

Chapter 1 : Project MUSE - The Lord Cornbury Scandal: The Politics of Reputation in British America (review)

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Reputation management Many businesses have public relations departments dedicated to managing their reputation. In addition, many public relations firms describe their expertise in terms of reputation management. The public relations industry is growing due to the demand for companies to build corporate credibility and hence reputation. Although many companies[who? Despite the great interest in reputation, there only remains 25 or fewer people as reputation officers. Therefore, reputation is one of the most valuable forms of "capital" of a company. This framework provides "return in cooperation" and produces reputation capital. A positive reputation will secure a company or organisation long-term competitive advantages. The higher the Reputation Capital, the less the costs for supervising and exercising control. The stakeholders of a company can be suppliers , consumers , employees, shareholders, financial community, government , and media. Companies must properly manage the relationships between stakeholder groups and they must consider the interest s of each stakeholder group carefully. Corporations or institutions which behave ethically and govern in a good manner build reputational capital which is a competitive advantage. According to Fombrun, a good reputation enhances profitability because it attracts customers to products, investors to securities and employees to its jobs. It is sustained through acting reliably, credibly, trustworthily and responsibly in the market. It can be sustained through consistent communication activities both internally and externally with key stakeholder groups. Therefore, this reputation makes a reputational capital that becomes a strategic asset and advantage for that company. As a consequence, public relations must be used in order to establish long lasting relationships with the stakeholders, which will enhance the reputation of the company. Much of this confusion has been alleviated by recent work integrating reputation models in terms of underlying psychological theory. According to Money and Hillenbrand reputation models can be placed in a framework that relates to reputation, its causes and its consequences. In this approach it is important not only to understand reputation, but also to identify the causes of reputation and its consequences. Causes of reputation are seen to reside in stakeholder experiences. While the cognitive element of reputation can reflect the uniqueness of a company or of products in term characteristics such as brand attributes whether an organisation is delivering high quality products, is international, friendly etc. In other words, it gives an indication of whether stakeholders like, admire or trust a company and its attributes. A unique and distinctive cognitive evaluation of a company only has value if this results in a positive affective evaluation and positive consequences of reputation. The consequences of reputation reside in the behaviors supportive or otherwise that stakeholders demonstrate towards a company. Behaviors such as advocacy, commitment and cooperation are key positive outcomes of a positive reputation. Please help improve it by rewriting it in an encyclopedic style. June Learn how and when to remove this template message The convergence of globalization , instantaneous news and online citizen journalism magnifies corporate wrongdoing or missteps. Some companies face new assaults on its reputation daily. Research has found it takes approximately 3. Collins of Good to Great fame says it takes a company seven years to go from good to great. The path is clearly long. The reason reputation recovery has risen in importance is that the "stumble rate" [6] among companies has risen exponentially over the past five years. Companies which were once heralded as invincible no longer are. Reputation transfer[edit] In the context of brand extension strategies, many companies rely on reputation transfer as a means of transferring the good reputation of a company and its existings products to new markets and new products. Consumers who are already familiar with other products of an established brand , exhibiting customer satisfaction and loyalty, will more easily accept new products of the same brand. It is important, however, to pay attention to the image fit between preexisting and new brands, for this factor has been proven to be critical for the success of brand extensions. Subsequently, these differences impact the success of reputation transfer significantly. December See also: Reputation system , Reputation management , and Online identity Online reputation is a factor in any online community where trust is important. Individuals

employ monitoring to ensure that they keep up with their online reputation. Free tools such as Google Alerts can be used to keep track online reputations on a small scale, [12] while larger businesses and clients may use more powerful analytics to monitor online interactions and mentions. Paid tools for online reputation management focus on either brand protection or online reputation. These tools track mentions of a brand or product on the Internet, on Facebook , Twitter , blogs, and other social networking sites and websites. Online reputation can be evaluated by how well it is being managed. An online reputation is the perception that one generates on the Internet based on their digital footprint. Digital footprints accumulate through all of the content shared, feedback provided and information that is created online. If an individual or company wants to manage their online reputation, they will face many more difficulties. A recent alleged example is that of Dr. Anil Potti , who resigned from Duke University after it was discovered that he had misrepresented himself on his resume and became the subject of a scientific misconduct investigation.

Chapter 2 : George Orwell: The Politics of Literary Reputation by John Rodden

The Politics of Reputation researches the critical reception of Tennessee Williams's work to challenge the conventional wisdom that the later plays (to) represent a failure of his creative powers.

Just spoke to the King of Saudi Arabia who denies any knowledge of whatever may have happened "to our Saudi Arabian citizen. I am immediately sending our Secretary of State to meet with King! Read More "If they lured this man into that consulate, they went medieval on him, and he was killed and he was chopped up and they sent a death crew down there to kill him and do all this, that would be an outrage," Republican Sen. It undermines our ability to stand for morality and human rights all over the world," Rubio said on Sunday. Saudi Arabia has denied killing Khashoggi but has not provided evidence to explain his disappearance from the consulate. That being the case, Rubio called on Treasury Secretary Steven Mnuchin to cancel a trip to an investment conference in Saudi Arabia later this month. The White House has sought to slow a rush to judgment against the Saudi government amid demands for immediate sanctions. Former Democratic presidential candidate Bernie Sanders, who is in many ways a political opposite of Rubio and is an independent senator from Vermont, also called for action on "State of the Union" Sunday. Sanders on Khashoggi response: But in the same interview the President also reiterated his concern that any action should not deflect from his own mercantilist instincts "a desire to use American power to maximize economic gains. Everybody in the world wanted that order. Russia wanted it, China wanted it, we wanted it. We got it, and we got all of it, every bit of it," Trump said. Asked by Stahl if he would cut off that order, the President said: He argues that after decades of being ripped off by friends and foes, the United States is now driving hard bargains, and claims to have engineered huge victories in trade disputes with Canada, Mexico, China, South Korea and Europe "despite evidence he has only made moderate changes. Trump came to power faced with a question with which presidents have wrestled for decades: Trump and his son-in-law and Middle East fixer Jared Kushner enthusiastically embraced the crown prince, or MBS as he is popularly known, and saw the kingdom as a powerful partner in a new effort to ratchet up confrontation with Iran across the region. They eagerly accepted the notion that MBS was a young reformer intent on building a new, more open kingdom, easing its reliance on oil and transforming the leadership of a country led in recent years by ailing and aged kings. But in practice, MBS has alarmed US allies with his erratic behavior, escalated a Saudi war in Yemen against Iran-backed rebels that has killed thousands of civilians and sparked a public health crisis, and emerged as a ferocious leader who has caused repeated awkward questions for the White House. For a politician such as Trump, who is unusually protective of his own image, the sense that he has been embarrassed might be as much a reason to rein in MBS as disgust at actions that cut against traditional US foreign policy values. James Rubin, a former assistant secretary of state in the Clinton administration told CNN on Sunday that lawmakers would seek to destroy the sense of "arrogance" shown by MBS in his apparent belief that he could act in such a manner drawing the condemnation of Washington.

Chapter 3 : Donald Trump's decision on Saudi crisis could prompt Congress to rein him in - CNNPolitics

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Building on recent academic trends, two books – one in English, one in French – explore the historical construct of the self in the context of eighteenth-century France. Duke University Press, Although the authors analyze different phenomena – biographical notices for Jean-Luc Chappey, fashion and credit for Clare Haru Crowston – both explore the practices that developed in the eighteenth and early nineteenth centuries for representing and managing reputations. Two developments, however, altered their importance in the eighteenth century. First, the consumer revolution, which made print and fashion increasingly accessible. This revolution offered new means for understanding the world print and expressing oneself fashion. Second, the rise of a critical public sphere in which moral assessments about individuals – what they wrote, for example, and what they wore – became increasingly difficult to control. The author follows a partially regressive chronology, beginning with the early nineteenth century, receding to the late seventeenth and eighteenth centuries, before returning to the early nineteenth century, then leaping to the early twenty-first. The story really begins with Chapter Two, which shows how the genre of biographical notices became a vehicle for Enlightenment critique. Whereas biographical sketches before the Enlightenment aimed to glorify the heroic deeds of princes, nobles and religious figures, those of the Enlightenment altered these norms in several ways. First, they introduced alphabetization, ordering entries according to name spelling rather than rank, an innovation that undermined social and political hierarchies. Merit thus gained importance over birth, and civic actions over courage on the battlefield. Third, biographical dictionaries began including notices on the living and not only on the dead, creating a new field for struggles over reputations. Fourth, and most crucially, Enlightenment biographical dictionaries contained assessments, often critical, of the actions and works of individuals. Framing these assessments in historical terms, these dictionaries tried to fix individual reputations into durable legacies. These developments took place in a publishing context that saw periodic deregulation. Negative criticism of an individual and his oeuvre in one dictionary might be countered by positive criticism in another, especially as Enlightenment philosophes and anti-philosophes battled each other in print between the s and the Revolution. While the editors of these dictionaries and their increasingly large teams of contributors saw themselves bringing order and norms to literature, art and the sciences, their judgments were often regarded as calumnious. Throughout the Old Regime, the monarchy played a mediating role in reputational politics, according titles, privileges and honors to those deemed of merit. Even the approbation of the censorship might be construed as a badge of honor in the Republic of Letters. But the financial strains of the late s deprived the monarchy of the means to continue playing this role. Reputations were left to the vicissitudes of print markets and public opinion. To manage reputations, contemporaries took to making lists. Who was a good citizen? Who was a counterrevolutionary? Chappey argues that lists were blunt, Manichean instruments. Despite the proliferation of lists, narratives about individuals persisted in the Revolution in what Chappey refers to as biocratie: Suspects during the Terror would often write brief biographies to justify their actions and sentiments. Access to honors, pensions and political assemblies and clubs often required explaining who one was and why one merited such access. In the first decade of the nineteenth century, biographical dictionaries returned, as did battles over reputations. After , however, dictionaries with different political slants proliferated, as did battles over reputations. Not all biographical dictionaries were partisan, however. In Chapter Six, which covers the same period, Chappey describes a more contentious world. Biographical dictionaries with different political views battle against each other. Their *Biographie des hommes vivants* , a complement to their more neutral and compendious *Biographie universelle*, adopted a far less neutral tone. Chappey argues that the *Biographie des hommes vivants* provided the brothers a means to consolidate their position within the Restoration regime. Did not their partisanship in the *Biographie des hommes vivants* undermine their credibility as neutral or at least pluralist in their *Biographie universelle*?

Chappey races through the latter half of the nineteenth century and the entire twentieth century in a few pages, ending the book with an analysis of biographical notices in Wikipedia. He focuses on the squabbles among historians and the editors of Wikipedia over the webpages concerning controversial figures of the French Revolution. More reflection on the differences between Wikipedia and the biographical dictionaries of the eighteenth and nineteenth centuries would have been welcome. The next step may be to situate the importance of biographical dictionaries within a broader range of reputational strategies. Was a negative notice merely a pinprick or a gaping wound in the honor of the person depicted? What contexts and what kinds of stakes might lead to lawsuits? How were biographical dictionaries read and by whom? Did battles between dictionaries have a broader impact beyond the texts themselves? These questions point to the problem of reader reception and are indispensable for measuring the degree to which biographical dictionaries contributed to, and were not merely symptomatic of, the social and political struggles of the period. Fashion and multiple forms of credit

Crowston also analyzes the reputational politics of the Old Regime. Her study links the production and consumption of high fashion to multiple forms of credit: She observes the transferability of these different types of credit. Good standing at the court in Versailles, for example, might facilitate access to financial credit. Success in the republic of letters might open doors to le monde high society and vice-versa or lead to obtaining a position in an academy. Pursuing credit was often thought to be zero-sum: Individuals therefore pushed on all fronts, seeking to accumulate and leverage credit in its myriad forms. In the late seventeenth century, women credit brokers were recognized as a fact of life. It was also understood that women brokered different kinds of credit all at once: The use of sexual favors in credit networks was especially "and sensationally" highlighted and denounced. Combining them was increasingly seen as corrupt. She shows how various forms of credit figured in its daily operations. Credit lubricated the whole chain from production to consumption and was indispensable in an industry in which few customers paid for their goods in a timely manner. A fashion merchant might wait up to three years to be paid, and even then, the customer might force the merchant to accept a lower price. The suppliers of fashion merchants mostly men were generally willing to extend credit generously to fashion merchants many of whom were women, but their patience depended on the perceived solvency of those further along in the chain. Rumors of financial troubles on the part of wealthy customers or a financial merchant might prompt demands for payment and lawsuits. The chapters on Marie-Antoinette and her fashion designer, Rose Bertin, show how credit and fashion fused with politics at the end of the Old Regime. Research on Marie-Antoinette has become something of a cottage industry lately, especially among Anglo-American historians. Many of these studies focus on representations of the queen. She collaborated closely with Bertin, and, together, the two set fashion trends in Paris and across Europe. Bertin benefited from her association with the queen, which gave her both financial and social credit. As her business boomed, she invested in property and became something of a socialite, dining with ambassadors and members of le monde. Although they succeeded in bolstering their credit in various ways "Marie-Antoinette at court, Bertin in business and le monde" the two women were castigated in public opinion for their perceived superficiality and excesses. The mid-century attacks on women as credit brokers wielding influence over public affairs grew into a misogynistic crescendo by the s, as the queen and Bertin were accused of plunging the monarchy, not to mention the many families who sought to keep up with their fashion trends, into bankruptcy. The theorist who looms largest, however, is Pierre Bourdieu. Chappey summarizes his objective in Bourdieusian terms, stressing synchronic over diachronic analysis: While the Bourdieusian framework allows Chappey to discern the strategies of qualification and disqualification in each of the periods he studies, it does not help him explain change over time. What, precisely, does Wikipedia owe to the historical dictionaries of the eighteenth and nineteenth centuries and how does it differ from them? This conflation might be questioned. As David Graeber has brilliantly observed in his *Debt*: Whereas the colossal debts of elites might function as assets and translate into power, the smaller debts of commoners and the poor weigh heavier in social relations and can lead to further disempowerment and impoverishment. Ultimately, then, she tells a diachronic story but not the one readers might expect. Her diachronic story is not so much concerned with changes in the fashion industry or in the credit operations underpinning it. She observes that, in fact, there was much continuity in those areas between the late eighteenth century and the Restoration.

Rather, her story about change focuses on the implications of the separation of economic credit from other forms of credit: This separation became so complete over the nineteenth and twentieth centuries that theorists such as Gabriel Tarde and Bourdieu, who drew connections between them, saw themselves as pioneering new views. According to Crowston, however, they merely revived an understanding that contemporaries of the late seventeenth and eighteenth century would have grasped intuitively: To quote this article: If you want to discuss this essay further, you can send a proposal to the editorial team redaction at laviedesidees. We will get back to you as soon as possible.

Chapter 4 : Nikki Haley may have timed her exit perfectly - CNNPolitics

1 REVISITING REPUTATION: HOW PAST ACTIONS MATTER IN INTERNATIONAL POLITICS ABSTRACT
 Policymakers and political scientists have long believed that states must make policy with.

Arthur Miller and the Politics of Reputation Arthur Miller and the Politics of Reputation by Michael Anderson
A continuing conundrum of American literature is its failure to produce playwrights to equal its best poets, novelists, essayists, and historians. Such would not be the career arc of Tennessee Williams and Arthur Miller. Both enjoyed sensational early success. It was also the first play to be offered as a selection of the Book-of-the-Month Club. Both men enjoyed an even more rapturous public response. The opening-night audience of *The Glass Menagerie* saluted the cast with two dozen curtain calls. His last five Broadway productions, from *The Seven Descents of Myrtle* in to *Clothes for a Summer Hotel* in , were flops, with runs of 29 performances, then 12, 24, 6, and After the historic success of *Death of a Salesman*, none of his new plays, excepting *The Price* in , ran more than six months, bottoming out with the 12 performances of *The American Clock* in His last four plays were not even produced on Broadway. Morgan had its world premiere in London. It did not reach Broadway for another seven years, and then it closed after 40 performances. Oxford, where Miller served as visiting professor of drama, granted him an honorary degree; the University of East Anglia named its Centre for American Studies after him. Miller energetically endorsed his label. Did he transform ideology into art? Like sex, political or social themes can become so intrusive in a work of art that aesthetic and critical judgment is suspended. Two recent examples are the motion pictures *Carol* and *Spotlight*, both wildly overpraised because of their ostensible subject matter—“gay rights and clerical sex abuse, respectively”—even though inadequate dramatization renders these subjects peripheral. In that light, compare Arthur Miller with an irrefutably political playwright, Bertolt Brecht. The two share a remarkable number of biographical similarities. Both were born into affluent families; both had brothers who stayed home in the family business while their siblings pursued the muse. Each was attacked by the Right for attacking capitalism and the Left for deficient political correctness. Both produced an extensive corpus of non-theatrical works; each fancied himself a poet Brecht with considerably more justification. Both were given to windy theoretical pontifications about theater that seemed less about drama in general and more about justifying their own plays. Both had unsuccessful stints in Hollywood. Called before the House Committee on Un-American Activities, each dissembled Brecht masterfully, Miller clumsily about his political past. And each contracted a second marriage to a celebrated actress. The difference is in their dramatic strategies. Contrast *Galileo* and *The Crucible*, both plays that reckon the price of free conscience confronted by ecclesiastical authority, an authority abhorrent to the contemporary audience. The result of what Robert S. So, too, is the defense of undisputed integrity—the closest approximation to an idea in his work. Instead of the moral simplification of art, Miller, as he would throughout his career, substituted the moral reductionism of propaganda. However, doing so seems to be the foundation of the esteem in which Miller is held, and particularly that for *The Crucible*. It was his favorite; it is his most revived work, and one that in published form has sold in excess of seven million copies. What makes *Willy Loman* special? At times *Willy* is pitiable, at best, he achieves an anguished pathos the play is a masterpiece of emotional manipulateness , but never does he gain depth, let alone stature. It also goes unmentioned in his autobiography. Again and again, he dramatized three decisive themes of his life: The emotional repercussions were much more devastating. If not a member of the Communist Party which he almost certainly was , indisputably he functioned for two decades as one of its useful idiots. Like many a disgruntled lefty, Miller ended up railing against commercialization. His penultimate play, *Resurrection Blues*, posits that American advertisers come to a banana republic to exploit the crucifixion of a messianic insurgent leader. Come down and get crucified! *Death of a Salesman* complements *All My Sons*, in which filial disillusionment destroys the father. I never saw you as a man. A pair of brothers features in virtually all of his plays, almost invariably with one who leaves home, the other remaining to assume familial obligations; the runaway feels guilty for his success and aggrieved at his own guilt, even though his sibling bears no resentment. He was able to escape Brooklyn to the University of

Michigan because his older brother, Kermit—himself an aspiring poet—dropped out of New York University to assist their father in re-establishing the family business. Kermit expressed no regrets. Around the time in the Thirties that Arthur was discovering communism, Kermit became, as the phrase goes, a card-carrying member of the Party, a fact Arthur was surprised to learn nearly 70 years later. In his plays, the runaway brother is similarly uninformed about his stay-at-home sibling—more than that, incurious. His attention, and that of the play, is on his distress at the mystifications of circumstance. Just because your mother loves you best? Nineteen years later, Miller tried comedy again. *The Ride Down Mt. Morgan* depicts a middle-aged bigamist whose secret is exposed when both of his wives are called to his hospital bed. Adulterous temptation features prominently in *Death of a Salesman*, *The Crucible*, and *A View From the Bridge*—obtrusively so, in the opinion of some contemporary critics. The title *Resurrection Blues* is a double pun: The theme blared from *After the Fall*. All were patterned on the wife Miller abandoned for Monroe. Crucially, they differed in temperament. It was rock and water. I was the water; she was the rock. The situation was exacerbated by his Broadway success. Once again, the essential issue is blamelessness. Which, of course, is another way of saying despair. His two most heartfelt dramas, *Death of a Salesman* and *After the Fall*, are, effectively, monologues of this interior squabble, in which the protagonist recapitulates his moral anxieties. But how curious are the terms of this fraught effort at self-exculpation. It was this spirit, apparently, that motivated Miller himself to announce to each of his first two wives that he had rejected sexual invitations from other women, even though he was attracted to them. Miller eventually acknowledged this flaw in *Willy Loman*, which should put paid to the flatulent contention that *Death of a Salesman* is the American *King Lear*. What he professed at the beginning *All My Sons*: But with *Death of a Salesman* Miller self-consciously turned his back on Ibsen. The disunion was presaged early. In writing a problem play he subordinated thesis to consistency of character. In that case, the measure of the art might be how unflinchingly the artist confronts his personal terrors. And by that criterion Arthur Miller falls short:

Chapter 5 : Politics and Economies of Reputation - Books & ideas

The Politics of Reputation researches the critical reception of Tennessee Williams's work to challenge the conventional wisdom that the later plays (to) represent a failure of his creative powers. This book demonstrates that what has been characterized as a failure is in fact a conscious.

Chapter 6 : Politico - Wikipedia

His reputation as a playwright engag  was established in with *The Crucible*, surely the most celebrated political "intervention" in the history of American theater.

Chapter 7 : Commentary: Medieval reputation politics™ play into Kavanaugh controversy - The Salt

After the John Law debacle, however, women's role as credit brokers in public affairs became seen as unnatural and corrupt, a view reinforced by writings on politics and political economy, which tended to frown upon it or efface it entirely, presenting credit and public affairs as essentially controlled by men.

Chapter 8 : Political Reputation Management | ReputationDefender

John Rodden's *George Orwell: The Politics of Literary Reputation*, breaks new ground in bringing Orwell's work into proper focus while providing much original insight into the phenomenon of literary fame.

Chapter 9 : Reputation - Wikipedia

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