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RDA Cooperation in the Cultural and Heritage Sector. RDA Cooperation in the Cultural and Heritage Sector. First approaches in the German-speaking countries. Christian Aliverti (Swiss National Library) Renate Behrens (German National Library) Département fédéral de l'intérieur DFI Office fédéral de la culture OFC.

RDA Cooperation in the Cultural and Heritage Sector

RDA Cooperation in the Cultural and Heritage Sector 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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have implemented RDA for cataloguing. The transition has been prepared in an extensive cooperative project in the three countries over the past three years.

RDA, Cooperation in the Cultural and Heritage Sector ...

RDA, Cooperation in the Cultural and Heritage Sector - First Approaches in the German-Speaking Countries Christian Aliverti Head of the Section Bibliographical Access, Swiss National Library, Bern, Switzerland christian.aliverti@nb.admin Renate Behrens Office for Library Standards, German National Library, Frankfurt am Main, Germany

RDA, Cooperation in the Cultural and Heritage Sector ...

Online Library Rda Cooperation In The Cultural And Heritage Sector urban development field. RDA Bangladesh RDA has established strong cooperation with regional development agencies in Serbia, Bosnia and Herzegovina, Kosovo, Slovenia, Macedonia, Hungary, Bulgaria, Germany, and through

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Resource Description and Access in Europe: Implementations ...

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About RDA. We, Rural 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 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 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 these organizations: 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 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 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 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 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 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 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 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 international order. This dependence on Europe-dominated 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 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 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 inter-disciplinary 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 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 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 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 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.