

Digital Music Wars Ownership And Control Of The Celestial Jukebox Critical Media Studies Institutions Politics And Culture

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The Pop Music Idol and the Spirit of Charisma - T.

Cvetkovski 2015-09-01

This book makes a case for the synergetic union between reality TV and the music industry. It delves into technological change in popular music, and the role of music reality TV and social media in the pop production process. It challenges the current scholarship which does not adequately distinguish the economic significance of these developments.

Studying Congregational

Music - Andrew Mall

2021-02-15

Studying the role of music within religious congregations has become an increasingly complex exercise. The significant variations in musical style and content between different congregations require an interdisciplinary methodology that enables an accurate analysis, while also allowing for nuance in interpretation. This book is the first to help scholars think through the complexities of

interdisciplinary research on congregational music-making by critically examining the theories and methods used by leading scholars in the field. An international and interdisciplinary panel of contributors introduces readers to a variety of research methodologies within the emerging field of congregational music studies. Utilizing insights from fields such as communications studies, ethnomusicology, history, liturgical studies, popular music studies, religious studies, and theology, it examines and models methodologies and theoretical perspectives that are grounded in each of these disciplines. In addition, this volume presents several “key issues” to ground these interpretive frameworks in the context of congregational music studies. These include topics like diaspora, ethics, gender, and migration. This book is a new milestone in the study of music amongst congregations, detailing the very latest in best academic practice. As such, it

will be of great use to scholars of religious studies, music, and theology, as well as anyone engaging in ethnomusicological studies more generally.

Streaming Culture - David Arditi 2021-04-15

Encouraging us to look beyond the seemingly limitless supply of multimedia content, David Arditi calls attention to the underlying dynamics of instant viewing - in which our access to our favourite binge-worthy show, blockbuster movie or hot new album release depends on any given service's willingness, and ability, to license it.

The Global Digital Economy: A Comparative Policy Analysis - Carin Coates 2015-01-08

This book explores the intersection of public policy and the fast changing digital media economy. Over the last 20 years, digital technologies and digital content have revolutionized many aspects of social, economic and political life around the world.

Governments, locked into the policies and programs of the traditional economy, are

struggling to respond to this dynamic and commercially unique global ecosystem. This study examines the nature and extent of the digital economy, looking at both the commercial diversity within the sector and the different digital implementations across the world. While the digital engagement of North America is well known, the scale and intensity of digital growth in East Asia is not fully understood not are the transformative changes occurring in parts of Africa. The digital world is marked by the unexpected and rapid re-orientation of economic, social, cultural and political affairs. The digitization of work, for example, has already brought major disruptions within national economies.

Governments are struggling to respond, in part because of pressures from the traditional industrial and resource sectors but also because of the unique, somewhat anarchistic nature of the digital content industry. The Global Digital Economy provides a profile of the global

digital environment, reviews current government digital policies (with an emphasis on innovative strategies), and offers policy suggestions for national and subnational governments. Countries that respond creatively to the digital economy--like Taiwan, South Korea, Finland and Israel--stand to prosper from the anticipated accelerated growth of the sector. Those nations that struggle to keep pace with the digital infrastructure needs of the new economy and with the potential for employment and business creation stand to fall behind economically. This book provides a policy roadmap for the digital economy and identifies the risks and opportunities of this core sector in the twenty-first-century economy.

Top 40 Democracy - Eric Weisbard 2014-11-27

If you drive into any American city with the car stereo blasting, you'll undoubtedly find radio stations representing R&B/hip-hop, country, Top 40, adult contemporary, rock, and

Latin, each playing hit after hit within that musical format. American music has created an array of rival mainstreams, complete with charts in multiple categories. Love it or hate it, the world that radio made has steered popular music and provided the soundtrack of American life for more than half a century. In Top 40 Democracy, Eric Weisbard studies the evolution of this multicentered pop landscape, along the way telling the stories of the Isley Brothers, Dolly Parton, A&M Records, and Elton John, among others. He sheds new light on the upheavals in the music industry over the past fifteen years and their implications for the audiences the industry has shaped. Weisbard focuses in particular on formats—constructed mainstreams designed to appeal to distinct populations—showing how taste became intertwined with class, race, gender, and region. While many historians and music critics have criticized the segmentation of pop radio,

Weisbard finds that the creation of multiple formats allowed different subgroups to attain a kind of separate majority status—for example, even in its most mainstream form, the R&B of the Isley Brothers helped to create a sphere where black identity was nourished. Music formats became the one reliable place where different groups of Americans could listen to modern life unfold from their distinct perspectives. The centers of pop, it turns out, were as complicated, diverse, and surprising as the cultural margins. Weisbard's stimulating book is a tour de force, shaking up our ideas about the mainstream music industry in order to tease out the cultural importance of all performers and songs.

The New Politics of Leisure and Pleasure - P. Bramham
2010-11-29

This book is about the new politics of leisure and pleasure - the values, practices, struggles and contradictions that now characterize the social worlds of rambling,

drinking, tourism, sex, watching TV, gambling, using the internet, reading, comedy, sport, popular music and censorship.

[Selling Digital Music,](#)

[Formatting Culture](#) - Jeremy

Wade Morris 2015-09-01

Selling Digital Music,

Formatting Culture documents

the transition of recorded music on CDs to music as digital files on computers.

More than two decades after the first digital music files began circulating in online archives and playing through new software media players, we have yet to fully internalize the cultural and aesthetic consequences of these shifts.

Tracing the emergence of what Jeremy Wade Morris calls the "digital music commodity,"

Selling Digital Music,

Formatting Culture considers

how a conflicted assemblage of technologies, users, and

industries helped reformat

popular music's meanings and

uses. Through case studies of

five key technologies—Winamp,

metadata, Napster, iTunes, and

cloud computing—this book

explores how music listeners gradually came to understand computers and digital files as suitable replacements for their stereos and CD. Morris connects industrial production, popular culture, technology, and commerce in a narrative involving the aesthetics of music and computers, and the labor of producers and everyday users, as well as the value that listeners make and take from digital objects and cultural goods. Above all, *Selling Digital Music, Formatting Culture* is a sounding out of music's encounters with the interfaces, metadata, and algorithms of digital culture and of why the shifting form of the music commodity matters for the music and other media we love.

Fandom - Jonathan Gray
2007-06-01

We are all fans. Whether we log on to Web sites to scrutinize the latest plot turns in *Lost*, "stalk" our favorite celebrities on Gawker, attend gaming conventions, or simply wait with bated breath for the newest Harry Potter

novel—each of us is a fan. Fandom extends beyond television and film to literature, opera, sports, and pop music, and encompasses both high and low culture. Fandom brings together leading scholars to examine fans, their practices, and their favorite texts. This unparalleled selection of original essays examines instances across the spectrum of modern cultural consumption from Karl Marx to Paris Hilton, *Buffy the Vampire Slayer* to backyard wrestling, Bach fugues to Bollywood cinema, and nineteenth-century concert halls to computer gaming. Contributors examine fans of high cultural texts and genres, the spaces of fandom, fandom around the globe, the impact of new technologies on fandom, and the legal and historical contexts of fan activity.

Fandom is key to understanding modern life in our increasingly mediated and globalized world.

Media Independence - James Bennett
2014-11-20

Media independence is central

to the organization, make-up, working practices and output of media systems across the globe. Often stemming from western notions of individual and political freedoms, independence has informed the development of media across a range of platforms: from the freedom of the press as the "fourth estate" and the rise of Hollywood's Independent studios and Independent television in Britain, through to the importance of "Indy" labels in music and gaming and the increasing importance of independence of voice in citizen journalism. Media independence for many, therefore, has come to mean working with freedom: from state control or interference, from monopoly, from market forces, as well as freedom to report, comment, create and document without fear of persecution. However, far from a stable concept that informs all media systems, the notion of media independence has long been contested, forming a crucial tension point in the regulation, shape, size and role

of the media around the globe. Contributors including David Hesmondhalgh, Gholam Khiabany, José van Dijck, Hector Postigo, Anthony Fung, Stuart Allan and Geoff King demonstrate how the notion of independence has remained paramount, but contested, in ideals of what the media is for, how it should be regulated, what it should produce and what working within it should be like. They address questions of economics, labor relations, production cultures, ideologies and social functions.

Media Piracy in the Cultural Economy - Gavin Mueller
2019-04-15

This book takes a Marxist approach to the study of media piracy - the production, distribution, and consumption of media texts in violation of intellectual property laws - to examine its place as an endemic feature of the cultural economy since the rise of the Internet. The author explores media piracy not in terms of its moral or legal failings, or as the inevitable by-product of digital technologies, but as a

symptom of a much larger restructuring of cultural labor in the era of the Internet: labor that is digital, entrepreneurial, informal, and even illegal, and increasingly politicized.

Sketching the contours of this new political economy while engaging with theories of digital media, both critical and celebratory, Mueller reveals piracy as a submerged social history of the digital world, and potentially the key to its political reimagining. This significant contribution to the study of piracy and digital culture will be vital reading for scholars and students of critical media studies, cultural studies, political theory, or digital humanities, and particularly those researching media piracy, digital labor, the digital economy, and Marxist theory.

Digital Media in East Asia -

Digital Piracy - Steven Caldwell Brown 2018-04-19
Non-Commercial digital piracy has seen an unprecedented rise in the wake of the digital revolution; with wide-scale

downloading and sharing of copyrighted media online, often committed by otherwise law-abiding citizens. Bringing together perspectives from criminology, psychology, business, and adopting a morally neutral stance, this book offers a holistic overview of this growing phenomenon. It considers its cultural, commercial, and legal aspects, and brings together international research on a range of topics, such as copyright infringement, intellectual property, music publishing, movie piracy, and changes in consumer behaviour. This book offers a new perspective to the growing literature on cybercrime and digital security. This multi-disciplinary book is the first to bring together international research on digital piracy and will be key reading for researchers in the fields of criminology, psychology, law and business.

The Handbook of Political Economy of Communications - Janet Wasko 2014-03-03

Over the last decade, political economy has grown rapidly as a specialist area of research and teaching within communications and media studies and is now established as a core element in university programmes around the world. The Handbook of Political Economy of Communications offers students and scholars a comprehensive, authoritative, up-to-date and accessible overview of key areas and debates. Combines overviews of core ideas with new case study materials and the best of contemporary theorization and research. Written by many of the best known authors in the field. Includes an international line-up of contributors, drawn from the key markets of North and Latin America, Europe, Australasia, and the Far East.

Corporations and Cultural Industries - Scott W. Fitzgerald 2012

Corporations and Cultural Industries: Time Warner, Bertelsmann, and News Corporation, by Scott Warren Fitzgerald, fills an important neglected area in

communication and media studies through its sustained, theoretically-grounded, and empirically rich analysis of three of the most important global media conglomerates of our time: Time Warner, Bertelsmann, and News Corp. The book examines how financialization processes re-gear the internal operations of media corporations in a manner that pits one sector against another.

Mass Media Revolution - J. Charles Sterin 2017-11-22

Now in its Third Edition, Mass Media Revolution remains a dynamic guide to the world of mass media, enhancing its readers' development as critical consumers. The text employs a storytelling narrative style and integrated, chapter-specific digital material, providing a seamless learning experience. It features a wealth of expanded content—with particular attention to diversity in the media industry, reality TV, ethics and social media, and the evolution of online journalism. Chapter content,

both print and online, is aligned to the ACEJMC national academic standards. Along with student video resources, this text includes an accompanying instructor resource manual and Power Point slides. All supplementary materials can be found at massmediarev.com.

The Business of Entertainment -

Understanding Popular Music Culture - Roy Shuker 2016-01-29

This extensively revised and expanded fifth edition of *Understanding Popular Music Culture* provides an accessible and comprehensive introduction to the production, distribution, consumption and meaning of popular music, and the debates that surround popular culture and popular music. Reflecting the continued proliferation of popular music studies, the new music industry in a digital age, and the emergence of new stars, this new edition has been reorganized and extensively updated throughout, making

for a more coherent and sequenced coverage of the field. These updates include: two new chapters entitled 'The Real Thing': Authenticity, covers and the canon and 'Time Will Pass You By': Histories and popular memory new case studies on artists including The Rolling Stones, Lorde, One Direction and Taylor Swift further examples of musical texts, genres, and performers throughout including additional coverage of Electronic Dance Music expanded coverage on the importance of the back catalogue and the box set; reality television and the music biopic greater attention to the role and impact of the internet and digital developments in relation to production, dissemination, mediation and consumption; including the role of social network sites and streaming services each chapter now has its own set of expanded references to facilitate further investigation. Additional resources for students and teachers can also be found on the companion

website (www.routledge.com/cw/shuker), which includes additional case studies, links to relevant websites and a discography of popular music metagenres. The Oxford Handbook of Mobile Music Studies, Volume 1 - Sumanth Gopinath 2014-03

The two volumes of The Oxford Handbook of Mobile Music Studies consolidate an area of scholarly inquiry that addresses how mechanical, electrical, and digital technologies and their corresponding economies of scale have rendered music and sound increasingly mobile-portable, fungible, and ubiquitous. At once a marketing term, a common mode of everyday-life performance, and an instigator of experimental aesthetics, "mobile music" opens up a space for studying the momentous transformations in the production, distribution, consumption, and experience of music and sound that took place between the late nineteenth and the early twenty-first centuries. Taken

together, the two volumes cover a large swath of the world-the US, the UK, Japan, Brazil, Germany, Turkey, Mexico, France, China, Jamaica, Iraq, the Philippines, India, Sweden-and a similarly broad array of the musical and nonmusical sounds suffusing the soundscapes of mobility. Volume 1 provides an introduction to the study of mobile music through the examination of its devices, markets, and theories. Conceptualizing a long history of mobile music extending from the late nineteenth century to the present, the volume focuses on the conjunction of human mobility and forms of sound production and reproduction. The volume's chapters investigate the MP3, copyright law and digital downloading, music and cloud computing, the iPod, the transistor radio, the automated call center, sound and text messaging, the mobile phone, the militarization of iPod usage, the cochlear implant, the portable sound recorder, listening practices of

schoolchildren and teenagers, the ringtone, mobile music in the urban soundscape, the boombox, mobile music marketing in Mexico and Brazil, music piracy in India, and online radio in Japan and the US.

Music by Numbers - Richard Osborne 2020-12-02

The music industries are fuelled by statistics: sales targets, breakeven points, success ratios, royalty splits, website hits, ticket revenues, listener figures, piracy abuses and big data. Statistics are of consequence. They influence the music that consumers get to hear, they determine the revenues of music makers, and they shape the policies of governments and legislators. Yet many of these statistics are generated by the music industries themselves, and their accuracy can be questioned. This original new book sets out to explore this shadowy terrain. While there are books that offer guidelines about how the music industries work, as well as critiques from academics about the policies of

music companies, this is the first book that takes a sustained look at these subjects from a statistical angle. This is particularly significant as statistics have not just been used to explain the music industries, they are also essential to the ways that the industries work: they drive signing policy, contractual policy, copyright policy, economic policy and understandings of consumer behaviour. This edited collection provides the first in-depth examination of the use and abuse of statistics in the music industries. The international group of contributors are noted music business scholars and practitioners in the field. The book addresses five key areas in which numbers are employed: sales and awards; royalties and distribution; music piracy; music policy; and audiences and their uses of music. The authors address these subjects from a range of perspectives. Some of them test the veracity of this data and explore its tactical use by

music businesses. Others are helping to generate these numbers: they are developing surveys and online projects and offer candid self-observations in this volume. There are also authors who have been subject to statistics; they deliver first-hand accounts of music industry reporting. The digital age is inherently numerical. Within the music industries this has prompted new ways of tracking the usage and recompense of music. In addition, it has generated new means of monitoring and engaging audience behaviour. It has also led to increased documentation of the trade. There is more reporting of the overall revenues of music industry sectors. There is also more engagement between industry and academia when it comes to conducting analyses and offering numerical recommendations to politicians. The aim of this collection is to expose the culture and politics of data. Music industry statistics are all-pervasive, yet because of this ubiquity they have been

under-explored. This book provides new ways by which to learn music by numbers. A timely examination of how data and statistics are key to the music industries. Widely held industry assumptions are challenged with data from a variety of sources and in an engaging, lucid manner. Highly recommended for anyone with an interest in how the music business uses and manipulates the data that digital technologies have made available. Primary readership will be among popular music academics, undergraduate and postgraduate students working in the fields of popular music studies, music business, media studies, cultural studies, sociology and creative industries. The book will also be of interest to people working within the music industries and to those whose work encounters industry statistics.

Music Business: The Key Concepts - Richard Strasser
2009-09-11

Music Business: The Key Concepts is a comprehensive

guide to the terminology commonly used in the music business today. It embraces definitions from a number of relevant fields, including: general business marketing e-commerce intellectual property law economics entrepreneurship In an accessible A-Z format and fully cross-referenced throughout, this book is essential reading for music business students as well as those interested in the music industry.

Envisioning Media Power - Brett Christophers 2009-04-16
Envisioning Media Power develops an original geographical perspective on the nature and exercise of power in the international television economy, focusing on the UK and New Zealand markets, and on their respective relationships with the U.S. market and its globally-influential media corporations. In illuminating the fabric of television's international space economy, the book argues that power, knowledge and geography are inseparable not only from one

another, but from the process of accumulation of media capital.

Downloading Music - Linda Aksomitis 2007-12-14
This essential volume takes a critical look at downloading music, who it impacts, and how. In addition, this book contains several appendixes to help your reader understand and explore the topic. Stellar essay sources, which are perfect for report-writing, include The Canadian Recording Industry Association, Musicunited.org, and the International Federation of the Phonographic Industry.

Music and Cyberliberties - Patrick Burkart 2010-03-30
Musicians and music fans are at the forefront of cyberliberties activism, a movement that has tried to correct the imbalances that imperil the communal and ritualistic sharing and distribution of music. In *Music and Cyberliberties*, Patrick Burkart tracks the migration of music advocacy and anti-major label activism since the court

defeat of Napster and the ascendancy of the so-called Celestial Jukebox model of music e-commerce, which sells licensed access to music. Music and Cyberliberties identifies the groups—alternative and radical media activists, culture jammers, hackers, netlabels, and critical legal scholars—who are pushing back against the “copyright grab” by major labels for the rights and privileges that were once enjoyed by artists and fans. Burkart reflects on the emergence of peer-to-peer networking as a cause célèbre that helped spark the movement, and also lays out the next stages of development for the Celestial Jukebox that would quash it. By placing the musical activist groups into the larger context of technology and new social movement theory, Music and Cyberliberties offers an exciting new way of understanding the technological and social changes we confront daily. *The Oxford Handbook of Music and Advertising* - James

Deaville 2021

"The Oxford Handbook of Music and Advertising assembles an array of forty-two pathbreaking chapters on the production, texts, and reception of advertising through music. Uniquely interdisciplinary, the collection's tripartite structure leads the reader through these stages in the communication of the advertising message as presented by Chris Wharton (2015). The chapters on production study the factors, activities, and people behind the music for the marketing pitch, both past and present. Prominent throughlines in the section include factors influencing the selection of music (and musicians) for advertising, the role of music in corporate branding strategies, the creative forces behind the soundscape of advertising, and industry practices that undergird all aspects of music in commercial contexts. The section on Text focuses on analytic and historical approaches to ads in various media, and includes

commentaries on musical genres in ads ranging from Western European art music to American popular genre. Also covered in this section is ad music as used in different ad genres, such as political ads, public service announcements, and television commercials. The analyses used in this section draws from traditional music theory, semiotics, and hermeneutic analysis. Finally, the last section addressing "Reception"-with contributions by researchers in psychology, marketing, and other fields-involves the formulation of models and theories, and implementation of research methods to examine how the presence of music may influence peoples' attitudes, emotions, thoughts, and behaviors in the context of advertisements and within service environments such as stores, restaurants, and banks. The editors and chapter contributors of this book bring a diversity of perspectives to the topic but share a united aim: to illuminate music's vital contribution to the advertising

message"--

The SAGE Handbook of the Digital Media Economy -

Terry Flew 2022-09-23

Debates about the digital media economy are at the heart of media and communication studies. An increasingly digitalised and datafied media environment has implications for every aspect of the field, from ownership and production, to distribution and consumption. The SAGE Handbook of the Digital Media Economy offers students, researchers and policy-makers a multidisciplinary overview of contemporary scholarship relating to the intersection of the digital economy and the media, cultural, and creative industries. It provides an overview of the major areas of debate, and conceptual and methodological frameworks, through chapters written by leading scholars from a range of disciplinary perspective.

PART 1: Key Concepts
PART 2: Methodological Approaches
PART 3: Media Industries of the Digital Economy
PART 4:

Geographies of the Digital Economy PART 5: Law, Governance and Policy
Online File Sharing - Jonas Andersson Schwarz 2013-09-05

It is apparent that file sharing on the Internet has become an emerging norm of media consumption—especially among young people. This book provides a critical perspective on this phenomenon, exploring issues related to file sharing, downloading, peer-to-peer networks, "piracy," and (not least) policy issues regarding these practices. Andersson Schwarz critically engages with the justificatory discourses of the actual file-sharers, taking Sweden as a geographic focus. By focusing on the example of Sweden—home to both The Pirate Bay and Spotify—he provides a unique insight into a mentality that drives both innovation and deviance and accommodates sharing in both its unadulterated and its compliant, business-friendly forms.

Communication and Technology - Lorenzo Cantoni

2015-08-31

The primary goal of the Communication and Technology volume (5th within the series "Handbooks of Communication Science") is to provide the reader with a comprehensive compilation of key scholarly literature, identifying theoretical issues, emerging concepts, current research, specialized methods, and directions for future investigations. The internet and web have become the backbone of many new communication technologies, often transforming older communication media, through digitization, to make them compatible with the net. Accordingly, this volume focuses on internet/web technologies. The essays cover various infrastructure technologies, ranging from different kinds of hard-wired elements to a range of wireless technologies such as WiFi, mobile telephony, and satellite technologies. Audio/visual communication is discussed with reference to large-format motion pictures, medium-sized

television and video formats, and the small-screen mobile smartphone. There is also coverage of audio-only media, such as radio, music, and voice telephony; text media, in such venues as online newspapers, blogs, discussion forums and mobile texting; and multi-media technologies, such as games and virtual reality.

The Ringtone Dialectic -

Sumanth Gopinath 2013-07-19

The rise and fall of the ringtone industry and its effect on mobile entertainment, music, television, film, and politics. A decade ago, the customizable ringtone was ubiquitous.

Almost any crowd of cell phone owners could produce a carillon of tinkly, beeping, synthy, musicalized ringer signals. Ringtones quickly became a multi-billion-dollar global industry and almost as quickly faded away. In *The Ringtone Dialectic*, Sumanth Gopinath charts the rise and fall of the ringtone economy and assesses its effect on cultural production. Gopinath describes the technical and economic structure of the

ringtone industry, considering the transformation of ringtones from monophonic, single-line synthesizer files to polyphonic MIDI files to digital sound files and the concomitant change in the nature of capital and rent accumulation within the industry. He discusses sociocultural practices that seemed to wane as a result of these shifts, including ringtone labor, certain forms of musical notation and representation, and the creation of musical and artistic works quoting ringtones. Gopinath examines “declines,” “reversals,” and “revivals” of cultural forms associated with the ringtone and its changes, including the Crazy Frog fad, the use of ringtones in political movements (as in the Philippine “Glorigate” scandal), the ringtone’s narrative function in film and television (including its striking use in the films of the Chinese director Jia Zhangke), and the ringtone’s relation to pop music (including possible race and class aspects of ringtone consumption). Finally,

Gopinath considers the attempt to rebrand ringtones as “mobile music” and the emergence of cloud computing.

The Limits of the Digital Revolution: How Mass Media Culture Endures in a Social Media World - Derek

Hrynshyn 2017-03-20

This academic analysis explores social media, specifically examining its influence on the cultural, political, and economic organization of our society and the role capitalism plays within its domain. • Explores the use of blogs, Facebook, and Twitter in revolutionary political action and the effects of "viral" campaigns on political culture • Uncovers the truth behind piracy infringements on popular cultural industries • Reveals the hidden factors driving the rapid expansion of social media • Discusses how capitalism affects the development of social media • Examines how social media shares characteristics with and differs from mass media

Music and Digital Media - Georgina Born 2022-09-12

Anthropology has neglected the study of music and this needs to be redressed. This book sets out to show how and why. It does so by bringing music to the subfield of digital anthropology, arguing that digital anthropology has much to gain by expanding its horizons to music – becoming more interdisciplinary by reference to digital/media studies, music and sound studies. Music and Digital Media is the first comparative ethnographic study of the impact of digital media on music worldwide. It offers a radical and lucid new theoretical framework for understanding digital media through music, showing that music is today where the promises and problems of the ‘digital’ assume clamouring audibility – while acting as a testing ground for innovations in the digital-cultural industries. The book contains ten chapters, eight of which present comprehensive original ethnographies. The chapters between them addresses popular, folk and art musics in

the global South and North, including Kenya, Argentina, India, Canada and the UK/Europe, with each chapter providing a different regional or digital focus. The book is unique in bringing ethnographic research on popular, folk and art musics from the global North and South into a comparative framework on a large scale, and creates an innovative new paradigm for comparative anthropology. Praise for *Music and Digital Media* 'This exciting volume forges new ground in the study of local conditions, institutions, and sounds of digital music in the Global South and North. The book's planetary scope and its commitment to the "messiness" of ethnographic sites and concepts amplifies emergent configurations and meanings of music, the digital, and the aesthetic.' Marina Peterson, University of Texas, Austin 'The global drama of music's digitisation elicits extreme responses - from catastrophe to piratical opportunism - but between them lie more

nuanced perspectives. This timely, absolutely necessary collection applies anthropological understanding to a deliriously immersive field, bringing welcome clarity to complex processes whose impact is felt far beyond what we call music.' David Toop, London College of Communication 'Spanning continents and academic disciplines, the rich ethnographies contained in *Music and Digital Media* makes it obligatory reading for anyone wishing to understand the complex, contradictory, and momentous effects that digitization is having on musical cultures.' Eric Drott, University of Texas, Austin 'This superb collection, with an authoritative overview as its introduction, represents the state of the art in studies of the digitalisation of music. It is also a testament to what anthropology at its reflexive best can offer the rest of the social sciences and humanities.' David Hesmondhalgh, University of Leeds 'Music and Digital Media

is a groundbreaking update to our understandings of sound, media, digitization, and music. Truly transdisciplinary and transnational in scope, it innovates methodologically through new models for collaboration, multi-sited ethnography, and comparative work. It also offers an important defense of—and advancement of—theories of mediation.' Jonathan Sterne, McGill University 'Music and Digital Media is a nuanced exploration of the burgeoning digital music scene across both the global North and the global South. Ethnographically rich and theoretically sophisticated, this collection will become the new standard for this field.'

Anna Tsing, co-editor of *Feral Atlas: The More-than-Human Anthropocene*

Popular Music in the Post-Digital Age - Ewa Mazierska
2018-12-13

Popular Music in the Post-Digital Age explores the relationship between macro environmental factors, such as politics, economics, culture and technology, captured by terms

such as 'post-digital' and 'post-internet'. It also discusses the creation, monetisation and consumption of music and what changes in the music industry can tell us about wider shifts in economy and culture. This collection of 13 case studies covers issues such as curation algorithms, blockchain, careers of mainstream and independent musicians, festivals and clubs-to inform greater understanding and better navigation of the popular music landscape within a global context.

Sounds, Screens, Speakers - Charles Fairchild 2019-01-24

Sounds, Screens, Speakers provides a broadly comprehensive survey of the emerging field of music and media. Music has been present at the advent of nearly every new media form since the turn of the 20th century. Whether we look at the start of sound recording, film, television or the Internet, music has been a crucial participant in the social changes brought about by these new tools for making and listening to music. This book

examines such changes starting in the late 19th century to the present. From the introduction of the microphone all the way through to music in reality television, the purpose of each section is not simply to move chronologically towards the present, but to focus especially on the tangible social relationships created through specific forms of mediation. With readings at the end of most chapters, key questions to facilitate additional discovery and research, and direction to additional readings and resources on popular websites and news sources, this text serves as the ideal introduction to popular music and media.

Adventures in Shondaland -

Rachel Alicia Griffin

2018-09-10

Shonda Rhimes is one of the most powerful players in contemporary American network television. *Adventures in Shondaland* critically explores Shonda Rhimes's meteoric rise to stardom, her reign (or cultural appointment) as television's diversity queen,

and Shondaland's almost-universally lauded melodramatic narratives.

iTake-Over - David Ardit
2020-06-23

The second edition of *iTake-Over: The Recording Industry in the Streaming Era* sheds light on the way large corporations appropriate new technology to maintain their market dominance in a capitalist system. To date, scholars have erroneously argued that digital music has diminished the power of major record labels. In *iTake-Over*, sociologist David Ardit suggests otherwise, adopting a broader perspective on the entire issue by examining how the recording industry strengthened copyright laws for their private ends at the expense of the broader public good. Ardit also challenges the dominant discourse on digital music distribution, which assumes that the recording industry has a legitimate claim to profitability at the expense of a shared culture. Ardit specifically surveys the actual material effects that digital

distribution has had on the industry. Most notable among these is how major record labels find themselves in a stronger financial position today in the music industry than they were before the launch of Napster, largely because of reduced production and distribution costs and the steady gain in digital music sales. Moreover, instead of merely trying to counteract the phenomenon of digital distribution, the RIAA and the major record labels embraced and then altered the distribution system.

Locked Out - Evan Elkins
2019-08-31

A rare insight into how industry practices like regional restrictions have shaped global media culture in the digital era “This content is not available in your country.” At some point, most media consumers around the world have run into a message like this. Whether trying to watch a DVD purchased during a vacation abroad, play an imported Japanese video game, or listen to a Spotify library while

traveling, we are constantly reminded of geography’s imprint on digital culture. We are locked out. Despite utopian hopes of a borderless digital society, DVDs, video games, and streaming platforms include digital rights management mechanisms that block media access within certain territories. These technologies of “regional lockout” are meant first and foremost to keep the entertainment industries’ global markets distinct. But they also frustrate consumers and place territories on a hierarchy of global media access. Drawing on extensive research of media-industry strategies, consumer and retailer practices, and media regulation, Locked Out explores regional lockout’s consequences for media around the globe. Power and capital are at play when it comes to who can consume what content and who can be a cultural influence. Looking across digital technologies, industries, and national contexts, Locked Out argues

that the practice of regional lockout has shaped and reinforced global hierarchies of geography and culture.

Streaming Music - Sofia Johansson 2017-08-24

Streaming Music examines how the Internet has become integrated in contemporary music use, by focusing on streaming as a practice and a technology for music consumption. The backdrop to this enquiry is the digitization of society and culture, where the music industry has undergone profound disruptions, and where music streaming has altered listening modes and meanings of music in everyday life. The objective of *Streaming Music* is to shed light on what these transformations mean for listeners, by looking at their adaptation in specific cultural contexts, but also by considering how online music platforms and streaming services guide music listeners in specific ways. Drawing on case studies from Moscow and Stockholm, and providing analysis of Spotify, VK and

YouTube as popular but distinct sites for music, *Streaming Music* discusses, through a qualitative, cross-cultural, study, questions around music and value, music sharing, modes of engaging with music, and the way that contemporary music listening is increasingly part of mobile, automated and computational processes. Offering a nuanced perspective on these issues, it adds to research about music and digital media, shedding new light on music cultures as they appear today. As such, this volume will appeal to scholars of media, sociology and music with interests in digital technologies.

Spotification of Popular Culture in the Field of Popular Communication -

Patrick Burkart 2020-09-11

This edited collection considers various meanings of the "Spotification" of music and other media. Specifically, it replies to the editor's call to address the changes in media cultures and industries accompanying the transition to streaming media and media

services. Streaming media services have become part of daily life all over the world, with Spotify, in particular, inheriting and reconfiguring characteristics of older ways of publishing, distributing, and consuming media. The contributors look to the broader community of music, media, and cultural researchers to spell out some of the implications of the Spotification of music and popular culture. These include changes in personal media consumption and production, educational processes, and the work of media industries. Interdisciplinary scholarship on commercial digital distribution is needed more than ever to illuminate the qualitative changes to production, distribution, and consumption accompanying streaming music and television. This book represents the latest research and theory on the conversion of mass markets for recorded music to streaming services.

Digital Music Wars - Patrick Burkart 2006

With the rising popularity of

online music, the nature of the music industry and the role of the Internet are rapidly changing. Rather than buying records, tapes, or CDs-in other words, full-length collections of music-music shoppers can, as they have in earlier decades, purchase just one song at a time. It's akin to putting a coin into a diner jukebox-except the jukebox is in the sky, or, more accurately, out in cyberspace. But has increasing copyright protection gone too far in keeping the music from the masses? *Digital Music Wars* explores these transformations and the far-reaching implications of downloading music in an in-depth and insightful way. Focusing on recent legal, corporate, and technological developments, the authors show how the online music industry will establish the model for digital distribution, cultural access, and consumer privacy. Music lovers and savvy online shoppers will want to read this book, as will students and researchers interested in new media and the future of online

culture.

The International Encyclopedia of Digital Communication and Society, 3 Volume Set - Charles Steinfield 2015-02-17

The International Encyclopedia of Digital Communication and Society offers critical assessments of theoretical and applied research on digitally-mediated communication, a central area of study in the 21st century. Unique for its emphasis on digital media and communication and for its use of business and management perspectives, in addition to cultural, developmental, political and sociological perspectives Entries are written by scholars and some practitioners from around the world, with exceptional depth and international scope of coverage in five themes: Social Media, Commercial Applications, Online Gaming, Law and Policy, and Information and Communicative Technology for Development Features leading research in the fields of Media and Communication Studies, Internet Studies, Journalism

Studies, Law and Policy Studies, Science, Technology and Innovation Studies, and many more Organized in an accessible A-Z format with over 150 entries on key topics ranging from 2,000 to 10,000 words Part of The Wiley Blackwell-ICA International Encyclopedias of Communication series, published in conjunction with the International Communication Association. Online version available at Wiley Online Library *Digital Revolution Tamed* - Hyojung Sun 2018-08-03 This book explores why widespread predictions of the radical transformation in the recording industry did not materialise. Although the growing revenue generated from streaming signals the recovery of the digital music business, it is important to ask to what extent is the current development a response to digital innovation. Hyojung Sun finds the answer in the detailed innovation process that has taken place since Napster. She reassesses the way digital

music technologies were encultured in complex music valorisation processes and demonstrates how the industry has become reintermediated rather than disintermediated. This book offers a new understanding of digital disruption in the recording industry. It captures the complexity of the innovation processes that brought about

technological development, which arose as a result of interaction across the circuit of the recording business – production, distribution, valorisation, and consumption. By offering a more sophisticated account than the prevailing dichotomy, the book exposes deterministic myths surrounding the radical transformation of the industry.