

Introducing Culture Identities Design For Museums Theaters And Cultural Institutions

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Introducing a specialized design approach focused on crafting distinct cultural identities for museums, theaters, and various cultural institutions. This service aims to create compelling visual narratives and experiences that resonate deeply with audiences, enhancing engagement and strengthening your institution's unique presence in the cultural landscape.

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Introducing Culture Identities

Overview of designs and designers of posters and graphic design for museums and other places of cultural interest.

Introducing

Survey of the thirty best recent design work for cultural clients, including galleries, museums, theatres and auditoriums. The focus is on new identities and their application, as well as smaller design solutions as gallery guides, promotional programmes, exhibition catalogues, theatre programmes, branded merchandising, websites, signage systems and temporary exhibition design.

C/ID

"Themed spaces have, at their foundation, an overarching narrative, symbolic complex, or story that drives the overall context of their spaces. Theming, in some very unique ways, has expanded beyond previous stereotypes and oversimplifications of culture and place to now consider new and often controversial topics, themes, and storylines."--Publisher's website.

A Reader in Themed and Immersive Spaces

Over the past two decades, the arts in America have experienced an unprecedented building boom, with more than sixteen billion dollars directed to the building, expansion, and renovation of museums, theaters, symphony halls, opera houses, and centers for the visual and performing arts. Among the projects that emerged from the boom were many brilliant successes. Others, like the striking addition of the Quadracci Pavilion to the Milwaukee Art Museum, brought international renown but also tens of millions of dollars of off-budget debt while offering scarce additional benefit to the arts

and embodying the cultural sector's worst fears that the arts themselves were being displaced by the big, status-driven architecture projects built to contain them. With *Building for the Arts*, Peter Frumkin and Ana Kolendo explore how artistic vision, funding partnerships, and institutional culture work together—or fail to—throughout the process of major cultural construction projects. Drawing on detailed case studies and in-depth interviews at museums and other cultural institutions varying in size and funding arrangements, including the Art Institute of Chicago, Atlanta Opera, and AT&T Performing Arts Center in Dallas, Frumkin and Kolendo analyze the decision-making considerations and challenges and identify four factors whose alignment characterizes the most successful and sustainable of the projects discussed: institutional requirements, capacity of the institution to manage the project while maintaining ongoing operations, community interest and support, and sufficient sources of funding. How and whether these factors are strategically aligned in the design and execution of a building initiative, the authors argue, can lead an organization to either thrive or fail. The book closes with an analysis of specific tactics that can enhance the chances of a project's success. A practical guide grounded in the latest scholarship on nonprofit strategy and governance, *Building for the Arts* will be an invaluable resource for professional arts staff and management, trustees of arts organizations, development professionals, and donors, as well as those who study and seek to understand them.

Building for the Arts

The Future of Museum and Gallery Design explores new research and practice in museum design. Placing a specific emphasis on social responsibility, in its broadest sense, the book emphasises the need for a greater understanding of the impact of museum design in the experiences of visitors, in the manifestation of the vision and values of museums and galleries, and in the shaping of civic spaces for culture in our shared social world. The chapters included in the book propose a number of innovative approaches to museum design and museum-design research. Collectively, contributors plead for more open and creative ways of making museums, and ask that museums recognize design as a resource to be harnessed towards a form of museum-making that is culturally located and makes a significant contribution to our personal, social, environmental, and economic sustainability. Such an approach demands new ways of conceptualizing museum and gallery design, new ways of acknowledging the potential of design, and new, experimental, and research-led approaches to the shaping of cultural institutions internationally. *The Future of Museum and Gallery Design* should be of great interest to academics and postgraduate students in the fields of museum studies, gallery studies, and heritage studies, as well as architecture and design, who are interested in understanding more about design as a resource in museums. It should also be of great interest to museum and design practitioners and museum leaders.

The Future of Museum and Gallery Design

Why is the linkage between cultural capital and economic capital growing so fast? What is favorable or not of corporate penetration and influence in the world of art? Is art just another venue of marketing? Survey and nuanced critique of this development. Sponsoring events, museums and lifestyles.

Media Innovations and Design in Cultural Institutions

How have cultural policies created new occupations and shaped professions? This book explores an often unacknowledged dimension of cultural policy analysis: the professional identity of cultural agents. It analyses the relationship between cultural policy, identity and professionalism and draws from a variety of cultural policies around the world to provide insights on the identity construction processes that are at play in cultural institutions. This book reappraises the important question of professional identities in cultural policy studies, museum studies and heritage studies. The authors address the relationship between cultural policy, work and identity by focusing on three levels of analysis. The first considers the state, the creativity of the power relationship established in cultural policies and the power which structures the symbolic order of cultural work. The second presents community in the cultural policy process, society and collective action, whether it is through the creation of institutions for arts and heritage profession or through resistance to state cultural policies. The third examines the experience of cultural policy by the professional. It illustrates how cultural policy is both a set of contingencies that shape possibilities for professionals, as much as it is a basis for identification and identity construction. The eleven authors in this unique book draw on their experience as artists and researchers from a range of countries, including France, Canada, United Kingdom, United States, and Sweden.

Culture Incorporated

This book examines cultural participation from three different, but interrelated perspectives: participatory art and aesthetics; participatory digital media, and participatory cultural policies and institutions. Focusing on how ideals and practices relating to cultural participation express and (re)produce different "cultures of participation"

Cultural Policy, Work and Identity

In this book, Barry and Gail Lord focus their two lifetimes of international experience working in the cultural sector on the challenging questions of why and how culture changes. They situate their discourse on aesthetic culture within a broad and inclusive definition of culture in relation to material, physical and socio-political cultures. Here at last is a dynamic understanding of the work of art, in all aspects, media and disciplines, illuminating both the primary role of the artist in initiating cultural change, and the crucial role of patronage in sustaining the artist. Drawing on their worldwide experience, they demonstrate the interdependence of artistic production, patronage, and audience and the remarkable transformations that we have witnessed through the millennia of the history of the arts, from our ancient past to the knowledge economy of the twenty-first century. Questions of cultural identity, migration, and our growing environmental consciousness are just a few examples of the contexts in which the Lords show how and why our cultural values are formed and transformed. This book is intended for artists, students, and teachers of art history, museum studies, cultural studies, and philosophy, and for cultural workers in all media and disciplines. It is above all intended for those who think of themselves first as audience because we are all participants in cultural change.

Cultures of Participation

This wide-ranging book explores the impact of marketization on the creative industries. With critical perspectives from a variety of disciplines and global experts, numerous examples from international cultural institutions are employed to illuminate the topic. Culture and business have become increasingly intertwined, and cultural institutions need to be aware of their place in the market. Commercial awareness, which was previously disparaged, is now seen as a legitimate and necessary response to increased competition, enhancing experience, increasing accessibility, broadening inclusivity and sustainable futures with diminishing funding. The contributions to this book highlight that marketing, public relations, sponsorship and fundraising have become integral to the survival of many museums, galleries and events. Of interest to students and scholars across topics such as arts marketing, arts administration, heritage marketing and museum studies, the book is also insightful for reflective practitioners in the creative sector.

Artists, Patrons, and the Public

This book systematically examines prevailing cultural patterns in contemporary American society. Using information on several thousands of cultural organisations, including elite ones (such as opera and chamber music companies) and popular cultural ones (such as cinemas and live rock concerts), Professor Blau examines the geography of culture, the changing demands for culture, the interdependencies among cultural organisations of different kinds, the nature of labour markets for artists, and the effects of arts subsidies on nonprofit cultural establishments over a ten year period. One of the major conclusions of the book is that the social conditions that support elite and popular culture are increasingly similar over time.

Museum Marketization

This publication studies methods for creating flexible looks for public and cultural institutions. The conventional logos traditionally used by companies are the result of a unique process of compression and abstraction. By contrast, flexible looks do not conceal their diverse components in their logo but instead from a complex family of symbols from them. In the combination of a basic logo and a family of symbols, the look is in a position to represent the general (the philosophy of the institution, the program) and the specific (e.g., changing exhibitions and events). The author describes the effect and potential of looks and offers general criteria that distinguish fully developed, dynamic looks. The subject is also presented in the form of artistic projects and with reference examples from the natural sciences and the humanities. Case studies of famous designers such as Karl Gerstner and Ruedi Baur enhance the analysis

The Shape of Culture

This volume explores the phenomenon and trend of cultural buildings by investigating 10 typical cities in China from the first, second, and third tiers, and from the Chinese diaspora. Each grand theater design was the result of a high-profile international competition and created by global architects in collaboration with Chinese design institutes. The national and international significance of these iconic projects lies in the fact that they not only reflect the dynamics of global design ideas, but also represent a particular historical moment in China's modernization process. The development, histories, and purposes of constructing cultural buildings are carefully outlined and colorfully presented. Given China's tremendous population, the development trajectory of its urban construction will provide insights for other regions that hope to embark on the high-speed track in the 21st century. "In 'Grand Theater Urbanism', Professor Charlie Xue and his team document China's current shift towards a culture of consumption and leisure, symbolized by the construction of multi-use Grand Theaters in major cities. 'Grand Theater Urbanism' reveals the unexpected variety and complexity of this contemporary cultural drive in a series of exemplary chapters with highly detailed, local, case studies." --Professor David Grahame Shane, Columbia University, New York "Jane Jacobs likened city life to a performance. This book goes a stage further and analyses the actual performance spaces within cities in China. In doing so it makes a valuable connection between urban design and the cultural life in cities. This is an important and often forgotten dimension of urbanism and I heartily commend this book to readers." --Professor Matthew Carmona, The Bartlett, University College London

Dynamic Identities in Cultural and Public Context

This book provides new insights into the relationship of the field of arts and cultural management and cultural rights on a global scale. Globalisation and internationalisation have facilitated new forms for exchange between individuals, professions, groups, localities and nations in arts and cultural management. Such exchanges take place through the devising, programming, exhibition, staging, marketing, and administration of project activities. They also take place through teaching and learning within higher education and cultural institutions, which are now internationalised practices themselves. With a focus on the fine, visual and performing arts, the book positions arts and cultural management educators and practitioners as active agents whose decisions, actions and interactions represent how we, as a society, approach, relate to, and understand ourselves and others. This consideration of education and practice as socialisation processes with global, political and social implications will be an invaluable resource to academics, practitioners and students engaging in arts and cultural management, cultural policy, cultural sociology, global and postcolonial studies.

Grand Theater Urbanism

This third edition of *An Introduction to Design and Culture* has been revised and updated throughout to include issues of globalization, sustainability and digital/interactive design. New for this edition is a chapter which covers key changes in design culture. Design culture has changed dramatically in the 21st century, the designer-hero is now much less in evidence and design has become much more interdisciplinary. Drawing on a wealth of mass-produced artefacts, images and environments including sewing machines, cars, televisions, clothes, electronic and branded goods and exhibitions, author Penny Sparke shows how design has helped to shape and reflect our social and cultural development. This introduction to the development of modern (and postmodern) design is ideal for undergraduate students.

Managing Culture

DIVCombines cultural and labor history of Victorian Britain to investigate the relationship of culture to design, the role of the marketplace in the making of cultural institutions such as museums, and England's eventual loss of industrial superiority. /div

An Introduction to Design and Culture

Popular and Visual Culture: Design, Circulation and Consumption is a transnational project that fosters a dialogue with multiple origins, both in geographical and academic terms. From the onset, this book questions the concepts of visual and popular culture, terms which are currently applied both to describe scientific fields, as operative concepts in theoretical discourse, and to characterize specific cultural contexts. The book's analysis and categorization of visual and popular culture pursues discourses and practices which mark different historical eras and shape social orders. Because popular iconic and written productions are the outcome of a network of political, economic, ideological and social circumstances that are often hardly detectable and too taken for granted to be critically recognized, even by those who draw, paint or write (and live) under their influence. That is why visual figurations of popular culture should be studied as the support of a deeply motivated symbolic discourse on the values shared by a community. This book deals, in a way or another, with how popular and visual artefacts and sceneries are socially built, preserved and/or contested. The volume brings together, not only different disciplinary perspectives, but also diverse empirical phenomena, while approaching the wide subject of visibility and popular culture.

Grand Designs

"A survey of the conceptual themes and practical concerns--display, lighting, color, sound, and graphics--of exhibition design. Today exhibitions have to compete in an increasingly sophisticated leisure market. Consequently, the way in which the contemporary exhibition is designed is changing fast; previously aloof cultural institutions are making use of technologies and techniques more commonly associated with film and retail. Exhibition-making is now synonymous with image-making, communication, and the creation of a powerful experience. Exhibition Design features examples of a wide variety of exhibitions from around the world, from major trade and commerce fairs to well-known fine-art institutions and small-scale artist-designed displays. The introduction gives an historical perspective on the development of exhibitions and museums, with particular focus on the developments of the twentieth century. The book is divided into two parts: Approaches and Techniques. Approaches is devoted to the conceptual themes of narrative space, performative space, and simulated experience. Techniques covers the practical concerns of display, lighting, color, sound, and graphics."--Publisher's website.

Popular and Visual Culture

Processes of globalization, economic restructuring and urban redevelopment have placed events at the centre of strategies for change in cities. Events offer the potential to achieve economic, social, cultural and environmental outcomes within broader urban development strategies. This volume: * analyzes the process of cultural event development, management and marketing and links these processes to their wider cultural, social and economic context * provides a unique blend of practical and academic analysis, with a selection of major events and festivals in cities where 'eventfulness' has been an important element of development strategy * examines the reasons why different stakeholders should collaborate, as well as the reasons why cities succeed or fail to develop events and become eventful Eventful Cities evaluates theoretical perspectives and links theory and practice through case studies of cities and events across the world. Critical success factors are identified which can help to guide cities and regions to develop event strategies. This book is essential reading for any undergraduate or graduate student and all practitioners and policy-makers involved in event management, cultural management, arts administration, urban studies, cultural studies and tourism.

Exhibition Design

The Millennium Dome, Braveheart and Rolls Royce cars. How do cultural icons reproduce and transform a sense of national identity? How does national identity vary across time and space, how is it contested, and what has been the impact of globalization upon national identity and culture? This book examines how national identity is represented, performed, spatialized and materialized through popular culture and in everyday life. National identity is revealed to be inherent in the things we often take for granted - from landscapes and eating habits, to tourism, cinema and music. Our specific experience

of car ownership and motoring can enhance a sense of belonging, whilst Hollywood blockbusters and national exhibitions provide contexts for the ongoing, and often contested, process of national identity formation. These and a wealth of other cultural forms and practices are explored, with examples drawn from Scotland, the UK as a whole, India and Mauritius. This book addresses the considerable neglect of popular cultures in recent studies of nationalism and contributes to debates on the relationship between 'high' and 'low' culture.

Eventful Cities

Visitor participation is a hot topic in the contemporary world of museums, art galleries, science centers, libraries and cultural organizations. How can your institution do it and do it well? The Participatory Museum is a practical guide to working with community members and visitors to make cultural institutions more dynamic, relevant, essential places. Museum consultant and exhibit designer Nina Simon weaves together innovative design techniques and case studies to make a powerful case for participatory practice. "Nina Simon's new book is essential for museum directors interested in experimenting with audience participation on the one hand and cautious about upending the tradition museum model on the other. In concentrating on the practical, this book makes implementation possible in most museums. More importantly, in describing the philosophy and rationale behind participatory activity, it makes clear that action does not always require new technology or machinery. Museums need to change, are changing, and will change further in the future. This book is a helpful and thoughtful road map for speeding such transformation." -Elaine Heumann Gurian, international museum consultant and author of *Civilizing the Museum* "This book is an extraordinary resource. Nina has assembled the collective wisdom of the field, and has given it her own brilliant spin. She shows us all how to walk the talk. Her book will make you want to go right out and start experimenting with participatory projects." -Kathleen McLean, participatory museum designer and author of *Planning for People in Museum Exhibitions* "I predict that in the future this book will be a classic work of museology." --Elizabeth Merritt, founding director of the Center for the Future of Museums

National Identity, Popular Culture and Everyday Life

Culture and creativity have untapped potential to deliver social, economic, and spatial benefits for cities and communities. Cultural and creative industries are key drivers of the creative economy and represent important sources of employment, economic growth, and innovation, thus contributing to city competitiveness and sustainability. Through their contribution to urban regeneration and sustainable urban development, cultural and creative industries make cities more attractive places for people to live in and for economic activity to develop. Culture and creativity also contribute to social cohesion at the neighborhood level, enable creative networks to form and advance innovation and growth, and create opportunities for those who are often socially and economically excluded. The ongoing COVID-19 pandemic has had a deep impact on the cultural sector, yet it has also revealed the power of cultural and creative industries as a resource for city recovery and resilience. More generally, cities are hubs of the creative economy and have a critical role to play in harnessing the transformative potential of cultural and creative industries through policies and enabling environments at the local level. 'Cities, Culture, and Creativity' (CCC) provides guiding principles and a CCC Framework, developed by UNESCO and the World Bank, to support cities in unlocking the power of cultural and creative industries for sustainable urban development, city competitiveness, and social inclusion. Drawing from global studies and the experiences of nine diverse cities from across the world, the CCC Framework offers concrete guidance for the range of actors -- city, state, and national governments; creative industry and related private-sector organizations; creatives; culture professionals and civil society-- to harness culture and creativity with a view to boosting their local creative economies and building resilient, inclusive, and dynamic cities.

The Participatory Museum

Revision of the author's *Marketing cultural organisations*.

Cities, Culture and Creativity

In *Cities, Museums and Soft Power*, museum planners Gail Lord and Ngaire Blankenberg demonstrate how museums and cities are using their soft power to address some of the most important issues of our time. Soft power is the exercise of influence through attraction, persuasion, and agenda setting rather than military or economic coercion.

Marketing for Cultural Organizations

"a welcome addition to a growing body of scholarly writing... a comprehensive critical survey of the literature on cultural heritage and tourism and associated issues in the fields of cultural and media studies over the previous decade. These concepts and issues are clearly presented and exemplified in the case studies of numerous sites of cultural display..." *Southern Review* Why is culture so widely on display? What are the major characteristics of contemporary cultural display? What is the relationship between cultural display and key features of contemporary society: the rise of consumerism; tourism; 'identity-speak'; globalization? What can cultural display tell us about current relations of self and other, here and there, now and then? *Culture on Display* invites the reader to visit culture. Reflecting on the contemporary proliferation of sites displaying culture in visitable form, it offers fresh ways of thinking about tourism, leisure and heritage. Bella Dicks locates diverse exhibitionary locations within wider social, economic and cultural transformations, including contemporary practices of tourism and travel, strategies of economic development, the staging of identities, globalization, interactivity and relations of consumerism. In particular, she critically examines how culture becomes transformed when it is put on display within these contexts. In each chapter, key theoretical issues of debate, such as authenticity, commodification and representation, are discussed in a lively and accessible manner. This is an important book for undergraduate and postgraduate students of cultural policy, cultural and media studies and sociology, as well as academic researchers in this field. It will also be of considerable value to students of sociology of culture, cultural politics, arts administration and cultural management.

Cities, Museums and Soft Power

As urban growth and development continue at a breathtaking pace across the world, cities are increasingly bearing the brunt of conflicts, crises and disasters, which themselves are growing in number, magnitude and complexity. The convergence of these two trends - increasing urbanization and growing crises - demands an enhanced approach to city reconstruction and recovery, one that puts culture at its heart. Elaborated by the World Bank and UNESCO, this Position Paper outlines one such approach, the Framework for Culture in City Reconstruction and Recovery, also known as the CURE Framework. The CURE Framework is a culture-based approach to the process of city reconstruction and recovery in post conflict, post disaster and urban distress situations that accounts for the needs, values and priorities of people.

Culture on Display

Offering a conceptual framework for teaching the visual arts (K-12 and higher education) from a cultural standpoint, the author discusses visual culture in a democracy.

Culture in city reconstruction and recovery

UNESCO pub. Monographic compilation of conference papers on cultural industry (mass media) trends and cultural policy issues - discusses the definition, production, distribution, internationalisation, impact of technological change and mass media on cultural change, value system, behaviour and attitudes, benefits, social implications, role of UNESCO and national level governments, place of artists and performers, etc., and includes case studies. References. Conference held in Montreal 1980 Jun 9 to 13.

Teaching Visual Culture

Planning today is more important than ever. Both acquisition and allocation of resources are increasingly difficult for arts organizations as a result of emerging technologies, reduced arts education, aging donors, and the advent of new forms of entertainment. It is essential for arts organizations to take a coherent approach to these issues to remain vibrant over time. In fact, most arts organizations do periodically attempt some kind of planning exercise. But a review of hundreds of such plans suggests

that most contain merely a wish list, rather than concrete plans for the future: "We will increase ticket sales!" is a common "strategy" expressed in too many arts plans. In the absence of details about how ticket sales will be increased, it's an empty promise. In *Strategic Planning in the Arts*, Michael M. Kaiser, the former head of the Kennedy Center in Washington, DC, and an arts management guru, has produced a clear, concise guide for staff or board members of not-for-profit arts organizations who are responsible for developing, evaluating, or implementing plans. Relying on real-world cases and examples, Kaiser shows how to conceive, assess, and act on every part of the strategic plan, from the mission statement to the financial statement; from managing the board to marketing. Praise for Michael Kaiser: "A rich yet tidy cornucopia of solutions for the challenges facing the American arts scene." - Washington Post

Cultural Industries

Today, nearly any group or nation with violence in its past has constructed or is planning a memorial museum as a mechanism for confronting past trauma, often together with truth commissions, trials, and/or other symbolic or material reparations. *Exhibiting Atrocity* documents the emergence of the memorial museum as a new cultural form of commemoration, and analyzes its use in efforts to come to terms with past political violence and to promote democracy and human rights. Through a global comparative approach, Amy Sodaro uses in-depth case studies of five exemplary memorial museums that commemorate a range of violent pasts and allow for a chronological and global examination of the trend: the U.S. Holocaust Memorial Museum in Washington, DC; the House of Terror in Budapest, Hungary; the Kigali Genocide Memorial Centre in Rwanda; the Museum of Memory and Human Rights in Santiago, Chile; and the National September 11 Memorial Museum in New York. Together, these case studies illustrate the historical emergence and global spread of the memorial museum and show how this new cultural form of commemoration is intended to be used in contemporary societies around the world.

Strategic Planning in the Arts

The *Bulletin of the Atomic Scientists* is the premier public resource on scientific and technological developments that impact global security. Founded by Manhattan Project Scientists, the Bulletin's iconic "Doomsday Clock" stimulates solutions for a safer world.

Exhibiting Atrocity

This is an innovative contribution to the study of popular culture, focusing on the youth cultures that revolve around dance clubs and raves.

Bulletin of the Atomic Scientists

Report presents a series of analyses and recommendations for fostering the role of culture for sustainable development. Drawing on a global survey implemented with nine regional partners and insights from scholars, NGOs and urban thinkers, the report offers a global overview of urban heritage safeguarding, conservation and management, as well as the promotion of cultural and creative industries, highlighting their role as resources for sustainable urban development. Report is intended as a policy framework document to support governments in the implementation of the 2030 Agenda for Sustainable Urban Development and the New Urban Agenda.

Club Cultures

The classic work on the evaluation of city form. What does the city's form actually mean to the people who live there? What can the city planner do to make the city's image more vivid and memorable to the city dweller? To answer these questions, Mr. Lynch, supported by studies of Los Angeles, Boston, and Jersey City, formulates a new criterion—imageability—and shows its potential value as a guide for the building and rebuilding of cities. The wide scope of this study leads to an original and vital method for the evaluation of city form. The architect, the planner, and certainly the city dweller will all want to read this book.

Culture: urban future

The *Digital Future of Museums: Conversations and Provocations* argues that museums today can neither ignore the importance of digital technologies when engaging their communities, nor fail to

address the broader social, economic and cultural changes that shape their digital offerings. Through moderated conversations with respected and influential museum practitioners, thinkers and experts in related fields, this book explores the role of digital technology in contemporary museum practice within Europe, the U.S., Australasia and Asia. It offers provocations and reflections about effective practice that will help prepare today's museums for tomorrow, culminating in a set of competing possible visions for the future of the museum sector. The Digital Future of Museums is essential reading for museum studies students and those who teach or write about the museum sector. It will also be of interest to those who work in, for, and with museums, as well as practitioners working in galleries, archives and libraries.

Culture in Crisis

"Multiple-page portraits of more than 20 outstanding talents who reveal the ins and outs of working in commercial, editorial, informational, lifestyle, storytelling, and typographical illustration."--Page 4 of cover.

The Image of the City

At first glance, participation appears to be a constant goal throughout the history of cultural policies, adapting itself to very diverse configurations in time and space. However, some see it as a lever for social and cultural innovation that marks a breakthrough in several areas of public policy. Authors: Félix Dupin-Meynard, Emmanuel Négrier, Lluís Bonet, Giada Calvano, Luisella Carnelli, Elettra Zuliani. Coédité par Occitanie en scène Avec le partenariat de : CEPEL, Université de Montpellier, Universitat de Barcelona, Creative Europe, BeSpectACTive!, Fondazione Fitzcarraldo, Ministère de la Culture.

The Digital Future of Museums

A Life in Illustration