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The concept of the audience is changing. In the twenty-first century there are novel configurations of user practices and technological capabilities that are altering the way we understand and trust media organizations and representations, how we participate in society, and how we construct our social relations. This book embeds these transformations in a societal, cultural, technological, ideological, economic and historical context, avoiding a naive privileging of technology as the main societal driving force, but also avoiding the media-centric reduction of society to the audiences that are situated within. Audience Transformations provides a platform for a nuanced and careful analysis of the main changes in European communicational practices, and their social, cultural and technological affordances.

This volume focuses on the study of linguistic manipulation, persuasion and power in the written texts of professional communication, bringing forth studies on the language of various specialised fields such as law and arbitration, engineering, economics, advertising, business, politics, medicine, social work, education and the media.

GENRE: AN INTRODUCTION TO HISTORY, THEORY, RESEARCH, AND PEDAGOGY provides a critical overview of the rich body of scholarship that has informed a “genre turn” in Rhetoric and Composition, including a range of interdisciplinary perspectives from rhetorical theory, applied linguistics, sociology, philosophy, cognitive psychology, and literary theory.

Exploring key issues for the anthropology of art and art theory, this fascinating text provides the first in-depth study of community art from an anthropological perspective. The book focuses on the forty year history of Free Form Arts Trust, an arts group that played a major part in the 1970s struggle to carve out a space for community arts in Britain. Turning their back on the world of gallery art, the fine-artist founders of Free Form were determined to use their visual expertise to connect, through collaborative art projects, with the working-class people excluded by the established art world. In seeking to give the residents of poor communities a greater role in shaping their built environment, the artists' aesthetic practice would be transformed. Community Art examines this process of aesthetic transformation and its rejection of the individualized practice of the gallery artist. The Free Form story calls into question common understandings of the categories of “art,” “expertise,” and “community,” and makes this story relevant beyond late twentieth-century and early twenty-first-century Britain.

Lists news events, population figures, and miscellaneous data of an historic, economic, scientific and social nature.

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