

Cosmopolitan Ambassadors: International exhibitions, cultural diplomacy and the polycentral museum

Lee Davidson

Victoria University of Wellington, New Zealand

Leticia Pérez Castellanos

Instituto Nacional de Antropología e Historia, Mexico

Curating and Interpreting Culture



VERNON PRESS

Copyright © 2019 Vernon Press, an imprint of Vernon Art and Science Inc, on behalf of the author.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street,
Suite 1200, Wilmington,
Delaware 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Curating and Interpreting Culture

Library of Congress Control Number: 2018953478

ISBN: 978-1-62273-174-9

Cover design by Vernon Press. Cover image by Paul Rodriguez.

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Notice:

Color images of figures can be downloaded at the book's page
URL : <https://vernonpress.com/book/248>

Table of contents

<i>List of Figures</i>		<i>v</i>
<i>List of Tables</i>		<i>ix</i>
<i>Preface</i>		<i>xi</i>
<i>Acknowledgements</i>		<i>xiii</i>
Chapter 1	Thinking through international exhibitions	1
	International exhibitions past and present: key issues and debates	
	A model of international exhibition drivers	
	Aims of the book	
	Museums, cultural diplomacy and intercultural understanding: an analytical framework	
	International exhibitions in practice: a case study	
Chapter 2	Collaboration and complexity: producing international exhibitions	39
	Contexts of collaboration	
	International exhibition models and forms of partnership	
	Working together: collaboration in practice	
	Cosmopolitan moments: foundations of an intercultural museum practice	
Chapter 3	Developing intercultural exhibitions: creating the mobile contact zone	83
	<i>E Tū Ake</i> : contemporary Indigenous voices	
	<i>Mana taonga</i> in Mexico: reception and adaptation	
	Making <i>Aztecs</i> : a history of ambivalence	
	<i>Aztecs</i> in Australasia: engagement and sensitivity	

Chapter 4	Visiting the borderlands: intercultural meaning-making and cosmopolitan imaginings	131
	Connecting with the cultural other	
	Negotiating difference: making cosmopolitan and counter-cosmopolitan meanings	
	Beyond the museum: resonances and ripples of meaning	
	Cosmopolitan visions: valuing international exhibitions	
Chapter 5	Connecting through the contact zone: cultural diplomacy and the value of international exhibitions	175
	Cultural diplomacy explained: theory, debates and the role of museums	
	National agendas and the role of governments: Aotearoa New Zealand and Mexico in brief	
	Museum diplomacy in practice: the international relations of <i>E Tū Ake</i> and <i>Aztecs</i>	
	Defining success: in search of indicators for institutional, market and diplomatic value	
Chapter 6	Museums as cosmopolitan ambassadors: towards an intercultural practice of international exhibitions	211
	Looking through the polycentral kaleidoscope: a theoretical understanding of international exhibitions	
	Guiding practice: from cross-cultural encounters to intercultural solutions	
	Where to from here? Future directions for international exhibitions	
	<i>List of Acronyms</i>	223
	<i>Glossary</i>	225
	Māori words and phrases	
	Mexican words	
	<i>Bibliography</i>	227
	<i>Index</i>	243

List of Figures

Figure 1.1	A model of international exhibition drivers.	10
Figure 1.2	<i>E Tū Ake – Orgullo Māori</i> at the Museo Nacional de las Culturas, Mexico City. Reproduction authorised by the National Institute of Anthropology and History.	27
Figure 1.3	Symbol of collaboration: The Mexican and Aotearoa New Zealand flags fly side by side outside Te Papa during the <i>Aztecs</i> exhibition. Photograph courtesy of Alice Meads.	28
Figure 2.1	Leticia Pérez, Ileana Peña and Miguel Báez from INAH with Mark Donovan, Michelle Hippolite, and Jeff Fox from Te Papa and Frank Howarth from the Australian Museum during the Australasian museum staff visit to Mexico in May 2010. Photograph courtesy of Jeff Fox.	51
Figure 2.2	Collections movement in Mexico. Photograph courtesy of Córdova Plaza.	60
Figure 2.3	<i>E Tū Ake – Orgullo Māori</i> . Installation at the Museo Nacional de las Culturas. Reproduction authorised by the National Institute of Anthropology and History.	71
Figure 2.4	The <i>pōwhiri</i> . Te Papa staff sing a <i>waiata</i> as part of Māori protocol for the exhibition opening ceremony of <i>E Tū Ake</i> in Mexico City. Reproduction authorised by the National Institute of Anthropology and History.	73
Figure 2.5	Staff from INAH are escorted by Te Papa staff onto Te Papa's <i>marae</i> for the <i>pōwhiri</i> to mark their arrival in Aotearoa New Zealand. Photograph courtesy of Te Papa.	75
Figure 2.6	Mark Sykes greets Martha Carmona with a <i>hongi</i> during the <i>pōwhiri</i> for Mexican couriers at Te Papa in 2013. Photograph courtesy of Te Papa.	76
Figure 2.7	Mexican curator Raúl Barrera during his visit to Te Papa, September 2013. Photograph courtesy of Lee Davidson.	79
Figure 3.1	<i>E Tū Ake – Orgullo Māori</i> at the Museo Nacional de las Culturas, Mexico City. Reproduction authorised by the National Institute of Anthropology and History.	97
Figure 3.2	<i>E Tū Ake – Orgullo Māori</i> educational activities. Monserrat Navarro with one of the 'museography books'. Photograph courtesy of Lee Davidson.	98
Figure 3.3	Te Papa curator Lynette Townsend gives a tour of <i>Aztecs</i> at Te Papa. Photograph courtesy of Te Papa.	110

Figure 3.4 The scale model of the Templo Mayor in Aztecs at Te Papa. Photograph courtesy of Te Papa.	114
Figure 3.5 Voice of the Mexica. Wall text in the Australian Museum. Photograph courtesy of Australian Museum.	117
Figure 3.6 Legacy section, Australian Museum. Photograph courtesy of Australian Museum.	118
Figure 3.7 Mexican flag in the legacy section at the Australian Museum. Photograph courtesy of Australian Museum.	121
Figure 3.8 Character trail. Australian Museum. Photographs courtesy of Australian Museum.	122
Figure 4.1 <i>E Tū Ake – Orgullo Māori</i> entrance with the mauri stone. Museo Nacional de las Culturas. Reproduction authorised by the National Institute of Anthropology and History.	136
Figure 4.2 Tour guide with visitors in <i>E Tū Ake – Orgullo Māori</i> . Museo Nacional de las Culturas. Reproduction authorised by the National Institute of Anthropology and History.	138
Figure 4.3 Visitors in <i>E Tū Ake – Orgullo Māori</i> . Museo Nacional de las Culturas. Reproduction authorised by the National Institute of Anthropology and History.	138
Figure 4.4 Aztec eagle warrior. Te Papa. Photograph courtesy of Te Papa.	141
Figure 4.5 Aztec market model. Te Papa. Photograph courtesy of Te Papa.	141
Figure 4.6 The inner temple. Te Papa. Photograph courtesy of Te Papa.	144
Figure 4.7 Tā moko display in <i>E Tū Ake – Orgullo Māori</i> with Te Papa curator Rhonda Paku. Museo Nacional de las Culturas. Reproduction authorised by the National Institute of Anthropology and History.	149
Figure 4.8 A visitor using the <i>tā moko</i> activity. Reproduction authorised by the National Institute of Anthropology and History.	150
Figure 4.9 Life mask of Wiremu Te Manewha (Ngāti Koroki, Ngāti Raukawa), made by Gottfried Lindauer and Sir Walter Buller about 1885. Photograph courtesy of Te Papa.	151
Figure 4.10 Exhibition graphic from <i>E Tū Ake</i> . Descendents of Wiremu Te Manewha. Photograph courtesy of Te Papa.	152
Figure 4.11 Aztec <i>chinampas</i> [floating gardens] model. Te Papa. Photograph courtesy of Te Papa.	155
Figure 4.12 Mictlantecuhtli Aztec god, Melbourne Museum. Photograph courtesy of Lee Davidson.	157

Figure 4.13 Conquest section. Te Papa. Photograph courtesy of Te Papa.	164
Figure 5.1 Opening ceremony of <i>Te Maori</i> , Metropolitan Museum, New York, September 1984 (Mobil).	182
Figure 5.2 Mexican Ambassador Leonora Rueda with the Mexican cultural group performing on the Te Papa <i>marae</i> at the opening of <i>Aztecs</i> , 28 September 2013. Photograph courtesy of Lee Davidson.	193

List of Tables

Table 1.1 Museum professional interviews	30
Table 1.2 Total number of interviews	33
Table 1.3 Symposium panel members	34
Table 2.1 Exhibition models – existing and proposed	45
Table 3.1 Exhibition overview – <i>E Tū Ake: Standing strong</i>	87
Table 3.2 Previous exhibitions of Mexica culture	100
Table 3.3 Exhibition overview – <i>Aztecs: Conquest and Glory</i>	106
Table 3.4 “Welcome to the afterlife” text label	119
Table 3.5 “Replica weapons” text label	119
Table 4.1 <i>Aztecs</i> visitor interviews by institution, gender and origin (percentages rounded to the nearest whole number)	134
Table 4.2 <i>Aztecs</i> visitor interviews by institution and age group (percentages rounded to the nearest whole number)	134
Table 5.1 <i>Aztecs</i> visitation figures – actual and projected	196

Preface

Cosmopolitan Ambassadors examines exhibitions that are developed through international partnerships and travel across geographical borders. It addresses a gap in our understanding of a type of museum activity which is growing in popularity, and attracting increasing investment and levels of professionalisation.

The book envisages international exhibitions as mobile contact zones that operate on the boundaries of museum practices, as well as within the realm of international cultural relations. While they are often considered synonymous with blockbusters, and their success equated with high visitation, we explore the extent to which the production and consumption of international exhibitions are influenced by a combination of drivers across diplomatic, museum mission-related, and market-oriented domains. In particular, we examine the proposition that international exhibitions are a means by which museums might represent and advance a cosmopolitan agenda on the world stage.

Grounded in practice through a long-term, multi-sited, “mobile” ethnography, the cosmopolitan and intercultural concerns of the book are reflected in both its content and method. Focusing on a case study of two exhibitions involved in an exchange between Aotearoa¹ New Zealand and Mexico, our research traverses both the local and global, exploring how forms of encounter and associated interpretations shift as exhibitions move between different cultural, political and institutional contexts. This approach illuminates the fluidity and contingency of cultural identities and meanings, and the way in which international exhibitions function as deeply intercultural spaces in terms of both the processes and practices through which they are produced, and their potential impact on those involved.

E Tū Ake: Standing Strong was a ground-breaking Indigenous exhibition featuring both traditional and contemporary *taonga* (Māori cultural treasures) and developed to tour internationally by the Museum of New Zealand Te Papa Tongarewa (Te Papa). It was shown briefly in Aotearoa New Zealand before travelling to the Musée du Quai Branly, Paris, followed by the Museo Nacional de las Culturas in Mexico, and finally the Musée de la Civilisation, Québec, Canada, between 2011 and 2013. The hosting of *E Tū Ake* in Mexico constituted the first phase of the inaugural exhibition exchange between the Instituto Nacional de Antropología e Historia (INAH) and Australasia.

¹ Aotearoa is the Māori name for New Zealand. Combining the Māori and European names recognises the fundamental bilingual and bicultural nature of the country.

The second phase involved the development of the exhibition *Aztecs* by Te Papa in collaboration with INAH, and as part of a partnership with two Australian museums. *Aztecs* opened at Te Papa in September 2013, and then toured to Melbourne Museum (MM) and the Australian Museum (AM) in Sydney, before closing and returning to Mexico in February 2015. *Aztecs* involved a high level of institutional collaboration during the exhibition development stage and engaged staff across the executive, administrative and operational levels of several museums in three countries with contrasting museological, institutional and political contexts. At its centre was an ongoing relationship: the closure of *Aztecs* and the return of the collection to Mexico marked the end of a cycle of approximately six years of collaborative work between Te Papa and INAH as part of the exhibition exchange.

Through an in-depth discussion of how this exchange worked in practice, our book demonstrates the importance of better understanding the advantages and disadvantages of various ways of organising international exhibitions, and how such insights may enhance decision-making, reduce potential conflicts and misunderstandings, and help institutions to develop and plan the most appropriate and effective partnerships for their needs.

Further to this, the two exhibitions were underpinned by specific purposes, museological approaches and collaborative practices which led to particular display strategies. These strategies – which mediated and translated cultural meanings in specific ways – impacted on how the exhibitions functioned as intercultural spaces. Extensive interviews with visitors show how audiences connect with the cultural other, negotiate differences and create cosmopolitan and counter-cosmopolitan meanings.

Finally, by examining the intersection between the exhibition exchange and the foreign policy context of the two exchange partners, we are able to highlight the various ways in which museums do cultural diplomacy. This contributes more nuance to a discussion of the value of international exhibitions, and how success might be defined and evaluated.

Building on the insights from our in-depth case study, considered through the lens of existing literature and theory, this book advances an argument for international exhibitions as *cosmopolitan ambassadors* that offer a kaleidoscopic vision that is *polycentral* in nature. It proposes a vision of intercultural museum practice based on the concept of polycentrality and the notion of creating new spaces in between old ways of *doing* and *being*, and offers suggestions to guide this work in practice.

Acknowledgements

Collectively,

We dedicate this book to the many committed museum professionals that worked on the exhibitions and gladly accepted to participate in the research project as interviewees, facilitators and advisors. Also to all the visitors across all venues, especially those who collaborated by sharing their museum experiences: we are delighted and surprised by the power of museums and the chance to see them through your eyes.

We thank Mark Kent without whose vision and kindness this research and book would not have been possible, as he introduced the authors and encouraged us to include Mexico as part of the wider research project. And also to Priscilla Medina for being such a generous accomplice and facilitator during the process.

Thanks to our trusty Master's students, Alice Meads and Rosa Elba Camacho, who worked so diligently and cheerfully as research assistants and each wrote wonderful theses on the visitor research component of the project – one from a Mexican and the other from a New Zealand perspective.

We are grateful to Simon Mark and Patricia Goff for generously sharing their expertise on cultural diplomacy and strengthening this aspect of our work. To all the symposium participants who so gladly engaged with and discussed our early findings – your thoughts were invaluable for the development of the ideas contained in this book.

Thanks to Victoria University of Wellington – in particular, the University Research Fund, Joint Research Committee, and the School of Art History, Classics and Religious Studies – for significant funding that made a long-term, multi-sited research project possible. Thanks also to Escuela Nacional de Conservación, Restauración y Museografía del Instituto Nacional de Antropología e Historia (ENCRyM) who provided funding from the Mexican side. Our gratitude to the New Zealand National Commission for UNESCO who made the symposium possible and, along with Córdova Plaza, allowed us to bring Leticia to New Zealand for her second visit.

And finally, our thanks to Argiris Legatos and his colleagues at Vernon Press for making publication such a smooth and stress-free process.

Leticia Pérez Castellanos,

Special thanks to my colleagues from Dirección de Exposiciones, particularly my former boss Miriam Kaiser. To the New Zealand colleagues and friends I had the chance to meet through this project: Mark, Moana, Liz, Jeff, Robert. Also to Andres Triana, who welcomed this research project at ENCRyM. I dedicate this book to my parents for all their love and support, and, finally to my love, accomplice and listener Paul.

Lee Davidson,

Thank you to Gaëlle, my original co-conspirator, for initiating the first study of *E Tū Ake* in Paris and Quebec that set the ball rolling for everything that followed. I wish to thank the staff and students at ENCRyM and others in Mexico City who hosted me during my visits. You made me so welcome it came to feel like my second home and you, my second family. I will be forever grateful for this experience. Thanks as always to my wonderful colleagues at Victoria University of Wellington, especially Conal, Annie and Pippa – for always being so supportive and willing to listen and provide advice. Finally to my family, for your love and craziness that kept me sane throughout this long process.

Chapter 1

Thinking through international exhibitions

Since the nineteenth century, museums have been deeply implicated in both nation building and the global circulation of culture. In the twenty-first century, international exhibitions have become a regular fixture at major cultural institutions across the globe. They are, perhaps, the most complex, large-scale, expensive and specialised work in contemporary museums. This book examines exhibitions, developed through international partnerships, that travel across geographical borders and are usually, but not always, exhibited at more than one venue. The focus is cultural exhibitions, but the analysis is not without relevance for other types of exhibitions.

International exhibitions are one of the ways through which museums today work internationally. Other activities include conferences and workshops, professional exchanges, internship programmes, joint research projects, satellite museums (Goff 2017) and digital media. Bennett (2006, 48) warns against falsely regarding the internationalisation of museums as a recent phenomenon. Museums have, he reminds us, long been part of “global networks organizing flows of things, people, and expertise ... [and] actively implicated in the organization of new international networks, promoting new transnational forms of cultural exchange and perception”. What is new are the technologies that facilitate the international networks, the types of expertise that they connect and the “styles of cosmopolitanism” affected by these connections (Bennett 2006, 49).

With international exhibitions, it is not only objects that are mobile, but also people—the museum professionals who negotiate, develop and tour these exhibitions in collaboration with international colleagues—and travelling along with them is an assortment of cultural, professional and personal baggage. In doing this work, museum professionals must often negotiate complex political, institutional and museological differences. Likewise, the visitors arriving to experience the exhibitions that are the product of these intensive processes engage with them through the lenses of their own particular contexts. Furthermore, these exhibitions form part of the transnational work of museums which is implicated in systems of international cultural relations and politics. Their meaning and intentions relate, therefore, not only to mu-

seum missions, visitor attraction and enlightenment, but also to national and international diplomatic agendas. To properly understand international exhibitions we must consider all these facets.

A main premise of the book is that international exhibitions involve myriad forms of cultural encounter and therefore countless opportunities for misunderstanding and mis-representation but, at the same time, significant potential for developing intercultural skills, understanding and what is referred to as a cosmopolitan imagination or vision (Delanty 2006; Beck 2006)—deemed by many as essential for navigating the accelerating processes of globalisation within which we find ourselves in the twenty-first century. At the heart of *Cosmopolitan Ambassadors* is the tentative proposition that international exhibitions are a means by which museums might represent and advance a cosmopolitan agenda on the world stage. To achieve such an aspiration, we need to strive for more clarity around the purpose, practice and potential impact of international exhibitions.

To this end, we first set out the historical context of international exhibitions in terms of the issues and debates that have surrounded them. This is not intended as a comprehensive history, but rather as a series of examples that illustrate the mix of purposes that international exhibitions have served, against the background of changing historical conditions. On the basis of this, we propose a model to convey the varied drivers of international exhibitions. Next, we outline some of the most important current issues and research needs facing international exhibitions as a means of framing the aims and scope of the book. Key to this is proposing an analytical framework within which a theoretical understanding of international exhibitions may be developed. On this foundation, we proceed to explore the propositions presented in Chapter 1 through the empirical investigation of an international exhibition exchange between Mexico and Aotearoa New Zealand.

International exhibitions past and present: key issues and debates

In April 2016, *The Art Newspaper* reported that the top two exhibitions of ‘antiquities’ in the previous year, measured by daily visitation, were *Cleopatra and Queens of Egypt* at the Tokyo National Museum and *Pompeii: Culture of the Ancient Roman City* at the National Museum of Korea. Each attracted over 200,000 paying visitors in total. These figures pale somewhat next to the most successful art exhibitions noted, such as the National Palace Museum Taipei’s touring exhibition *Hidden Talent: Cheng Cheng-po* which reached a visitation of 1,607,736 (a daily average of 13,860 visitors) at its home venue. However, special mention is also made of the fourth-placed *Palmyra*, which received over 300,000 visitors during its six months on display. A free exhibition at the Freer and Sackler Galleries in Washington, D.C., *Palmyra* featured Haliphat, a

1,800-year-old Palmyrene funerary bust and a selection of eighteenth-century engravings and nineteenth-century photographs of Palmyra, Syria. As the *Newspaper* points out, this ancient Roman city was in the international spotlight in 2015 when it fell under the control of Islamic State of Iraq and the Levant (ISIL), who reportedly damaged a number of significant ancient monuments that had “inspired a legion of Western architects” (*The Art Newspaper* 2016, XIV).

International exhibitions are often considered synonymous with blockbuster exhibitions, and success is commonly equated with high visitation. Since the 1970s, European art, dinosaurs, Egyptian mummies and pop culture have formed the staple of touring exhibitions, breaking visitation records at museums around the world (Berryman 2013; Bradburne 2001). Such exhibitions have been the subject of intensive critique. They are, according to some, no more than blatant revenue generators driven by popular appeal (Basu and Macdonald 2007; Barker 1999; S. West 1995). Capitalising on the appeal of monumental, spectacular and priceless art and artefacts, blockbusters are seen as a strategy to boost visitor numbers by attracting less frequent museum visitors (Berryman 2013). While it is impossible to talk about international exhibitions and ignore the so-called “blockbuster effect”, our focus is broader than this. Indeed, we would argue that the prominence of blockbuster exhibitions has led to the unfortunate perception that international exhibitions are primarily about revenue generation, while in reality their economic benefits are questionable (Boland 2010) and the drivers for their production far more diverse.

The relatively recent focus on blockbusters obscures the reality that museums develop and tour international exhibitions to fulfil an array of strategic goals, including a mix of political, institutional and commercial objectives, and have done so for quite some time. According to Barker (1999, 127), “large-scale, highly publicized art exhibitions drawing several thousand visitors took place as early as the mid-nineteenth century”. The 1905–1906 tour of the British Empire by the Holman Hunt painting *The Light of the World*, for example, was a curious mix of imperialist motivations with nascent blockbuster strategies of publicity and merchandising. In Aotearoa New Zealand and Australia alone a staggering four million, out of a population of five million, culture-starved colonials flocked to view the painting, drawn to the free exhibition by the allure of the artwork’s enormous value (Troughton 2006). The very popular world fairs of the nineteenth and early twentieth centuries were exploited for a range of commercial and political ends, including imperialism, nationalism and tourism promotion (Greenhalgh 1988).

The 1930s have been identified as an era when artistic masterpieces went on tour in support of the colonial ambitions of fascist regimes in Europe (Amstellem 2013; Lira 2002). In the Americas, the 1930s and 1940s saw numerous

exhibitions of ancient and Latin American art organised by major US institutions as part of a policy called Pan-Americanism, including eight shows at the Museum of Modern Art in New York (MoMA) between 1940 and 1945 (Braun 1993). One of these—*Twenty Centuries of Mexican Art* (1940)—grew out of US diplomatic interventions that followed the Mexican nationalisation of oil companies in 1938. According to Mewburn (1998), the strategic objectives of the US and Mexican governments, as well as MoMA, coalesced in the staging of this collaborative exhibition and the particular narrative it sought to tell. For President Roosevelt, it was “an attempt to build popular support and confidence” for his policy of hemispheric solidarity, while for Mexico, the exhibition was an opportunity for the “normalization of restructured economic relations with the United States ... while maintaining its newly asserted national dignity” (Mewburn 1998, 89):

By virtue of its festive spirit, the conditions for a non-confrontational, even friendly, future of cultural exchange was established ... Packaged as the product of a noble indigenous lineage, Mexico traded its accumulated capital—oil, raw materials, dependability as a war ally, and its culture—in return for financial recovery and national security ... The Museum of Modern Art, in its turn, acquired an American archaic past with its living indigenous cultural counterpart. (Mewburn 1998, 129)

In the aftermath of World War Two, UNESCO established a programme to encourage member states to prepare exhibitions for “exchange” and “international circulation”, with the intention of “encouraging understanding among nations” (McCann Morley 1953, 284). The first exhibition under the programme was *Australian Aboriginal Culture* which began a two-year tour of the US in 1953. International understanding was a common justification for international museum activity during this period, with a focus on cultural exhibitions that emphasised commonalities and sought to convey a message about the “universality of all people” (Tarasoff 1990, 31).

However, achieving these goals could be problematic in practice. MoMA’s *Family of Man* photographic exhibition toured twenty-eight countries between 1955 and 1959 and was seen by over nine million people. It was supported by the US Information Agency which had been established in 1953 “to tell America’s story to the world” (Kennedy 2003, 316). In 1994 the exhibition was permanently installed in Luxembourg’s Clervaux Castle and it was added to the UNESCO Memory of the World Register in 2003 (Padley 2013). While intending to promote peace and universality, the exhibition was criticised for “bland internationalism and its willful demeaning of photographic art by using it strictly for political purposes” (Sylvester 2009, 107). According to Kennedy (2003, 323) it “functioned as an advertisement for American values and freedoms” and “the

PAGES MISSING
FROM THIS FREE SAMPLE

Bibliography

- Acosta-García, Raúl, and Esperanza Martínez-Ortiz. 2015. "Mexico through a Superdiversity Lens: Already-Existing Diversity Meets New Immigration." *Ethnic and Racial Studies* 38 (4): 636–49.
- Aguilera Ríos, Sara, Francisco Javier Maldonado Méndez, and Mariana Pascual Cáceres. 2017. "Museo del Templo Mayor: Preguntas para Descubrir el Significado del Sacrificio Humano para los Visitantes Mexicanos de Hoy." In *Apuntes para Pasar de la Teoría a la Práctica, Vol. II*, edited by Leticia Pérez Castellanos, 172–97. Estudios Sobre Públicos y Museos. México, D.F.: EN-CRyM/INAH.
<https://revistas.inah.gob.mx/index.php/digitales/issue/view/816>.
- Albro, Robert. 2015. "The Disjunction of Image and Word in US and Chinese Soft Power Projection." *International Journal of Cultural Policy* 21 (4): 382–99.
- Alonso, Ana María. 2004. "Conforming Disconformity: 'Mestizaje,' Hybridity, and Aesthetics of Mexican Nationalism." *Cultural Anthropology* 19 (4): 459–90.
- Alred, Geof, Michael Byram, and Mike Fleming. 2002. "Introduction." In *Intercultural Experience and Education*, edited by Geof Alred, Michael Byram, and Mike Fleming, 1–13. Clevedon, England; Buffalo [N.Y.]: Multilingual Matters.
- Ames, Michael M. 1992. *Cannibal Tours and Glass Boxes: The Anthropology of Museums*. Vancouver: UBC Press.
- Amsellem, Rebecca. 2013. "International Touring Exhibitions: Toward a Profitable Business Model for Exhibitions?" *The Journal of Arts Management, Law, and Society* 43 (1): 36–57.
<https://doi.org/10.1080/10632921.2013.767761>.
- Anderson, David. 2003. "Visitors' Long-term Memories of World Expositions." *Curator: The Museum Journal* 46 (4): 401–20. <https://doi.org/10.1111/j.2151-6952.2003.tb00106.x>.
- Andrew, Dana. 2016. "Research into Fees and Economic Models for International Touring Exhibitions Produced by UK Museums and Galleries." British Council.
https://docs.google.com/viewerng/viewer?url=http://uk.icom.museum/wp-content/uploads/2016/05/FINAL_Report_BC_Fees_Research.pdf&hl.
- Ang, Ien, Yudhishtir Raj Isar, and Phillip Mar. 2015. "Cultural Diplomacy: Beyond the National Interest?" *International Journal of Cultural Policy* 21 (4): 365–81. <https://doi.org/10.1080/10286632.2015.1042474>.
- Appiah, Anthony. 2006. *Cosmopolitanism: Ethics in a World of Strangers*. New York: WWNorton & Co.
- Aranda, Lourdes. 2010. "Mexico and New Zealand: Growing Ties." *New Zealand International Review* 35 (5): 15–19.
- Arasaratnam, Lily A. 2011. *Perception and Communication in Intercultural Spaces*. Lanham, MD: University Press of America.
- . 2012. "Intercultural Spaces and Communication within: An Explanation." *Australian Journal of Communication* 39 (3): 135–41.

- Armstrong, Karen. 2011. "The Eighth Step: How Should We Speak to One Another?" *European View* 10: 33–38.
- Arnold-de Simone, Silke. 2013. *Mediating Memory in the Museum: Trauma, Empathy, Nostalgia*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.
- Bagnall, Gaynor. 2003. "Performance and Performativity at Heritage Sites." *Museum and Society* 1 (2): 87–103.
- Ballantyne, Roy, and David Uzzell. 2011. "Looking Back and Looking Forward: The Rise of the Visitor-Centered Museum." *Curator: The Museum Journal* 54 (1): 85–92. <https://doi.org/10.1111/j.2151-6952.2010.00071.x>.
- Barker, Emma. 1999. *Contemporary Cultures of Display*. New Haven: Yale University Press.
- Basu, Paul, and Sharon Macdonald. 2007. "Introduction: Experiments in Exhibition, Ethnography, Art, and Science." In *Exhibition Experiments*, edited by Sharon Macdonald and Paul Basu, 1–24. Malden, MA: Blackwell Pub.
- Bauman, Zygmunt. 1988. *Freedom*. Milton Keynes, England; Philadelphia: Open University Press.
- Bauman, Zygmunt. 2001. *The Individualized Society*. Cambridge: Polity.
- Bayly-McCredie, Lillian. 2017. "Museum Diplomacy: Developing Cultural Partnerships between New Zealand and China." Master's diss., Victoria University of Wellington.
- Beck, Ulrich. 2006. *The Cosmopolitan Vision*. Translated by Ciaran Cronin. Cambridge: Polity.
- Bennett, Tony. 1995. *The Birth of the Museum: History, Theory, Politics*. London: Routledge.
- . 1998. *Culture: A Reformer's Science*. St Leonards, NSW: Allen & Unwin.
- . 2006. "Exhibition, Difference, and the Logic of Culture." In *Museum Frictions: Public Cultures/Global Transformations*, edited by Ivan Karp, 46–69. Durham: Duke University Press.
- . 2015. "Thinking (with) Museums: From Exhibitionary Complex to Governmental Assemblage." In *The International Handbooks of Museum Studies: Museum Theory*, edited by Andrea Witcomb and Kylie Message, 3–20. Chichester, West Sussex: John Wiley & Sons, Ltd.
- Berdan, Frances F. 1993. "Aztec: The World of Moctezuma." *Museum Anthropology* 17 (1): 68–74.
- Berger, Maurits. 2008. "Introduction." In *Bridge the Gap, or Mind the Gap? Culture in Western-Arab Relations*, edited by Maurits Berger, Els van der Plas, Charlotte Huygens, Neila Akrimi, and Cynthia Schneider. Clingendael Diplomacy Papers 15. The Hague: Netherlands Institute of International Relations 'Clingendael.' https://www.clingendael.org/sites/default/files/2016-02/20080100_cdsp_paper_berger.pdf.
- Berryman, Jim. 2013. "Art and National Interest: The Diplomatic Origins of the 'Blockbuster Exhibition' in Australia." *Journal of Australian Studies* 37 (2): 159–73. <https://doi.org/10.1080/14443058.2013.781052>.
- Billby, Kenneth M. 1993. "Seeds of Change." *Museum Anthropology* 17 (1): 56–68.

- Bjerregaard, Peter. 2015. "Dissolving Objects: Museums, Atmosphere and the Creation of Presence." *Emotion, Space and Society* 15 (May): 74–81. <https://doi.org/10.1016/j.emospa.2014.05.002>.
- Boast, Robin. 2011. "Neocolonial Collaboration: Museum as Contact Zone Revisited." *Museum Anthropology* 34 (1): 56–70.
- Bodo, Simona. 2009. "New Paradigms for Intercultural Work in Museums - or Intercultural Work as a New Paradigm for Museum Practice?" In *Museums as Places for Intercultural Dialogue: Selected Practices from Europe*, edited by Simona Bodo, Kirstin Gibbs, and Margherita Sani. Map for ID Group. http://www.nemo.org/fileadmin/Dateien/public/service/Handbook_MAPforID_EN.pdf.
- . 2012. "Museums as Intercultural Spaces." In *Museums, Equality and Social Justice*, edited by Richard Sandell and Eithne Nightingale, 181–191. London, UK: Routledge.
- Bohm, David. 1996. *On Dialogue*. Edited by Lee Nichol. London and New York: Routledge.
- Boland, Michaela. 2010. "Blockbuster Art Shows Are No Cash Cows." *The Australian*, August, 3.
- Bollo, Alessandro. 2013. *Measuring Museum Impacts*. The Learning Museum Network Project. https://issuu.com/fondazione_fitzcarraldo/docs/measuring_museum_impacts.
- Bonfil Batalla, Guillermo. 1994. *México Profundo: Una Civilización Negada*. 2nd ed. México: Grijalbo.
- Boswell, David, and Jessica Evans, eds. 1999. *Representing the Nation: A Reader. Histories, Heritage and Museums*. London and New York: Routledge and The Open University.
- Bound, Kirsten, Rachel Briggs, John Holden, and Samuel Jones. 2007. *Cultural Diplomacy*. London: Demos. <http://www.demos.co.uk/publications/culturaldiplomacy>.
- Bradburne, James M. 2001. "A New Strategic Approach to the Museum and Its Relationship to Society." *Museum Management and Curatorship* 19 (1): 75–84.
- Braun, Barbara. 1993. *Pre-Columbian Art and the Post-Columbian World: Ancient American Sources of Modern Art*. New York: Abrams.
- Bredella, Lothar. 2002. "What Does It Mean to Be Intercultural?" In *Intercultural Experience and Education*, edited by Geof Alred, Michael Byram, and Mike Fleming, 225–39. Clevedon, England; Buffalo [N.Y.]: Multilingual Matters.
- Brewster, David. 1819. *A Treatise on the Kaleidoscope*. London: Archibald Constable, Longman, Hurst, Rees, Orne and Brown.
- Brumfiel, Elizabeth, and John K Millhauser. 2014. "Representing Tenochtitlan: Understanding Urban Life by Collecting Material Culture." *Museum Anthropology* 37 (1): 6–16.
- Buber, Martin. 2002. *Between Man and Man*. Translated by Ronald Gregor-Smith. London and New York: Routledge.
- Cai, Yunci. 2013. "The Art of Museum Diplomacy: The Singapore-France Cultural Collaboration in Perspective." *International Journal of Politics, Culture, and Society*, June 2013.
- Caillois, Roger. 1961. *Man, Play and Games*. Translated by Mayer Barash. New York: The Free Press.

- Cameron, Catherine M., and John B. Gatewood. 2012. "The Numen Experience in Heritage Tourism." In *The Cultural Moment of Tourism*, edited by Laurajane Smith, Emma Waterton, and Steve Watson, 235–51. London: Routledge.
- Carey, Simon, Lee Davidson, and Mondher Sahli. 2013. "Capital City Museums and Tourism Flows: An Empirical Study of the Museum of New Zealand Te Papa Tongarewa." *International Journal of Tourism Research* 15: 554–569. <https://doi.org/10.1002/jtr.1874>.
- Carter, David. 2015. "Living with Instrumentalism: The Academic Commitment to Cultural Diplomacy." *International Journal of Cultural Policy* 21 (4): 478–93. <https://doi.org/10.1080/10286632.2015.1042470>.
- Casaleiro, Pedro J. E. 1996. "Evaluating the Moving Dinosaurs: Surveys of the Blockbuster Exhibition in Four European Capital Cities." *Visitor Studies* 9 (1): 157–70.
- "CASTEX: Guidelines for Touring Exhibitions in Europe." 2004. <http://museumplanner.org/wp-content/uploads/2011/10/Guidelines-CASTEX.pdf>.
- Chesebrough, David E. 1998. "Museum Partnerships: Insights from the Literature and Research." *Museum News* November/December: 50–53.
- Clarke, David. 2016. "Theorising the Role of Cultural Products in Cultural Diplomacy from a Cultural Studies Perspective." *International Journal of Cultural Policy* 22 (2): 147–63. <https://doi.org/10.1080/10286632.2014.958481>.
- Clifford, James. 1997. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, Mass.: Harvard University Press.
- Conaculta. 2007. *Programa Nacional de Cultura 2007-2012*. Mexico City: Consejo Nacional para la Cultura y las Artes.
- Cull, Nicholas J. 2009. "Diplomacia Pública: Consideraciones Teóricas." *Revista Mexicana de Política Exterior: Diplomacia Pública y Cultural*. 85: 55–92.
- Cummings, Milton C. 2013. "Cultural Diplomacy and the United States Government: A Survey." Cultural Diplomacy Research Series. Washington, D.C.: Center for Arts and Culture. <http://www.americansforthearts.org/sites/default/files/MCCpaper.pdf>.
- Davidson, Lee. 2015. "Visitor Studies: Toward a Culture of Reflective Practice and Critical Museology for the Visitor-Centered Museum." In *The International Handbooks of Museum Studies: Museum Practice*, edited by Conal McCarthy, 503–27. Chichester, West Sussex: John Wiley & Sons, Ltd. <http://dx.doi.org/10.1002/9781118829059.wbihms222>.
- Davidson, Lee, and Gaelle Crenn. 2014. "Intercultural Dialogue and the Touring Exhibition: A Case Study of a Māori Exhibition in the Northern Hemisphere." In *Understanding Each Other's Heritage - Challenges for Heritage Communication in a Globalized World*, edited by Henry Crescini and Ona Vileikis, 102–22. Cottbus, Germany: Brandenburg University of Technology.
- Davidson, Lee, and Pamela Sibley. 2011. "Audiences at the 'New' Museum: Visitor Commitment, Diversity and Leisure at the Museum of New Zealand Te Papa Tongarewa." *Visitor Studies* 14 (2): 176–94.

- Day, Jane Stevenson. 1994. "Aztec: The World of Moctezuma, an Exhibition with Multiple Voices." *Museum Anthropology* 18 (3): 26–31.
- Delanty, Gerard. 2006. "The Cosmopolitan Imagination: Critical Cosmopolitanism and Social Theory." *The British Journal of Sociology* 57 (1): 25–47. <https://doi.org/10.1111/j.1468-4446.2006.00092.x>.
- . 2011. "Cultural Diversity, Democracy and the Prospects of Cosmopolitanism: A Theory of Cultural Encounters." *The British Journal of Sociology* 62 (4): 633–56. <https://doi.org/10.1111/j.1468-4446.2011.01384.x>.
- Dew, Charlotte. 2016a. "Economics of Touring Exhibitions: Recommendations for Practice." Touring Exhibitions Group. http://teg.org.uk/docs/TEG%20Economics%20of%20Touring%20Exhibition%20-%20Recommendations%20for%20Practice_April%2016.pdf.
- . , ed. 2016b. "Toolkit. Developing an Economic and Production Strategy for Touring Exhibitions." Touring Exhibitions Group. http://www.teg.org.uk/docs/TEG%20Toolkit%20-%20Developing%20an%20Economic%20and%20Production%20Strategy%20for%20Touring%20Exhibitions_April%2016.pdf.
- . 2016c. "Economics of Touring Exhibitions Survey Report. An Analysis of Touring Exhibitions Practice in the UK." Touring Exhibitions Group. http://www.teg.org.uk/docs/TEG%20Economics%20of%20Touring%20Exhibitions%20Survey%20Report%20-%20An%20Analysis%20of%20Touring%20Exhibitions%20Practice%20in%20the%20UK_April%2016.pdf.
- Dudley, Lachlan. 2017. "‘I Think I Know a Little Bit about That Anyway, so It’s Okay’: Museum Visitor Strategies for Disengaging with Confronting Mental Health Material." *Museum and Society* 15 (2): 193–216.
- Elliott, Jane. 2005. *Using Narrative in Social Research*. London; Thousand Oaks; New Delhi: Sage.
- ERICarts. 2008. "Sharing Diversity: National Approaches to Intercultural Dialogue in Europe." Bonn, Germany: European Institute for Comparative Cultural Research. <http://www.interculturaldialogue.eu/web/icd-project-report.php>.
- EUNIC. 2016. "Cultural Diplomacy as Discipline and Practice: Concepts, Training and Skills." European Union National Institutes for Culture. http://www.circap.org/uploads/1/8/1/6/18163511/eunic_cultural_diplomacy_report_.pdf.
- Falk, John H, and Lynn D. Dierking. 2012. *The Museum Experience Revisited*. Walnut Creek, California: Left Coast Press.
- Fierro, Alberto. 2015. "El Azar y la Negociación. Elementos en la Gestión de una Estrategia de Diplomacia Cultural. Algunas Experiencias Mexicanas Recientes." In *Una Nueva Diplomacia Cultural Para México. Teoría, Praxis y Techné*, edited by César Villanueva Rivas, 193–207. México, D.F.: Universidad Iberoamericana.
- Flamini, Roland. 2014. "The Art of Diplomacy: Exhibitions and National Promotion." *World Affairs Journal*, January/February, 2014. <http://www.worldaffairsjournal.org/article/art-diplomacy-exhibitions-and-national-promotion>.

- Fleming, David. 2013. "The Essence of the Museum: Mission, Values, Vision." In *The International Handbooks of Museum Studies: Museum Practice.*, edited by Conal McCarthy, 3–25. Chichester, West Sussex: John Wiley & Sons, Ltd.
- Frey, Bruno S., and Stephan Meier. 2006. "Cultural Economics." In *A Companion to Museum Studies*, edited by Sharon Macdonald, 398–414. London: Blackwell Publishing.
- Gagné, Natacha, and Mélanie Roustan. 2014. "Accompagner Les Taonga à Travers Le Monde: Une Exposition Māori à Paris et à Québec." *Anthropologie et Sociétés* 38 (3): 79–93.
- Gaitán, Carmen. 1991. *Fernando Gamboa, Embajador del Arte Mexicano*. San Angel, México, D.F.: Consejo Nacional para la Cultura y las Artes.
- Galindo Monteagudo, Scarlet Rocio. 2012. "México en Dos Exposiciones Internacionales: París 1952 y Osaka 1970." Tesis de maestría sin publicar, Mexico D.F.: Escuela Nacional de Conservación, Restauración y Museografía "Manuel del Castillo Negrete".
- Gamboa, Fernando. 1991. "Exposición de Arte Mexicano en París (1952)." In *Fernando Gamboa, Embajador del Arte Mexicano*, edited by Carmen Gaitán, 59–67. San Angel, México: Consejo Nacional para la Cultura y las Artes.
- Gergen, Kenneth J, and Mary M Gergen. 1993. "Narratives of the Gendered Body in Popular Autobiography." In *The Narrative Study of Lives*, edited by Ruthellen Josselson and Amia Lieblich, 1:191–218. Newbury Park: Sage Publications.
- . 2000. "Qualitative Inquiry: Tensions and Transformation." In *The Handbook of Qualitative Research*, edited by Norman K Denzin and Yvonna S. Lincoln, Second, 1025–46. Thousand Oaks, Calif.: Sage Publications.
- Goff, Patricia M. 2015a. "Cultural Diplomacy." In *The Oxford Handbook of Modern Diplomacy*, edited by Andrew F. Cooper, Jorge Heine, and Ramesh Thakur. Oxford, U.K.: Oxford University Press.
- . 2015b. "Public Diplomacy at the Global Level: The Alliance of Civilizations as a Community of Practice." *Cooperation and Conflict* 50 (3): 402–17. <https://doi.org/10.1177/0010836715574915>.
- . 2017. "The Museum as a Transnational Actor." *Arts & International Affairs* 2 (1). <https://doi.org/DOL: 10.18278/aia.2.1.7>.
- Gokcigdem, Elif M. 2016. *Fostering Empathy through Museums*. Lanham, MD: Rowman & Littlefield.
- Good Eshelman, Catharine. 2005. "Ejes Conceptuales Entre los Nahuas de Guerrero Expresión de un Modelo Fenomenológico Mesoamericano." *Estudios de Cultura Náhuatl* 36: 87–113.
- Gorchakova, Valentina. 2017. "Touring Blockbuster Exhibitions: Their Contribution to the Marketing of a City to Tourists." PhD diss., Auckland University of Technology.
- Gorji, Mina. 2004. "The Savage in Our City: Interrogating Civility at the Royal Academy." *Third Text* 18 (1): 41–50.
- Greenhalgh, Paul. 1988. *Ephemeral Vistas: The Expositions Universelles, Great Exhibitions and World Fairs, 1851-1939*. Manchester, UK: Manchester University Press.
- Grincheva, Natalia. 2013. "Cultural Diplomacy 2.0: Challenges and Opportunities in Museum International Practices." *Museum and Society* 11 (1): 39–49.

- Groth, Helen. 2007. "Kaleidoscopic Vision and Literary Invention in an 'Age of Things': David Brewster, Don Juan and 'A Lady's Kaleidoscope.'" *ELH* 74 (1): 217–237.
- Gupta, Amita Sen. 2002. "Changing the Focus: A Discussion of the Dynamics of the Intercultural Experience." In *Intercultural Experience and Education*, edited by Geof Alred, Michael Byram, and Mike Fleming, 155–73. Clevedon, England; Buffalo [N.Y.]: Multilingual Matters.
- Hakamies, Inkeri. 2017. "Practice Makes 'Museum People.'" *Museum and Society* 15 (2): 142–52.
- Hanham, Stacey. 2000. "The Te Maori Exhibition: An Examination of Its Organisation and Impacts as Seen by Those Who Developed the Exhibition." Master's diss., Victoria University of Wellington.
- Hay, Liz. 2016. "Evaluating Success and the Future of International Museum Exhibitions." Presented at the International Museum Exhibitions and Intercultural Dialogue Symposium, Victoria University of Wellington, February 2, 2016.
- Hein, George. 1998. *Learning in the Museum*. London; New York: Routledge.
- Hesketh, Louise. n.d. "Sharing the Skills, Knowledge and Experience of Working with Exhibitions." Touring Exhibitions Group. Accessed October 6, 2017. <http://www.teg.org.uk/index.php?id=2>.
- Hollway, Wendy, and Tony Jefferson. 1997. "Eliciting Narrative through the In-Depth Interview." *Qualitative Inquiry* 3 (1): 53–70.
- Hoogwaerts, Leanne. 2016. "Museums, Exchanges, and Their Contribution to Joseph Nye's Concept of 'Soft Power.'" *Museum and Society* 14 (2): 313–22.
- Houlihan, Michael. 2014. "Museums - What's the Point?" *The Dominion Post*, December 24, 2014.
- Ireland, Peter. 2011. "Anatomy of an Exhibition. Te Papa's E Tu Ake: Standing Strong." *Art New Zealand*, no. 139: 64–69.
- Isar, Yudhishtir Raj. 2010. "Cultural Diplomacy: An Overplayed Hand?" *Public Diplomacy Magazine*, 2010. <http://www.publicdiplomacymagazine.com/cultural-diplomacy-an-overplayed-hand/>.
- . 2015. "'Culture in EU External Relations': An Idea Whose Time Has Come?" *International Journal of Cultural Policy* 21 (4): 494–508.
- Jacobsen, John W., and Robert M. West. 2009. "Front-End Survey of Museum Professionals in Traveling Exhibitions." The White Oak Institute and Informal Learning Experiences. <http://www.whiteoakassoc.com/pdf/Front-end-Survey-and-Report.pdf>.
- Janes, Robert R. 2016. *Museums without Borders: Selected Writings of Robert R. Janes*. London and New York: Routledge.
- Jean, Simon. 2013. "E Tū Ake: Māori Standing Strong/Māori: Leurs Trésors Ont Une Âme, Te Papa, Wellington, and Musée Du Quai Branly, Paris." *Museum Worlds: Advances in Research* 1: 217–22.
- Jury, Louise. 2015. "Blockbuster Art Shows 'Threaten Duty to Display Free Collections.'" *London Evening Standard*, January 9, 2015.
- Keen, Benjamin. 1971. *The Aztec Image in Western Thought*. New Brunswick, N.J.: Rutgers University Press.

- Kennedy, Liam. 2003. "Remembering September 11: Photography as Cultural Diplomacy." *International Affairs* 79 (2): 315–26.
- Kent, Mark. 2016. "Evaluating Success and the Future of International Museum Exhibitions." Presented at the International Museum Exhibitions and Intercultural Dialogue Symposium, Victoria University of Wellington, February 2, 2016.
- Key, John. 2013. "New Zealand and Mexico: Strengthening a 40-Year Relationship." *New Zealand International Review* 38 (3): 25–26.
- Knell, Simon. 2010. "National Museums and the National Imagination." In *National Museums: New Studies from around the World*, edited by Simon Knell, Peter Aronsson, and Arne Bugge Amundsen, 3–28. London and New York: Routledge.
- Laishun, An. 2015. "Cranking up the Soft Power Engine of Chinese Museums." In *Cities, Museums and Soft Power*, edited by Gail Dexter Lord and Ngaire Blankenberg, 145–50. Washington, D.C.: The AAM Press.
- Latham, Kiersten F. 2007. "The Poetry of the Museum: A Holistic Model of Numinous Museum Experiences." *Museum Management and Curatorship* 22 (3): 247–63.
- . 2013. "Numinous Experiences with Museum Objects." *Visitor Studies* 16 (1): 3–20.
- Lau, George F. 2003. "Aztecs. Royal Academy of Arts, London. November 16, 2002–April 11, 2003." *American Anthropologist* 105 (3): 623–27.
- Lidchi, Henrietta. 1997. "The Poetics and the Politics of Exhibiting Other Cultures." In *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall, 151–222. Milton Keynes: Open University.
- Liffman, Paul M. 2007. "Museums and Mexican Indigenous Territoriality." *Museum Anthropology* 30 (2): 141–60.
- Lira, Sergio. 2002. "Museums and Temporary Exhibitions as Means of Propaganda: The Portuguese Case during the Estado Novo." PhD diss., University of Leicester.
- Littau, Karin. 2016. "Translation and the Materialities of Communication." *Translation Studies* 9 (1): 82–96.
- Lord, Gail Dexter, and Ngaire Blankenberg, eds. 2015. *Cities, Museums and Soft Power*. Washington, D.C.: AAM Press.
- Luke, Timothy W. 2002. *Museum Politics: Power Plays at the Exhibition*. Minneapolis: University of Minneapolis Press.
- Macdonald, Sharon. 2003. "Museums, National, Postnational and Transcultural Identities." *Museum and Society* 1 (1): 1–16.
- Macías Rodríguez, Valeria. 2015. "La Participación de la Iniciativa Privada en las Exposiciones Internacionales de Arte: El Caso Televisa." Tesis de maestría sin publicar, México: Universidad Iberoamericana. Maestría en Estudios de Arte.
- Malvido, Adriana. 1991. "Fernando Gamboa: 50 Años de Museógrafo." In *Fernando Gamboa, Embajador del Arte Mexicano*, edited by Carmen Gaitán, 83–92. San Angel, México, D.F.: Consejo Nacional para la Cultura y las Artes.
- Marcus, George E. 1995. "Ethnography in/of the World System: The Emergence of Multi-Sited Ethnography." *Annual Review of Anthropology* 24: 95–117.

- Mark, Simon L. 2008. "A Comparative Study of the Cultural Diplomacy of Canada, New Zealand and India." PhD, Auckland, NZ: University of Auckland.
- . 2010. "Rethinking Cultural Diplomacy: The Cultural Diplomacy of New Zealand, the Canadian Federation and Quebec." *Political Science* 62 (1): 62–83.
- Marshall, Catherine, and Gretchen M. Rossman. 2011. *Designing Qualitative Research*. Thousand Oaks, CA: Sage Publications.
- Mason, Rhiannon. 2006. "Cultural Theory and Museum Studies." In *A Companion to Museum Studies*, edited by Sharon Macdonald, 17–31. Oxford: Blackwell.
- . 2013. "National Museums, Globalisation, and Postnationalism: Imagining a Cosmopolitan Museology." *Museum Worlds: Advances in Research* 1: 40–64.
- McCann Morley, Grace L. 1950. "Museums and Circulating Exhibitions." *Museum* III (4): 261–74.
- . 1953. "UNESCO's Exchange of Exhibitions Program: The First Circulating Exhibition." *Museum* 6 (4): 283–84.
- McCarthy, Conal. 2007. *Exhibiting Māori: A History of Colonial Cultures of Display*. Oxford, New York: Berg.
- . 2011. *Museums and Māori: Heritage Professionals, Indigenous Collections, Current Practice*. Wellington, NZ: Te Papa Press.
- . 2015. "Grounding Museum Studies: Introducing Practice." In *The International Handbooks of Museum Studies: Museum Practice*, edited by Conal McCarthy, xxxv–iii. Chichester, West Sussex: John Wiley & Sons, Ltd. <http://dx.doi.org/10.1002/9781118829059.wbihms200>.
- . 2016. "Theorising Museum Practice through Practice Theory: Museum Studies as Intercultural Practice." In *The Routledge International Handbook of Intercultural Arts Research*, edited by Pamela Burnard, Elizabeth Mackinlay, and Kimberley Powell, 24–34. London and New York: Routledge.
- McDonald, Gay. 2014. "Aboriginal Art and Cultural Diplomacy: Australia, the United States, and the Culture Warriors Exhibition." *Journal of Australian Studies* 38 (1): 18–31. <https://doi.org/10.1080/14443058.2013.859168>.
- McLean, Kathleen. 2004. "Museum Exhibitions and the Dynamics of Dialogue." In *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, edited by Gail Anderson, 193–211. Walnut Creek, California: Altamira.
- McLeod O'Reilly, Susan. 2005. "Producing the Mysterious Bog People Exhibition through International Partnership." *Museum Management and Curatorship* 20: 251–70.
- Meads, Alice. 2015. "Aztecs at Our Place: Meaning-Making in an International Touring Exhibition." Master's diss., Victoria University of Wellington.
- Medina Gonzalez, Emma Isabel. 2011. "Structuring The Notion of 'Ancient Civilisation' through Displays: Semantic Research on Early to Mid-Nineteenth Century British and American Exhibitions of Mesoamerican Cultures." PhD diss., University College London. http://www.academia.edu/20661119/Structuring_The_Notion_of_Ancient_Civilisation_through_Displays_Semantic_Research_on_Early_to_Mid-

- Nineteenth_Century_British_and_American_Exhibitions_of_Mesoamerican_Cultures.
- Message, Kylie. 2006. "The New Museum." *Theory, Culture & Society* 23 (2–3): 603–6.
- Message, Kylie. 2009. "Review Article (Museum Studies: Borderwork, Genealogy, Revolution)." *Museum and Society* 7 (2): 125–32.
- Message, Kylie, and Andrea Witcomb. 2015. "Museum Theory: An Expanded Field." In *The International Handbooks of Museum Studies: Museum Theory*, edited by Andrea Witcomb and Kylie Message, xxxv–lxiii. Chichester, West Sussex: John Wiley & Sons, Ltd.
- Metge, Joan, and Patricia Kinloch. 1978. *Talking Past Each Other: Problems of Cross-Cultural Communication*. Wellington, NZ: Victoria University Press.
- Mewburn, Charity. 1998. "Oil, Art, and Politics: The Feminization of Mexico." *Anales Del Instituto de Investigaciones Estéticas* XX (72): 73–133. <http://dx.doi.org/10.22201/ie.18703062e.1998.72.1804>.
- Molina, Carlos. 2013. "Fernando Gamboa y su Particular Versión de México." In *Las Ideas de Gamboa (y Chávez) (y Vasconcelos) (y Reyes) (y Paz)*, edited by Mauricio Marcín, 273–89. México, D.F: Fundación Jumex. Arte Contemporáneo.
- Morales Moreno, Luis Gerardo. 1994. *Orígenes de la Museología Mexicana: Fuentes para el Estudio Histórico del Museo Nacional, 1780-1940*. México, D.F: Universidad Iberoamericana, Departamento de Historia.
- . 2011. "La Mirada de Moctezuma y la Museología Poscolonial en México." *Museo y Territorio*, no. 4: 60–68.
- National Museum of Australia. 2014. *National Museum of Australia 2013-14 Annual Report*. Canberra: National Museum of Australia.
- Nein, Karen M. 1993. "AZTEC: The World of Moctezuma at the Denver Museum of Natural History." *Curator* 36 (4): 286–301.
- Nilsen, Adam P., and Miriam Bader. 2016. "The Psychology of Empathy: Compelling Possibilities for Museums." In *Fostering Empathy through Museums*, edited by Elif M. Gokcigdem, 115–29. Lanham: Rowman & Littlefield.
- Nisbett, Melissa. 2013. "New Perspectives on Instrumentalism: An Empirical Study of Cultural Diplomacy." *International Journal of Cultural Policy* 19 (5): 557–75. <https://doi.org/10.1080/10286632.2012.704628>.
- Nye, Joseph S. 2002. *The Paradox of American Power: Why the World's Only Superpower Can't Go It Alone*. Oxford: Oxford University Press.
- O'Carroll, Acushla Deanne. 2013. "Kanohi Ki Te Kanohi - a Thing of the Past? An Examination of Māori Use of Social Networking Sites and the Implications for Māori Culture and Society." PhD diss., Massey University.
- Office of Policy and Analysis. 2002. "The Making of Exhibitions: Purpose, Structure, Roles and Process." Washington, D.C.: Smithsonian Institution. <https://repository.si.edu/handle/10088/26504>.
- O'Reilly, Chiara, and Anna Lawrenson. 2015. "Revenue, Relevance and Reflecting Community: Blockbusters at the Art Gallery of NSW." *Museum and Society* 12 (3): 157–70.

- Ortega Guerrero, Carlos. 2008. "La Cultura Como Ámbito e Instrumento de las Relaciones Internacionales de México." *Revista Mexicana de Política Exterior: Diplomacia Pública y Cultural*, November, 2008.
- Ortega Orozco, Adriana. 2016. "México-Francia: Una Larga Historia de Exposiciones Como Herramientas Diplomáticas." *IdeAs [Online]*, 8, Automne / Hiver, 2017. Puesto en línea el 20 diciembre 2016. <https://doi.org/10.4000/ideas.1729>.
- Owen, Stephen, and Joy Svendsen. 2012. "Aztecs Front End / Formative Evaluation. Stage One Qualitative [Focus Group] Findings." Wellington, NZ: Te Papa Visitor & Market Research Unit.
- Padley, Gemma. 2013. "The Family of Man." *The British Journal of Photography* 160 (7814): 78–79.
- Patton, Michael Q. 2002. *Qualitative Evaluation and Research Methods*. Newbury Park, Calif.: Sage Publications.
- Pearce, Susan. 2008. "William Bullock: Collections and Exhibitions at the Egyptian Hall, London, 1816-25." *Journal of the History of Collections*, 20 (1): 17–35.
- Peers, Laura, and Alison Brown. 2003. "Introduction." In *Museums and Source Communities*, edited by Laura Peers and Alison Brown, 1–16. London: Routledge.
- Pegoraro, Manuela, and Luca Zan. 2017. "Life and Death in Audience Development. The Exhibition on Pompeii at the British Museum, 2013." *Museum Management and Curatorship*, 32 (3): 210-231.
- Pérez Castellanos, Leticia. 2013. "Políticas para la Difusión del Patrimonio y Prácticas de Gestión en Exposiciones Internacionales: INAH, 1994-2006." Tesis de maestría sin publicar, México, D.F.: Escuela Nacional de Conservación, Restauración y Museografía "Manuel del Castillo Negrete."
- Perry, Laura B., and Leonie Southwell. 2011. "Developing Intercultural Understanding and Skills: Models and Approaches." *Intercultural Education* 22 (6): 453–66.
- Prior, Nick. 2002. "Museums: Leisure between State and Distinction." In *Histories of Leisure*, edited by Rudy Koshar, 27–44. Oxford: Berg.
- Revista Tiempo. 1991. "México viaja por Europa (1962)." In *Fernando Gamboa, Embajador del Arte Mexicano*, by Carmen Gaitán, 69–77. San Angel, México, D.F.: Consejo Nacional para la Cultura y las Artes.
- Ricœur, Paul. 1992. *Oneself as Another*. Translated by Kathleen Blamey. Chicago: University of Chicago Press.
- Rings, Michael. 2012. "Coming Close and Keeping One's Distance: The Aesthetic Cosmopolitan and Transcultural Conversation." In *Cosmopolitanism and Philosophy in a Cosmopolitan Sense*, edited by Áron Telegdi-Csetri and Viorela Ducu, 180–93. Bucharest: New Europe College. http://www.nec.ro/data/pdfs/publications/research-and-symposia/cosmopolitanism-and-philosophy/Cosmopolitanism_and_Philosophy.pdf.
- Rodríguez Camacho, Rosa Elba. 2018. "El Encuentro Entre Sujetos y Objetos Como Detonador de Contacto Intercultural en la Exposición Internacional 'Aztecs', en Dos Ciudades de Oceanía." Tesis de maestría sin publicar, Ciudad de México: Escuela Nacional de Conservación, Restauración y Museografía "Manuel del Castillo Negrete."

- Roppola, Tiina. 2012. *Designing for the Museum Visitor Experience*. New York and London: Routledge.
- Rösler, Bettina. 2015. "The Case of Asialink's Arts Residency Program: Towards a Critical Cosmopolitan Approach to Cultural Diplomacy." *International Journal of Cultural Policy* 21 (4): 463–77.
- Rothstein, Edward. 2011. "French Museums Atone for a Colonial History." *The New York Times*, November 25, 2011. <http://www.nytimes.com/2011/11/26/arts/design/quai-branly-museum-in-paris-glorifies-the-other.html?pagewanted=all&module=Search&mabReward=relbias%3As%2C%7B%22%22%3A%22RI%3A15%22%7D>.
- Rubenstein, Rosalyn, Andrea Paradis, and Leslie Munro. 1993. "A Comparative Study of a Traveling Exhibition at Four Public Settings in Canada." *Environment and Behavior* 25: 801–20.
- Ryan, Phyllis M. 2002. "Searching for the Intercultural Person." In *Intercultural Experience and Education*, edited by Geof Alred, Michael Byram, and Mike Fleming, 131–54. Clevedon, England; Buffalo [N.Y.]: Multilingual Matters.
- Rydeell, Robert W. 2006. "World Fairs and Museums." In *A Companion to Museum Studies*, edited by Sharon Macdonald, 135–51. London: Blackwell Publishing.
- Saldaña, Johnny. 2009. *Coding Manual for Qualitative Researchers*. London; Thousand Oaks, Calif.: Sage Publications.
- Sandahl, Jette. 2012. "Disagreement Makes Us Strong?" *Curator* 55 (4): 467–78.
- Sandell, Richard, and Eithne Nightingale, eds. 2012. *Museums, Equality and Social Justice*. London and New York: Routledge.
- Sayers, Andrew. 2010. "Museums and Their Place in the World." Lowy Institute for International Policy, Sydney, December 1. https://www.lowyinstitute.org/sites/default/files/pubfiles/Museums_and_their_place_in_the_world_1.pdf.
- Schorch, Philipp. 2012. "Cultural Feelings and the Making of Meaning." *International Journal of Heritage Studies* 20 (1): 1–14.
- . 2013a. "Contact Zones, Third Spaces, and the Act of Interpretation." *Museum and Society* 11 (1): 68–81.
- . 2013b. "The Experience of a Museum Space." *Museum Management and Curatorship* 28 (2): 193–208. <https://doi.org/10.1080/09647775.2013.776797>.
- . 2015. "Museum Encounters and Narrative Engagements." In *The International Handbooks of Museum Studies: Museum Theory*, edited by Andrea Witcomb and Kylie Message, 437–57. Chichester, West Sussex: John Wiley & Sons, Ltd.
- Schorch, Philipp, Emma Waterton, and Steve Watson. 2016. "Museum Canopies and Affective Cosmopolitanism: Cultivating Cross-Cultural Landscapes for Ethical Embodied Responses." In *Heritage, Affect and Emotion*, edited by Divya P Tolia-Kelly, Emma Waterton, and Steve Watson, 93–113. London: Routledge.
- Scott, Carol. 2002. "Measuring Social Value." In *Museums, Society, Inequality*, edited by Richard Sandell, 41–55. London; New York: Routledge.

- . 2009. "Exploring the Evidence Base for Museum Value." *Museum Management and Curatorship* 24 (3): 195–212.
- . 2015. "Museum Measurement. Questions of Value." In *The International Handbooks of Museum Studies: Museum Practice*, edited by Conal McCarthy, 98–121. Chichester, West Sussex: John Wiley & Sons Ltd.
- Scott, Carol, Jocelyn Dodd, and Richard Sandell. 2014. *Cultural Value: User Value of Museums and Galleries: A Critical View of the Literature*. Research Centre for Museums and Galleries, University of Leicester.
<http://hdl.handle.net/2381/37043>.
- Scott, Mary Katherine. 2012. "Reflections on Collaboration: Exhibiting Contemporary Maya Art." *Museum Anthropology* 35 (1): 71–84.
- Silbermann, N. V. 2012. "Aztec Human Sacrifices and the Museum Exhibitions." Bachelor's diss., Leiden University.
<http://hdl.handle.net/1887/19735>.
- Silderberg, Ted, and Gail Lord. 2013. "Balancing Mission and Money: Issues in Museum Economics." In *Museum Practice*, edited by Conal McCarthy, 155–78. The International Handbooks of Museum Studies. Chichester, West Sussex: John Wiley & Sons, Ltd.
- Siqueiros, Alejandro. 2015. "Cultural Diplomacy Strategies for Mexico in the XXI Century." Master's diss., University of Texas.
- Skinner, Sarah J. 2006. "Estimating the Real Growth Effects of Blockbuster Art Exhibits: A Time Series Approach." *Journal of Cultural Economics* 30 (2): 109–25. <https://doi.org/10.1007/s10824-006-9010-y>.
- Smith, Huhana. 2011. *E Tū Ake: Māori Standing Strong*. Wellington, NZ: Te Papa Press.
- . 2016. "Evaluating Success and the Future of International Museum Exhibitions." Presented at the *International Museum Exhibitions and Intercultural Dialogue Symposium*, Victoria University of Wellington, February 2, 2016.
- Smith, Laurajane. 2015. "Theorizing Museum and Heritage Visiting." In *The International Handbooks of Museum Studies: Museum Theory*, edited by Andrea Witcomb and Kylie Message, 459–84. Chichester, West Sussex: John Wiley & Sons, Ltd.
- . 2016. "Changing Views? Emotional Intelligence, Registers of Engagement and the Museum Visit." In *Museums and the Past: Constructing Historical Consciousness*, edited by Phaedra Livingstone and Viviane Gosselin, 101–21. Vancouver: UBC Press.
- Smith, Laurajane, and Gary Campbell. 2016. "The Elephant in the Room: Heritage, Affect, and Emotion." In *A Companion to Heritage Studies*, edited by William Logan, Máiread Nic Craith, and Ullrich Kockel, 443–460. Oxford and Malden, MA: Wiley-Blackwell.
- Smith, Suzanne. 2006. "Manaakitanga: Two Further Explanations." *Geoteachers* (blog). October 25, 2006.
<http://geoteachers.blogspot.co.nz/2006/10/manaakitanga-two-further-explanations.html>.
- Soraiz Guizar, María Guadalupe. 2015. "Estudio Estadístico de las Exposiciones Internacionales del INAH Presentadas en el Extranjero, del 1 de Diciem-

- bre 1988 al 1 de Diciembre 2012." Bachelor's diss., Centro Universitario de Integración Humanística.
- Stevenson Day, Jane. 1994. "Aztec: The World of Moctezuma, an Exhibition with Multiple Voices." *Museum Anthropology* 18 (3): 26–31.
- Sylvester, Christine. 2009. *Art/Museums: International Relations Where We Least Expect It*. Boulder; London: Paradigm Publishers.
- Tarasoff, Tamara. 1990. "Assessing International Museum Activity: The Example of International Travelling Exhibitions from Canadian Museums, 1978–1988." Master's diss., University of Toronto.
- Te Papa. 2008. *Te Pūrongo ā Tau Annual Report 2007/08*. Wellington, NZ: Museum of New Zealand Te Papa Tongarewa.
- . 2009. "E Tū Ake Standing Strong: Exhibition Overview." Unpublished Report.
- . 2012a. *Te Pūrongo ā Tau Annual Report 2011/12*. Wellington, NZ: Museum of New Zealand Te Papa Tongarewa.
- . 2012b. "Aztecs: 60% Concept Design - Presentation to Australian Museum and Melbourne Museum." Unpublished Report.
- . 2013a. *Te Pūrongo ā Tau Annual Report 2012/13*. Wellington, NZ: Museum of New Zealand Te Papa Tongarewa.
- . 2013b. *Statement of Intent 2013/14, 2014/15, 2015/16*. Wellington, NZ: Museum of New Zealand Te Papa Tongarewa.
- Te Papa Visitor & Market Research Unit. 2013. "Aztecs Formative Evaluation - Stage Two Market Research Topline Findings." Unpublished Report.
- Tenorio-Trillo, Mauricio. 2010. *Historia y Celebración. México y Sus Centenarios*. México: Tusquets Editores.
- Tenorio-Trillo, Mauricio. 1996. *Mexico at the World's Fairs: Crafting a Modern Nation*. Berkeley: University of California Press.
- The Art Newspaper*. 2016. "Special Report. Visitor Figures 2015." *The Art Newspaper*, no. 278: 1–XV.
- Todorov, Tzvetan. 2007. *Nosotros y los otros reflexión sobre la diversidad humana*. México, D.F: Siglo Veintiuno.
- Touring Exhibitions Group. 2007. "Mapping the Touring Landscape: A Research Report into the State of the Touring Exhibition Sector." Touring Exhibitions Group. <http://www.teg.org.uk/docs/TEGfinalreport.pdf>.
- Troughton, Geoffrey. 2006. "Light at the End of the World: Holman Hunt's The Light of the World in New Zealand, 1906." *Australian Historical Studies* 128: 55–71.
- Turner, Caroline. 2011. "International Exhibitions." In *Understanding Museums: Australian Museums and Museology*, edited by Des Griffin and Leon Paroissien. Canberra: National Museum of Australia. http://www.nma.gov.au/research/understanding-museums/CTurner_2011.html.
- UNESCO. 1963. *Temporary and Travelling Exhibitions*. Museums and Monuments, X. Paris, France: UNESCO.
- . 2009. *Investing in Cultural Diversity and Intercultural Dialogue: UNESCO World Report*. Paris, France: UNESCO.

- Vackimes, Sophia C. 2001. "Indians in Formaldehyde - Nation of Progress: The Museo Nacional of Mexico and the Construction of National Identity." *Museum Anthropology* 25 (1): 20–30.
- Villanueva Rivas, César. 2009a. "Cooperación y Diplomacia Cultural: Experiencias y Travesías. Entrevista a Jorge Alberto Lozoya." *Revista Mexicana de Política Exterior* 85: 253–67.
- . 2009b. "Las Diplomacias Pública y Cultural: Estrategias de Inclusión y Convergencia En El Nuevo Milenio." *Revista Mexicana de Política Exterior* 85: 7–21.
- . 2010. "Cosmopolitan Constructivism: Mapping a Road to the Future of Cultural and Public Diplomacy." *Public Diplomacy Magazine*, 2010. <http://www.publicdiplomacymagazine.com/cosmopolitan-constructivism-mapping-a-road-to-the-future-of-cultural-and-public-diplomacy/>.
- . 2011. "The Rise and Fall of Mexico's International Image: Stereotypical Identities, Media Strategies and Diplomacy Dilemmas." *Place Branding and Public Diplomacy* 7 (1).
- . 2015. "La Nueva Diplomacia Cultural Para México: Teoría, Techné y Práxis." In *Una Nueva Diplomacia Cultural Para México: Teoría, Praxis y Techné*, edited by César Villanueva Rivas, 9–20. México, D.F.: Universidad Iberoamericana.
- . 2016. *La Imagen de México en el Mundo. 2006-2015*. México, D.F.: Fernández Editores.
- Villanueva Ulfgard, Rebecka. 2012. "México y la Proyección de una Imagen en el Exterior por Medio de la Cultura. Entrevista a Rafael Tovar y de Teresa." *Revista Mexicana de Política Exterior* 96: 187–205.
- Wallis, Brian. 1994. "Selling Nations: International Exhibitions and Cultural Diplomacy." In *Museum Culture: Histories, Discourses, Spectacles*, edited by Daniel J. Sherman and Irit Rogoff, 265–81. Minneapolis: University of Minneapolis Press.
- Wenger, Etienne. 2000. "Communities of Practice and Social Learning Systems." *Organization* 7 (2): 225–46.
- . 2010. "Communities of Practice and Social Learning Systems: The Career of a Concept." In *Social Learning Systems and Communities of Practice*, edited by Chris Blackmore, 179–98. London: Springer.
- Wengraf, Tom. 2001. *Qualitative Research Interviewing: Biographical Narrative and Semi-Structured Methods*. London: Sage.
- West, Kim. 2017. "The Exhibitionary Complex: Exhibition, Apparatus, and Media from Kulturhuset to the Centre Pompidou, 1963–1977." PhD diss., Södertörn University. <http://sh.diva-portal.org/smash/record.jsf?pid=diva2%3A1075994&dswid=-725>.
- West, Shearer. 1995. "The Devaluation of 'Cultural Capital': Post Modern Democracy and the Art Blockbuster." In *Art in Museums*, edited by Susan Pearce, 74–93. London: The Athlone Press.
- Wilson, Thomas H. 1991. "Mexico: Splendors of Thirty Centuries." *Museum Anthropology* 15 (1): 22–25.
- Winter, Tim. 2015. "Heritage Diplomacy." *International Journal of Heritage Studies* 21 (10): 997–1015. <https://doi.org/10.1080/13527258.2015.1041412>.

- Witcomb, Andrea. 2003. *Re-Imagining the Museum: Beyond the Mausoleum*. London: Routledge.
- . 2015. "Toward a Pedagogy of Feeling: Understanding How Museums Create a Space for Cross-cultural Encounters." In *The International Handbooks of Museum Studies: Museum Theory*, edited by Andrea Witcomb and Kylie Message, 321–44. Chichester, West Sussex: John Wiley & Sons, Ltd.
- Yúdice, George, and Gabriela Ventureira. 2002. *El Recurso de la Cultura: Usos de la Cultura en la Era Global*. Barcelona: Gedisa.

Index

A

Abad, Ana Carolina 95
After September 11: Images from Ground Zero (2003) 5
Albert, Paola 64, 77-78, 81, 109, 124
Alchin, Rupert 61, 111-112, 119-120, 122
Art Mexicain du Précolombien à Nos Jours (1952-1953) 6, 10, 184-185
Australian Aboriginal Culture (1953-1955) 4
Australian Museum (Sydney) xii, 26
and *Aztecs* 48-53, 116-117, 117, 118, 120, 121, 122, 126, 132, 198
Aztec people
represented in exhibitions 99-104
see also Mexica
Aztec: The World of Moctezuma, 1992-1993 102, 199
Aztec World (Chicago, 2008-2009) 103
Aztecs (London, 2002-2003) 102-103, 194
Aztecs: Conquest and Glory (Australia, 2013-2015) xii, 26, 28, 36, 60, 83, 104-129, 213
arrival at Te Papa 73-76
Australian Museum and 116-118, 117, 118, 120, 121, 122, 126
cultural diplomacy and 187-191, 202-209
design and layout 113-118, 142

eagle warrior 140, 141, 144-145
educational activities 122-125
goal of 104-106, 109-110
installation 76-82
marketing of 125-129, 197-198
Mictlantecuhtli 156-158, 157
models and interactives 121-122, 140-142, 141, 147, 155
opening at Te Papa 192-193, 193
overview 106-109
partnership building 48-52
partnership model 51-56
partnership practice 56-82
success of 208
target audience 112-113
timing issues 59-61
use of texts 117, 118-120
visitor experiences 139-148, 153-158, 168-170, 171, 204-206, 220-222
visitor interviews 133-135
visitor numbers 196-198, 214
visitor satisfaction 132-133, 199-200
see also Mexica, conquest of; human sacrifice; Templo Mayor model

B

Báez, Miguel 51, 57
Barajas, María 80, 105
Barraud, Ben 57, 114-115
Barrera, Raúl 57, 65, 79, 81, 104, 105, 106, 109, 116, 128
Bennington, Seddon 48, 50

Beyond the Tomb (Sydney, 2006-2007) 49
 Bleechmore, Heather 66-67, 69, 80
 blockbuster exhibitions xi, 2-3
 Aztecs as 51, 196-197, 208
 first blockbusters 6-9
 Te Papa and 42
 William Bullock and 101
 see also visitor numbers
Brian Brake: Lens on China and New Zealand 183, 189
 British Council 13
 Brown, James 120
 Browne, Rebecca 68, 122-123
 Bullock, William 101, 183

C

Camacho, Rosa Elba 95
 Campbell, Emma 61, 62, 128, 197, 198, 208
 Carmona, Martha 52, 74-75, 76, 77, 80, 81, 116, 124-125, 206
 Carrizosa, Fernando 68, 73-74, 116, 121
 CASTEX (Common Approach to Scientific Touring Exhibitions) 13
 Cedraschi, Raffaella 89
 Clendon, Robert 60, 65, 67
Cleopatra and Queens of Egypt (Tokyo, 2015) 2
 colonisation experiences
 in Mexico and NZ 111-112, 146-147
 Aztecs and 163-166, 164, 221
 E Tū Ake and 92-94, 152-153
 communication, intercultural 62-65, 67, 219
 see also intercultural understanding; language barriers

cosmopolitanism
 cultural diplomacy and 178-179, 183
 museum agendas and xi, 1-2, 22-24
 museum practice and 65-69
 visitor experiences and 135, 170-173
 cultural diplomacy xi, xii, 1-2
 analytical framework 19-22
 definition 177-179
 E Tū Ake and *Aztecs* 185-193
 history of 175-176
 international exhibitions and 3-6, 8-9, 10, 175-209, 214
 measure of exhibition success 202-209
 Mexico and 183-186
 museums and 22, 211-222
 New Zealand and 180-183, 185-186
 ‘soft power’ strategy 178, 183
 visitor experiences and 204-206, 207-208
 see also communication, intercultural; intercultural understanding
 Cultural Diplomacy International Programme (CDIP) 182
 Cultural Exchange Programme 180
 cultural tourism 8-9, 198-199
Culture Warriors: Australian Indigenous Art Triennial (2009) 5-6, 14

D

Davidson, Lee 35
 Day, Stevenson 103
 Donovan, Mark 51

Dorey, Fran 54, 55, 62, 120, 197-198

drivers of international exhibitions *see* international exhibition drivers

E

E Tū Ake: Standing Strong (2011-2013) xi, 26, 36, 83, 87-99, 196, 221-222
 conveying Māori culture 91-92
 cultural diplomacy and 189-193, 207-208
 educational activities 97-99
 marketing 127-128
 'mauri stone' 135-137, 136
 in Mexico 27, 67, 70, 71, 94-99, 97, 131-132, 202
 museum staff and 68-69
 overview 87-89
 partnership building 52-53
 partnership in practice 53-56
 political aspects 92-94, 152-153, 213
 target audience 97
 visitor experiences 135-139, 136, 138, 146, 149-153, 167-168, 170, 171-172, 207-208
 visitor interviews 133-135

F

Family of Man (1955-1958) 4-5
 Ferguson, Glenn 125, 198
 Fierro, Alberto 192
 Fogel, Naomi 115
 Fox, Jeff 49, 50, 51, 51, 52, 57, 58, 59-60, 63-64, 104, 105, 106, 113, 116, 121-122, 191, 196

G

Gallardo, Lourdes 66, 105
 Gamboa, Fernando 184-185
 Garrett, Simon 86, 90, 91, 92, 93, 189
 Gómez, Erika 58, 64, 65, 66, 70, 78, 81, 82
 González, Carlos 68, 109, 116, 123, 203
 Greene, Patrick 48, 55, 82, 105, 123, 198, 203

H

Hakaraia, Haley 85, 127
 Hay, Liz 63, 72, 202, 204
E Tū Ake and 95-96, 97, 127-128, 189
Lord of the Rings and 186
 Hernández, Rodrigo 73
Hidden Talent: Cheng Cheng-po (Taipei) 2
 Hippolite, Michelle 50, 51, 62, 89, 94, 97
 Hirst, Robin 54, 55, 56, 109, 200
 Houlihan, Michael 59, 190, 208
 Howarth, Frank 48, 51, 52
 human sacrifice, and exhibitions 103, 110-111, 113, 213
 in *Aztecs* 158-163
 visitor reaction 220-221

I

INAH *see* Nacional de Antropología e Historia
 intercultural understanding
 analytical framework 24-26
 display strategies and 83-84
 empathy and 159-160, 163-164

- international exhibitions and 1, 56-65, 128-129, 221-222
- Māori culture and 90-92
- Mexican culture and 99-100, 111-112
- museum staff and *Aztecs* 77-82, 168-169, 171
- visitor experiences and 131, 135-158, 170-173
- see also* communication, intercultural; cultural diplomacy; human sacrifice; *mana taonga*; *manaakitanga*
- International Committee for Exhibitions and Exchange 12
- international exhibition drivers xi, 7-9, 195-209
- model of 9-12, 10, 45
- international exhibitions
- analytical framework 14-26
- as cultural ambassadors xii, 1-2, 14-15, 36-37, 170-172, 175-209, 214, 219-222
- as mobile contact zones xi, 1-2, 15-16, 18, 170-173, 215
- as part of foreign policy 3-6, 179-185, 202-209
- case studies and methodology 26-36
- communication and language barriers 62-65, 67, 95-96, 219
- economic aspects 3, 7, 9, 11-12, 45-47, 49, 195-199
- educational activities 97-99, 122-125
- history of 2-9
- installation issues 66-67
- Māori culture and 90-92, 180-183
- marketing 125-129, 197-198, 218
- measures of success 195-209
- models of 44-48, 217-219
- organisation of 12-14, 39-82
- political challenges 58-59, 92-94, 152-153, 213
- political/social context of 83, 211-212
- polycentrality of xii, 214-216
- role of 1, 3-5, 8-9
- transportation costs 49
- value of 170-172, 176, 193-209, 214
- world fairs 175, 183
- see also* blockbuster exhibitions; cultural diplomacy; intercultural understanding; museum practices; visitor experiences; visitor numbers; names of specific exhibitions
- International Group of Organisers of Large-Scale Exhibitions 12
- J**
- Jimson, Kerry 109
- Johnston, Alexa 186
- K**
- Kaiser, Miriam 52, 68
- Kent, Mark 62, 64, 67, 68-69, 70, 72, 78, 80-81, 96, 105, 123, 190
- Kura Pounamu: Treasured Stone of Aotearoa* (China) 183, 189
- L**
- language barriers 64-65, 67, 95-96
- see also* communication, intercultural
- Laz, José Enrique Ortiz 59
- The Light of the World* [Holman Hunt painting] 3

Limón, Alberto 96
 Lopez, Gabriella 50, 89
The Lord of the Rings Motion Picture Trilogy: the Exhibition
 (Wellington, 2003) 42, 181-182,
 186

M

Maestri, Aaron 113, 114
 Magaloni, Diana 50
mana taonga
E Tū Ake and 90-91, 139, 187-188
 international exhibitions and 76-82
 Mexico and 94-99, 120
Te Maori and 84-85
 Te Papa and 41-42
see also tā moko
manaakitanga 63, 72-76, 73, 84, 187, 212-213
 Māori culture
 in international exhibitions 90-92, 180-183
 in museums 84-87, 90-92
see also colonisation experiences; *mana taonga*; *manaakitanga*
Master Artworks of Mexican Art
see Art Mexicain du Précolombien à Nos Jours (1952-1953)
Mauri Ora: Treasures from the Museum of New Zealand Te Papa Tongarewa (Tokyo, 2007) 85-87, 89-90, 127, 182, 186-187, 189
 McCann Morley, Grace L. 44
 Medina, Priscila 52, 53, 61, 62, 67, 68, 70, 89
E Tū Ake and 94-95, 96, 131-132, 153, 202
manaakitanga and 72
 Melbourne Museum xii, 26

Aztecs and 48-53, 115-116, 123-124, 197-198
 visitor satisfaction 132
 Mexico
 conquest of 111-112, 146-147, 163-166, 164
 human sacrifice and 103, 110-111, 113, 158-163, 213
see also Aztec people; colonisation experiences
Mexican Art from 1500BC to the Present Day *see Art Mexicain du Précolombien à Nos Jours* (1952-1953)
Mexican Portrait (1964) 185
Mexico: Splendors of Thirty Centuries (1990s-2000s) 185
 Meyer, Georgie 123-124
 Mississippi Commission for International Cultural Exchange 9
Moana: Culturas de las islas del Pacífico (Chicago, 2010) 50, 131
moko 149-150, 149, 150, 151
 Mondragón, Martin Antonio 203
 Morris, Sarah 62-63, 64, 92-93, 113, 122
 Musée de la Civilisation, Quebec xi, 26
 Musée du Quai Branly (Paris) xi, 26
 Museo del Templo Mayor 39
 Museo Nacional de la Culturas (Mexico) xi, 26, 27, 39, 40
 visitor research 131-132
 Museum of Modern Art (New York) exhibitions at 3-5
 Museum of New Zealand Te Papa Tongarewa *see* Te Papa
 museum partnerships xi-xii, 1, 129
 building of 48-53
 forms of 44-48, 217-219

in practice 53-65
 museum practices 17-19, 212-213
 communication strategies 62-65
 cross-cultural collaboration 218
 display strategies xii, 83-84, 113-118, 172-173
 educational activities 97-99, 122-125
 indigenous practice 94-95
 installation rules 76-77
 interculturalism 25-26, 65-69, 217-222
 international exhibitions and xi-xii, 57
 models and interactives 121-122
 texts 118-120
 workflows 61-63
 museum professionals, and international exhibitions 1, 18-19, 39-40, 60-61, 212-213
 interviews with 29-33
 professional development 67-69, 201-202
 professional friendships 70
 museums
 as sites of cultural exchange 15-19, 25-26
 cosmopolitanism and 23-24, 211-222
 cultural diplomacy and 22, 177-179
 history of, New Zealand and Mexico 40-44
 internal drivers of international exhibitions 7-9, 11, 199-202
 internationalisation and 1-2, 46
 partnerships xi-xii, 48-65
 representation of Māori culture 84-87

representation of Mexican culture 99-104
see also names of specific museums

N

Nacional de Antropología e Historia (INAH) (Mexico City) xi, xii, 42-43
Aztecs and 26, 39-40, 50, 56-65, 73-76, 75, 104-129
 Coordinación 39-40, 43, 51-52, 185, 191-192, 203-204, 206-207
 cultural exchanges 184
E Tū Ake and 26, 27, 40, 94-99, 97
 relationships with smaller museums 58-59
 Navarro, Monserrat 98, 98, 99, 132
 Network of Australasian Museum Exhibitors (NAME) 12, 49
New Zealand, New Thinking (China, 2007) 182

P

Paku, Rhonda 70, 87, 89, 93, 149
Palmyra (Washington DC) 2-3
 Parata, Moana 70, 74
 Peña, Ileana 51
 Pérez, Leticia 35-36, 51, 52, 58, 64, 68
 polycentrality 36-37
 international exhibitions and xii, 214-216
 visitor experiences and 148
Pompeii: Culture of the Ancient Roman City (Korea, 2015) 2
 Potiki, Roma 89-90, 91-92, 93
 Powles, Wen 190, 200, 203, 208-209

R

- Roberts-Thompson, Carolyn 85,
127-128, 186, 187, 188
Rueda, Leonora 192-193, 193,
202-203

S

- Sandahl, Jette 86, 89, 94, 188
Sartori, Helen 53, 64, 69, 115
Smith, Huhana 86-87, 89, 91, 93,
186-188, 201-202
Smith-Kapa, Raewyn 53, 61, 62,
64, 68, 70, 81-82, 105, 201, 208
Sotheran, Cheryl 85, 186
Splendours of Japan (Wellington,
2006) 5
Sykes, Mark 67, 75, 76

T

- tā moko* see *moko*
Tamati-Quennell, Megan 91, 93,
135-136
Te Manewha, Wiremu 150-151,
151, 152
Te Maori (1980s) 84-85, 181, 182,
182
Te Papa (Museum of New Zealand,
Wellington) xi-xii, 26, 28
as national museum 41-42
attitude to international exhibi-
tions 208-209
Aztecs 39, 48-65, 73-76, 104-129,
132
China exhibitions 182-183
cultural diplomacy and 186-
193, 204-205
E Tū Ake 40, 52-53, 87-99, 187-
191

exhibitions of Māori artefacts
84-87, 186-187

manaakitanga 41-42, 72-76, 73,
75, 84-85, 186-191, 212

Teer, Amanda 62, 69, 116-117

Templo Mayor model 114-116,
114, 144

visitor experiences of 142-144

Touring Exhibitions Group (TEG)
11-12, 47

Townsend, Lynette 55, 57, 58-59,
62, 65, 106

as curator of *Aztecs* 109-110,
110, 114, 120, 126

Traveling Exhibitions Network 12

Treasures of Tutankhamun (Lon-
don, 1970s) 6

*Tutankhamun & the Golden Age of
Pharaohs* (Melbourne) 50, 132

Twenty Centuries of Mexican Art
(1940) 4, 43

U

UNESCO 34, 175-176

international art exhibitions 4
*Manual of Travelling Exhibi-
tions* 176

Unfinished Business (Brussels,
1958) 5, 6

V

Vásquez, Pedro Ramírez 114

visitor experiences 1, 23-24, 213-
214, 219, 220-222

analytical framework 133-135
cultural differences and 148-
158, 213-214

cultural diplomacy and 204-
205, 207-208

- cultural similarities and 145-148
- published studies on 131, 133
- reaction to social/political issues 158-167
- visitor numbers xi, 2-3, 7-8, 17
 - as measure of exhibition success 3, 193-194, 195-197
 - Aztecs*, 196-198, 214
 - E Tū Ake* 131-132
 - see also* blockbuster exhibitions

W

- Whales/Tohorā* (North America, 2007-) 186, 187, 191
- Wilco, Hutch 66, 75-76, 77
- White, Te Taru 187
- Williams, Frith 62, 65, 118-119