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Sector. First approaches in
the German-speaking
countries. Christian
Aliverti (Swiss National
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(German National Library)

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Département fédéral de
l'intérieur DFI Office
fédéral de la culture OFC.

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RDA Cooperation in the
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Cataloguing Section², the
RDA Steering Committee
(RSC)³ and the European RDA
Interest Group⁴ (EURIG).
Cooperation-based and
consensus-oriented work is
the key to success, although
this involves reconciling a
number of highly distinct
approaches in

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- First Approaches in the German-Speaking Countries Austria, Germany and German-speaking Switzerland have implemented RDA for cataloguing. The transition has been prepared in an extensive cooperative project in the three countries over the past three years.

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RDA, Cooperation in the Cultural and Heritage Sector - First Approaches in the German-Speaking Countries Christian Aliverti Head of the Section Bibliographical

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development field. RDA
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established strong
cooperation with regional
development agencies in
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Slovenia, Macedonia,

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Hungary, Bulgaria, Germany,
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About RDA. We, Rural

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Development Associate or
shortly known as RDA, are a
non-profitable, non-
government and non-political
organization. We started our
journey back in 1996 with
the active cooperation and
participation from some of
the most dedicated social
workers in the rural and
urban development field. Our
aim is to create a society
free from exploitation,
illiteracy, starvation.

RDA Bangladesh

Cooperation and projects.
Launched: 1989; Objective:
The Consortium for the
Collection of German Prints
(AG SDD) is a collaboration
between six libraries with

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the aim of establishing a comprehensive collection of printed works of German language and culture from the beginning of book-printing to the present, cataloguing said collection, making it available to the public and preserving it for ...

DNB – Cooperation and projects

Culture has an important place in the EU's development cooperation. The EU seeks to: take local and regional cultural specificities into account when designing and implementing development cooperation programmes and

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projects (with particular attention given to targeting cultural aspects under specific sector programmes to accompany partners for a smooth evolution wherever certain traditions ...

Since the end of the Cold War, crises from the Balkans to Central Asia and Africa have forced international organizations to adapt, expand, and cooperate to end civil wars, manage humanitarian challenges, and contain terrorist threats. The Power of Dependence explores the dynamics of collaboration between two of

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And Heritage Sector: NATO
and the United Nations.
Comparing NATO and the UN's
engagement in three major
post-Cold War conflicts-
Bosnia, Kosovo, and
Afghanistan-the book finds
that the level of the
organizations' resource
dependence chiefly
determines the level of
interorganizational
cooperation. The Power of
Dependence puts forward an
innovative resource-
dependence approach (RDA) to
explain the stark variation
in cooperation among
international organizations
(IOs), combining insights
from international relations
theory and organizational

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science into a comprehensive
theoretical framework.

Up to 2012, Mali was a poster child of African democracy, despite multiple signs of growing dissatisfaction with the democratic experiment. Then disaster struck, bringing many of the nation's unresolved contradictions to international attention. A military coup carved off the country's south. A revolt by a coalition of Tuareg and extremist Islamist forces shook the north. The events, so violent and unexpected, forced experts to reassess

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Mali's democratic institutions and the neoliberal economic reforms enacted in conjunction with the move toward democracy. Rosa De Jorio's detailed study of cultural heritage and its transformations provides a key to understanding the impasse that confronts Malian democracy. As she shows, postcolonial Mali privileged its cultural heritage to display itself on the regional and international scene. The neoliberal reforms both intensified and altered this trend. Profiling heritage sites ranging from statues of colonial leaders to women's

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museums to historic Timbuktu, De Jorio portrays how various actors have deployed and contested notions of heritage. These actors include not just Malian administrators and politicians but UNESCO, and non-state NGOs. She also delves into the intricacies of heritage politics from the perspective of Malian actors and groups, as producers and receivers--but always highly informed and critically engaged--of international, national and local cultural initiatives.

Founded in 1920, the International Federation of University brought together

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women committed to promoting higher education across divisions hardened by global conflict. Here, Christine von Oertzen traces the IFUW's international rise and Cold War decline, making a valuable contribution to the cultural, diplomatic, and intellectual history.

The importance of the political sphere for understanding and solving water sector problems is the basic rationale of this book, which is the outcome of the Fifth Dialogues on Water, organised at the German Development Institute, Bonn. These dialogues, unlike earlier

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ones, focused on the political processes of policy formulation and the strategic behaviour of the actors involved. Specific attention is devoted to implications for development cooperation.

Sovereigns, Quasi
Sovereigns, and Africans was
first published in 1996.
Minnesota Archive Editions
uses digital technology to
make long-unavailable books
once again accessible, and
are published unaltered from
the original University of
Minnesota Press editions. In
this trenchant critique,
Siba N'Zatioula Grovogui
demonstrates the failure of

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international law to address adequately the issues surrounding African self-determination during decolonization. Challenging the view that the only requirement for decolonization is the elimination of the legal instruments that provided for direct foreign rule, Sovereigns, Quasi Sovereigns, and Africans probes the universal claims of international law. Grovogui begins by documenting the creation of the "image of Africa" in European popular culture, examining its construction by conquerors and explorers, scientists and social

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scientists, and the Catholic Church. Using the case of Namibia to illuminate the general context of Africa, he demonstrates that the principles and rules recognized in international law today are not universal, but instead reflect relations of power and the historical dominance of specific European states. Grovogui argues that two important factors have undermined the universal applicability of international law: its dependence on Western culture and the way that international law has been structured to preserve Western hegemony in the

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international order. This dependence on Europeandominated models and legal apparatus has resulted in the paradox that only rights sanctioned by the former colonial powers have been accorded to the colonized, regardless of the latter's needs. In the case of Namibia, Grovogui focuses on the discursive strategies used by the West and their southern African allies to control the legal debate, as well as the tactics used by the colonized to recast the terms of the discussion. Grovogui blends critical legal theory, historical research, political economy, and cultural studies with

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profound knowledge of
contemporary Africa in
general and Namibia in
particular. Sovereigns,
Quasi Sovereigns, and
Africans represents the very
best of the new scholarship,
moving beyond narrow
disciplinary boundaries to
illuminate issues of
decolonization in Africa.
Siba N'Zatioula Grovogui is
assistant professor of
political science at Johns
Hopkins University. He
previously practiced law in
his native Guinea.

This unique handbook brings
together a team of leading

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scholars and practitioners in order to map, synthesize and assess key perspectives on cooperation and rivalry between regional and global organizations in world politics. For the first time, a variety of interdisciplinary theoretical and conceptual perspectives are combined in order to assess the nature, processes and outcomes of inter-organizational partnerships and rivalries across major policy areas, such as peace and security, human rights and democratisation as well as finance, development and climate change . This text provides scholars, students and policy-makers of

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International Relations with
an exhaustive reference book
for understanding the
theoretical and empirical
dimensions of an
increasingly important topic
in International Relations
(IR), Global Governance and
related disciplines.

This landmark collection by
an international group of
scholars and public
intellectuals represents a
major reassessment of French
colonial culture and how it
continues to inform thinking
about history, memory, and
identity. This reexamination
of French colonial culture,
provides the basis for a
revised understanding of its

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cultural, political, and social legacy and its lasting impact on postcolonial immigration, the treatment of ethnic minorities, and national identity.

Imaging Culture is a sociohistorical study of the meaning, function, and aesthetic significance of photography in Mali, West Africa, from the 1930s to the present. Spanning the dynamic periods of colonialism, national independence, socialism, and democracy, its analysis focuses on the studio and documentary work of professional urban

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photographers, particularly
in the capital city of
Bamako and in smaller cities
such as Mopti and Ségu.
Featuring the work of more
over twenty-five
photographers, it
concentrates on those who
have been particularly
influential for the local
development and practice of
the medium as well as its
international popularization
and active participation in
the contemporary art market.
Imaging Culture looks at how
local aesthetic ideas are
visually communicated in the
photographers' art and
argues that though these
aesthetic arrangements have
specific relevance for local

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consumers, they transcend geographical and cultural boundaries to have value for contemporary global audiences as well. Imaging Culture is an important and visually interesting book which will become a standard source for those who study African photography and its global impact.

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