments in collecting and writing history. . . . an important contribution to American historiography in the twentieth century."--Barbara Franco, executive director, the Historical Society of Washington, D.C. "In *Benjamin Shambaugh and the Intellectual Foundations of Public History*, Rebecca Conard has written a useful and intriguing book. . . . The historical profession and the people of Iowa are indebted to Rebecca Conard for this book, which explores the impressive career of Benjamin Shambaugh and sheds new light on the fundamentals of the public history movement."--*Annals of Iowa* ". . . an unexpectedly engaging and useful examination and analysis of the ideologies, arguments, and politics surrounding the rise of history as a professional and academic discipline from the mid-nineteenth to the mid-twentieth centuries, especially as they were often rancorously expressed in disputes between the East and Midwest, state and national perspectives, and academic and professional practice."--*The Journal of American History* "Conard has provided the history profession with a layered narrative of its development and fragmentation or redevelopment over time, and has explored the meanings of its own histories."--Janelle Warren-Findley, *The American Historical Review* "Conard's biography is well written and interesting, and her strategies for engaging in dialog with a variety of texts produce a fresh method for defining and assessing public history."--*The Journal of Heritage Stewardship* Although his name is little known today outside Iowa, during the early part of the twentieth century Benjamin Shambaugh (1871 - 1940) was a key figure in the historical profession. Using his distinguished career as a lens, Conard's seminal work is the first book to consider public history as an integral part of the intellectual development of the historical profession as a whole in the United States. Conard draws upon an unpublished, mid-1940s biography by research historian Jacob Swisher to trace the forces that shaped Shambaugh's early years, his administration of the State Historical Society of Iowa, his development of applied history and

commonwealth history in the 1910s and 1920s, and the transformations in his thinking and career during the 1930s. Framing this intriguingly interwoven narrative are chapters that contextualize Shambaugh's professional development within the development of the historical profession as a whole in the late nineteenth and early twentieth centuries and assess his career within the post-World War II emergence of the modern public history movement. Shambaugh's career speaks to those who believe in the power of history to engage and inspire local audiences as well as those who believe that historians should apply their knowledge and methods outside the academy in pursuit of the greater public good. Rebecca Conard, associate professor of history and codirector of the Public History Program at Middle Tennessee State University, is also the author of *Places of Quiet Beauty: Parks, Preserves, and Environmentalism* (Iowa, 1997), which won the Benjamin Shambaugh Award. "Rebecca Conard provides an elegant discussion of a complex topic: the emergence of public history in the twentieth century. . . . a sophisticated addition to public history historiography."--*The Public Historian*

Family caregiving affects millions of Americans every day, in all walks of life. At least 17.7 million individuals in the United States are caregivers of an older adult with a health or functional limitation. The nation's family caregivers provide the lion's share of long-term care for our older adult population. They are also central to older adults' access to and receipt of health care and community-based social services. Yet the need to recognize and support caregivers is among the least appreciated challenges facing the aging U.S. population. *Families Caring for an Aging America* examines the prevalence and nature of family caregiving of older adults and the available evidence on the effectiveness of programs, supports, and other interventions designed to support family caregivers. This report also assesses and recommends policies to address the needs of family caregivers and to minimize the barriers that they encounter in trying to meet the needs of older adults.

Practicing Oral History in Historical Organizations

Introduction to Public History

Establishing the Origins and Authority of the New Testament Books

Let Go

Model Rules of Professional Conduct

What Is Public History Globally?

Sharing Historical Authority in a User-Generated World

Oral history gives history back to the people in their own words. And in giving a past, it also helps them towards a future of their own making. Oral history and life stories help to create a truer picture of the past and the changing present, documenting the lives and feelings of all kinds of people, many otherwise hidden from history. It explores personal and family relationships and uncovers the secret cultures of work. It connects public and private experience, and it highlights the experiences of migrating between cultures. At the same time it can bring courage to the old, meaning to communities, and contact between generations. Sometimes it can offer a path for healing divided communities and those with traumatic memories. Without it the history and sociology of our time would be poor and narrow. In this fourth edition of his pioneering work, fully revised with Joanna Bornat, Paul Thompson challenges the accepted myths of historical scholarship. He discusses the reliability of oral evidence in comparison with other sources and considers the social context of its development. He looks at the relationship between memory, the self and identity. He traces oral history through its own past and weighs up the recent achievements of a movement which has become international, with notably strong developments in North America, Europe, Australia, Latin America, South Africa and the Far East, despite resistance from more conservative academics. This new edition combines the classic text of *The Voice of the Past* with many new sections, including especially the worldwide development of different forms of oral history and the parallel memory boom, as well as discussions of theory in oral history and of memory, trauma and reconciliation. It offers a deep social and historical interpretation along with succinct practical advice on designing and carrying out a project. *The Voice of the Past* remains an invaluable tool for anyone setting out to use oral history and life stories to construct a more authentic and balanced record of the past and the present.

Introduction to Public History: Interpreting the Past, Engaging Audiences is a brief foundational textbook for public history. It is organized around the questions and ethical dilemmas that drive public history in a variety of settings, from local community-based projects to international case studies. This book is designed for use in undergraduate and graduate classrooms with future public historians, teachers, and consumers of history in mind. The authors are practicing public historians who teach history and public history to a mix of undergraduate and graduate students at universities across the United States and in international contexts. This book is based on original research and the authors' first-hand experiences, offering a fresh perspective on the dynamic field of public history based on a decade of consultation with public history educators about what they needed in an introductory textbook. Each chapter introduces a concept or common practice to students, highlighting key terms for student review and for instructor assessment of student learning. The body of each chapter introduces theories, and basic conceptual building blocks intermixed with case studies to illustrate these points. Footnotes credit sources but also serve as breadcrumbs for instructors who might like to assign more in-depth reading for more advanced students or for the purposes of lecture development. Each chapter ends with suggestions for activities that the authors have tried with their own students and suggested readings, books, and websites that can deepen student exposure to the topic.

It has been half a century since the last book that addressed how historical societies can utilize oral history. In this brief, practical guide, internationally known oral historian Barbara W. Sommer applies the best practices of contemporary oral historians to the projects that historical organizations of all sizes and sorts might develop. The book -covers project personnel options, funding options, legal and ethical issues, interviewing techniques, and cataloging guidelines;-identifies helpful steps for historical societies when developing and doing oral history projects;-includes a dozen model case studies;-provides additional resources, templates, forms, and bibliography for the reader. What if museums could harness the emotional and intellectual connections people have to personal and everyday objects to create richer visitor experiences? In this book, Elizabeth Wood and Kiersten Latham present the Object Knowledge Framework, a tool for using objects to connect museum visitors to themselves, to others, and to their world. They discuss the key concepts underpinning our lived experience of objects and how museums can learn from them. Then they walk readers through concrete methods for transforming visitor-object experiences, including exercises and strategies for teams developing exhibit themes, messages, and content, and participatory experiences.

Active Collections

Families Caring for an Aging America

The Dawn of Everything

Against Democracy

Letting Go?

An Oral History as Told by Jon Stewart, the Correspondents, Staff and Guests

Gain insight into history organizations of all shapes and sizes in this book, which addresses the opportunities and challenges of public historians' work through the prism of the past, present, and future of our communities and institutions, as well as the public history field itself. Featuring essays from some of the leading thinkers in the profession, this book not only looks at major themes as they relate to historians' work but also inspires creativity in how they approach their work in an institutional and personal sense. The themes themselves are important, but even more important are the articles (presented here as chapters) that amplify the overarching themes. Chapters discuss in-depth and through real-world examples, the work of history organizations. They specifically focus on the challenges and opportunities that are important to any nonprofit (or small business)-entrepreneurship, change, transformation, possibility/opportunity, partnerships-but also those unique to history organizations, leverage the asset of history to: explore place, commemorate the past (and therefore better understand the present), demonstrate how it is people who make history, and discern how to use the past to chart the future. Together, *An American Association for State and Local History Guide to Making Public History* provides a roadmap of the national discussions the field of history museums and organizations is having regarding its present and the future.

How is slavery presented at the public and private plantation museums in the American South, almost 150 years after the Civil War? Jennifer L. Eichstedt and Stephen Small investigated this question in Virginia, Georgia, and Louisiana by touring more than one hundred plantation museums; twenty locations organized and run by African Americans; and eighty general history sites. Their findings indicate that the experience and legacy of slavery is still inadequately presented within the larger discourse surrounding race, racism, and national identity. The vast majority of slavery sites construct narratives of history that valorize a white elite of the pre-emancipation South and trivialize the experience of slavery for both enslaved people and their enslavers. Through systematic analysis of richly textured data, the authors of *Representations of Slavery* have developed a typology of primary representational/discursive strategies used to discuss slavery and the enslaved. They clearly demonstrate how these strategies are linked to representations and practices in the larger social and political arenas. Eichstedt and Small found counter narratives at sites organized and staffed by African Americans, and a small number of white-organized sites have made efforts to incorporate African American experiences of slavery as part of their presentations. But the predominant framework of the "white-centric exhibition narrative" persists, and the authors draw from contemporary literature on racialization, museums, cultural studies, and collective memory to make a case for public debate and intervention.

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This cutting-edge new book is the replacement for *Folklife and Museums: Selected Readings* which was published nearly thirty years ago in 1987. The editors of that volume, Patricia Hall and Charlie Seemann, are now joined by C. Kurt Dewhurst as a third editor, for this book which includes updates to the still-relevant and classic essays and articles from the earlier text and features new pioneering pieces by some of today's most outstanding scholars and practitioners, to provide a more current overview of the field and addressing contemporary issues. *Folklife and Museums: Twenty-First Century Perspectives* is a brand new collection of cutting-edge essays that combine theoretical insights, practical applications, topical case studies (focusing on particular subject matter areas and specific cultural groups), accompanied by up-to-date "resources" and "suggested readings" sections. Each essay is preceded by an explanatory headnote contextualizing the essay and includes illustrative photographs.

An American Association for State and Local History Guide to Making Public History

To Get Peace and Real Joy

Folklife and Museums

Reimagining Historic House Museums

Public History

HBO's Ruthless Pursuit of New Frontiers

The Voice of the Past

NEW YORK TIMES BESTSELLER *The complete, uncensored history of the award-winning The Daily Show with Jon Stewart, as told by its correspondents, writers, and host. For almost seventeen years, The Daily Show with Jon Stewart brilliantly redefined the borders between television comedy, political satire, and opinionated news coverage. It launched the careers of some of today's most significant comedians, highlighted the hypocrisies of the powerful, and garnered 23 Emmys. Now the show's behind-the-scenes gags, controversies, and camaraderie will be chronicled by the players themselves, from legendary host Jon Stewart to the star cast members and writers-including Samantha Bee, Stephen Colbert, John Oliver, and Steve Carell - plus some of The Daily Show's most prominent guests and adversaries: John and Cindy McCain, Glenn Beck, Tucker Carlson, and many more. This oral history takes the reader behind the curtain for all the show's highlights, from its origins as Comedy Central's underdog late-night program to Trevor Noah's succession, rising from a scrappy jester in the 24-hour political news cycle to become part of the beating heart of politics-a trusted source for not only comedy but also commentary, with a reputation for calling bullshit and an ability to effect real change in the world. Through years of incisive election coverage, passionate debates with President Obama and Hillary Clinton, feuds with Bill O'Reilly and Fox, and provocative takes on Wall Street and racism, The Daily Show has been a cultural touchstone. Now, for the first time, the people behind the show's seminal moments come together to share their memories of the last-minute rewrites, improvisations, pranks, romances, blow-ups, and moments of Zen both on and off the set of one of America's most groundbreaking shows.*

#1 NEW YORK TIMES BESTSELLER • ONE OF TIME MAGAZINE'S 100 BEST YA BOOKS OF ALL TIME *The extraordinary, beloved novel about the ability of books to feed the soul even in the darkest of times. When Death has a story to tell, you listen. It is 1939. Nazi Germany. The country is holding its breath. Death has never been busier, and will become busier still. Liesel Meminger is a foster girl living outside of Munich, who scratches out a meager existence for herself by stealing when she encounters something she can't resist—books. With the help of her accordion-playing foster father, she learns to read and shares her stolen books with her neighbors during bombing raids as well as with the Jewish man hidden in her basement. In superbly crafted writing that burns with intensity, award-winning author Markus Zusak, author of *I Am the Messenger*, has given us one of the most enduring stories of our time. “The kind of book that can be life-changing.” —*The New York Times* “Deserves a place on the same shelf with *The Diary of a Young Girl* by Anne Frank.” —*USA Today* **DON'T MISS BRIDGE OF CLAY, MARKUS ZUSAK'S FIRST NOVEL SINCE THE BOOK THIEF.***

*The Oral History Reader, now in its third edition, is a comprehensive, international anthology combining major, 'classic' articles with cutting-edge pieces on the theory, method and use of oral history. Twenty-seven new chapters introduce the most significant developments in oral history in the last decade to bring this invaluable text up to date, with new pieces on emotions and the senses, on crisis oral history, current thinking around traumatic memory, the impact of digital mobile technologies, and how oral history is being used in public contexts, with more international examples to draw in work from North and South America, Britain and Europe, Australasia, Asia and Africa. Arranged in five thematic sections, each with an introduction by the editors to contextualise the selection and review relevant literature, articles in this collection draw upon diverse oral history experiences to examine issues including: Key debates in the development of oral history over the past seventy years First hand reflections on interview practice, and issues posed by the interview relationship The nature of memory and its significance in oral history The practical and ethical issues surrounding the interpretation, presentation and public use of oral testimonies how oral history projects contribute to the study of the past and involve the wider community. The challenges and contributions of oral history projects committed to advocacy and empowerment With a revised and updated bibliography and useful contacts list, as well as a dedicated online resources page, this third edition of *The Oral History Reader* is the perfect tool for those encountering oral history for the first time, as well as for seasoned practitioners.*