

## **140 2015 Manuel Artemar Saucedo Esparza 157 2015**

Global Trends in Museum Diplomacy traces the transformation of museums from publicly or privately funded heritage institutions into active players in the economic sector of culture. Exploring how this transformation reconfigured cultural diplomacy, the book argues that museums have become autonomous diplomatic players on the world stage. The book offers a comparative analysis across a range of case studies in order to demonstrate that museums have gone global in the era of neoliberal globalisation. Grincheva focuses first on the Solomon R. Guggenheim Foundation, which is well known for its bold revolutionising strategies of global expansion: museum franchising and global corporatisation. The book then goes on to explore how these strategies were adopted across museums around the world and analyses two cases of post-Guggenheim developments in China and Russia: the K11 Art Mall in Hong Kong and the International Network of Foundations of the State Hermitage Museum in Russia. These cases from more authoritarian political regimes evidence the emergence of alternative avenues of museum diplomacy that no longer depend on government commissions to serve immediate geo-political interests. Global Trends in Museum Diplomacy will be a valuable resource for students, scholars

and practitioners of contemporary museology and cultural diplomacy. Documenting new developments in museum diplomacy, the book will be particularly interesting to museum and heritage practitioners and policymakers involved in international exchanges or official programs of cultural diplomacy. Interdisciplinary, internationally focused, policy-informed, and strategic, this book sets out agendas for advancing research into creative industries as a productive and innovative intervention in public policy. With contributions from leading scholars, policy and industry specialists, this Research Agenda will be a vital resource for students and academics working in the fields of communication, culture, film and media, geography, business and policy studies, and Internet and social media studies.

Raymond Williams was a towering figure in twentieth-century intellectual life. Though he is primarily thought of as a literary scholar, his work crossed disciplinary boundaries, and he made groundbreaking contributions to numerous fields, most notably, social and cultural theory. This book focuses in particular on the formation and application of his cultural-materialist methodology to society and politics. Addressing aspects of Williams's work that have startlingly direct relevance to the prospects for socialism and progressive change in the 21st century, Jim McGuigan analyses Williams's often complicated work in a clear, accessible fashion, making connections across key concepts and delivering the perfect introduction for people first grappling with Williams's thought.

A Research Agenda for Cultural Economics explores the degree of progress and future directions for the field. An international range of contributors examine

thoroughly matters of data quality, statistical methodology and the challenge of new developments in technology. This book is ideal for both emerging researchers in cultural economics and experienced practitioners. It is also relevant to workers in other fields such as cultural policy, public policy, media studies and digital economics.

Making space for imagination can shift research and community planning from a reflective stance to a "future forming" orientation and practice. Cultural mapping is an emerging discourse of collaborative, community-based inquiry and advocacy. This book looks at artistic approaches to cultural mapping, focusing on imaginative cartography. It emphasizes the importance of creative process that engages with the "felt sense" of community experiences, an element often missing from conventional mapping practices. International artistic contributions in this book reveal the creative research practices and languages of artists, a prerequisite to understanding the multi-modal interface of cultural mapping. The book examines how contemporary artistic approaches can challenge conventional asset mapping by animating and honouring the local, giving voice and definition to the vernacular, or recognizing the notion of place as inhabited by story and history. It explores the processes of seeing and listening and the importance of the aesthetic as a key component of community self-expression

and self-representation. Innovative contributions in this book champion inclusion and experimentation, expose unacknowledged power relations, and catalyze identity formation, through multiple modes of artistic representation and performance. It will be a valuable resource for individuals involved with creative research methods, performance, and cultural mapping as well as social and urban planning.

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