

Global Capital Local Culture Transnational Media Corporations In China Popular Culture And Everyday Life

Cinematic products in the twenty-first century increasingly emerge from, engage with, and are consumed in cross-cultural settings. While there have been a number of terms used to describe cinematic forms that do not bear allegiance to a single nation in terms of conceptualization, content, finance and/or viewership, this volume contends that "crossover cinema" is the most apt contemporary description for those aspects of contemporary cinema on which it focuses. This contention is proved by an appreciation of the cross-cultural nature of our post-globalization twenty-first century world. This volume both outlines the history of usage of the term and grounds it theoretically in ways that emphasize the personal/poetic in addition to the political. Each of the three sections of the volume then considers crossover film from one of three perspectives: production, the texts themselves, and distribution and consumption.

Discusses the players, theories, and trends that affect how the world communicates and gets their information This book is the most definitive text on multinational communication and media conglomerates, exploring how global media influences both audiences and policy makers around the world. Comprehensively updated to reflect the many fast moving developments associated with this dynamic field, this new edition investigates who and where certain cultural products are coming from and why, and assesses issues and concerns about their impact all over the world. Global Communication: Theories, Stakeholders and Trends, 5th Edition is framed by two theories. One is World System Theory (WST), which views nations through an economic lens. The other, Electronic Colonialism Theory (ECT), views nations through a cultural lens. Through these theories, the book examines broadcasting, mass media, and news services ranging from MSNBC, MTV, and CNN to television sitcoms and Hollywood export markets. It investigates the roles of the major players, such as News Corp, Sony, the BBC, Disney, Bertelsmann, Viacom, or Time Warner, and probes the role of advertising and the Internet and their ability to transcend national boundaries and beliefs. New chapters look at the growing importance and significance of other major regions such as the media in the Middle East, Europe, and Asia. Outlines the major institutions, individuals, corporations, technologies, and issues that are altering the international information, telecommunication, and broadcasting order Focuses on a broad range of issues, ranging from social media and new services like Netflix, as well as Arab and Asian Media Explains and interprets three major movements or theories: NWCIO, Electronic Colonialism, and World System Theory Includes major updates to the chapter on the Internet to incorporate global events over the last 5+ years (such as Russian use thereof, Facebook, Google) Looks at how streaming services such as Netflix, Amazon, Spotify, and more have emerged as dominant players in world entertainment Offers an updated instructor's website with instructor's manual, test banks, and student activities Global Communication: Theories, Stakeholders and Trends, 5th Edition is intended as an upper-level, undergraduate text for students in courses on International/Global Communication, Global Media/Journalism, and Media Systems in Journalism, Communications, or Media Studies Departments.

This is the first book that sheds light on global game industries and cultural policy. The scope covers the emerging and converging theory and models on cultural industries and its development, and their connection to national cultural policy and globalization. The primary focus of the book is on Asian cultural policy and industries while there are implicit comparisons throughout the book to compare Asia to other global markets. This book is aimed at advanced undergraduates, graduate students and faculty members in programs addressing cultural policy and digital games. It will also be of interest to those within the cultural policy community and to digital games professionals.

Popular music has long understood that human rights, if attainable at all, involve a struggle without end. The right to imagine an individual will, the right to some form of self-determination and the right to self-legislation have long been at the forefront of popular music's approach to human rights. At a time of such uncertainty and confusion, with human rights currently being violated all over the world, a new and sustained examination of cultural responses to such issues is warranted. In this respect music, which is always produced in a social context, is an extremely useful medium; in its immediacy music has a potency of expression whose reach is long and wide. Contributors to this significant volume cover artists and topics such as Billy Bragg, punk, Fun-da-Mental, Willie King and the Liberators, Helwig and the Angry Inch, the Anti-Death Penalty movement, benefit concerts, benefit albums, Gil Scott-Heron, Bruce Springsteen, Wounded Knee and Native American political resistance, Tori Amos, Joni Mitchell, as well as human rights in relation to feminism. A second volume covers World Music.

Piracy Cultures

The Handbook of Media Audiences

Gaming Globally

Chinese Subjectivities and the Beijing Olympics

2 volume set

Precarious Creativity

The Media Commons

Before the advent of synthetic fibers and cargo containers, jute sacks were the preferred packaging material of global trade, transporting the world's grain, cotton, sugar, tobacco, coffee, wool, guano, and bacon. Jute was the second-most widely consumed fiber in the world, after cotton. While the sack circulated globally, the plant was cultivated almost exclusively by peasant smallholders in a small corner of the world: the Bengal delta. This book examines how jute fibers entangled the delta's peasantry in the rhythms and vicissitudes of global capital. Taking readers from the nineteenth-century high noon of the British Raj to the early years of post-partition Pakistan in the mid-twentieth century, Tariq Omar Ali traces how the global connections wrought by jute transformed every facet of peasant life: practices of work, leisure, domesticity, and sociality; ideas and how global commodity markets shaped everyday peasant life and determined the difference between prosperity and poverty, survival and starvation.

Faces of Tradition in Chinese Performing Arts examines the key role of the individual in the development of traditional Chinese performing arts such as music and dance. These artists and their artistic works—the “faces of tradition”(come to represent and reconfigure broader fields of cultural production in China today. The contributors to this volume explore the ways in which performances and recordings, including singing competitions, textual anthologies, ethnographic videos, and CD albums, serve as discursive spaces where individuals engage with and redefine larger traditions and themselves. By focusing on the performance, scholarship, collection, and teaching of instrumental music, folksong, and classical dance from a variety of disciplines these case studies highlight the importance of the individual in determining how traditions have been and are represented, maintained, and cultivated.

Brings together leading and emerging scholars from Asia, North America and Australia to develop new perspectives on the key issues in contemporary Asian cultural and media studies.

Self-help books aim to empower their readers and deliver happiness and personal fulfillment but do they really live up to this? This book offers a fresh perspective on self-help culture and popular psychology. Research on this subject matter has generally focused on the USA and the Global Northwest. In contrast, this book explores the production, circulation and consumption of self-help books from an innovative transnational perspective. Case studies on Trinidad, Mexico, the People's Republic of China, the UK and the USA explore the roles which self-help's therapeutic narratives of self and social relationships play in the contemporary world. In this context, the book questions the extent to which self-help fulfils its promise of individual autonomy and contentment. At the same time, it addresses debates about contemporary political change under rotational processes of cultural standardization.

Emerging Social Patterns and Characteristics

Cultural Policy and East Asian Rivalry

A Companion to Reality Television

Cultural Adaptation

Ordinary People and the Media

The Politics of Contemporary Social Change

Global Capital, Local Culture

Since the 1990s there has been a dramatic increase in cultural flows and connections between the countries in the East Asian region. Nowhere is this more apparent than when looking at popular culture where uneven but multilateral exchanges of Japanese, Korean, Taiwanese, Hong Kong and Chinese products have led to the construction of an ‘East Asian Popular Culture’. This is both influenced by, and in turn influences, the national cultures, and generates transnational co-production and reinvention. As East Asian popular culture becomes a global force, it is increasingly important for us to understand the characteristics of contemporary East Asian popular culture, and in particular its transnational nature. In this handbook, the contributors theorize East Asian experiences and reconsider Western theories on cultural globalization to provide a cutting-edge overview of this global phenomenon. The Routledge Handbook of East Asian Popular Culture will be of great interest to students and scholars of a wide range of disciplines, including: Cultural Studies, Media Studies, Communication Studies, Anthropology, Sociology and Asian Studies in general.

*Global Capital, Local Culture*Localization of Transnational Media Corporations in ChinaPeter Lang

The Internet and digital media have become conduits and locales where millions of Chinese share information and engage in creative expression and social participation. This book takes a cutting-edge look at the impacts and implications of an increasingly networked China. Eleven chapters cover the terrain of a complex social and political environment, revealing how modern China deals with digital media and issues of censorship, online activism, civic life, and global networks. The authors in this collection come from diverse geographical backgrounds and employ methods including ethnography, interview, survey, and digital trace data to reveal the networks that provide the critical components for civic engagement in Chinese society. The Chinese state is a changing, multi-faceted entity, as is the Chinese public that interacts with the new landscape of digital media in adaptive and novel ways. Networked China: Global Dynamics of Digital Media and Civic Engagement situates Chinese internet in its complex, generational context to provide a full and dynamic understanding of contemporary digital media use in China. This volume gives readers new agendas for this study and creates vital new signposts on the way for future research. .

The acceleration of media culture globalization processes cross-fertilization and people's exchange beyond the confinement of national borders, but not all of them lead to substantial transformations of national identity or foster cosmopolitan outlook in terms of openness, togetherness and dialogue within and beyond the national borders. Whilst national borders continue to become more and more porous, the measures of border control are constantly reformulated to tame disordered flows and tightly re-demarcate the borders—materially, physically, symbolically and imaginatively. Border crossing does not necessarily bring about the transgression of borders. Transgression of borders requires one to fundamentally question how borders in the existing form have been socio-historically constructed and also seek to displace their exclusionary power that unevenly divide “us” and “them” and “here” and “there.” This book considers how media culture and the management of people's border crossing movement combine with Japan's cultural diversity to institute the creation of national cultural borders in Japanese millennials. Critical analysis of this development is a pressing matter if we are to seriously consider how to make Japan's national cultural borders more inclusive and dialogic.

Localization of Transnational Media Corporations in China

Globalisation, Urban Youth and Popular Music

Global Game Industries and Cultural Policy

Global Media, Local Labor

Internationalism, Brand Nationalism, and Multiculturalism in Japan

The Global (Dis)continuity

Global Communication

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"This book aims to engage the complex relationship between technology, culture, and socio-economic elements by exploring it in a transnational, yet contextually grounded, framework, exploring diverse perspectives and approaches, from political economy to cultural studies, and from policy studies to ethnography"--Provided by publisher.

Published twice yearly, the Asia Journal of Global Studies (AJGS) is the official journal of the Asia Association for Global Studies (AAGS). The journal features research articles on Asia and other world regions from an Asian perspective. Multidisciplinary in scope, AJGS accepts contributions from authors with backgrounds in the humanities and social sciences. The journal encourages historians, political scientists, sociologists, anthropologists, linguists, philosophers and others to submit their work for consideration. It particularly welcomes research that dissolves academic boundaries, looks beyond traditional notions of the nation state, and aims for a holistic view of the past, present and future.

In 1997, the film industry of the People's Republic of China has found itself among the top three most prolific in the world. When the Chinese government introduced a new revenue-sharing system in 1994, the nation's total movie output skyrocketed with gross box-office fees receipts totaling billions of yuan. This newfound success, however, has been built on an alternately competitive and collaborative relationship between the ascendant global power of China and the popular culture juggernaut of America. In China's Encounter with Global Hollywood, Wendy Su examines the intertwining relationships among the Chinese state, global Hollywood, and the Chinese film industry while analyzing the causes and consequences of the rapid growth of the nation's domestic film production. She demonstrates how the Chinese state has consolidated power by negotiating foreign interest in the lucrative Chinese market while advancing its cultural industries. Su also reveals how mainland China and Hong Kong filmmakers have navigated the often-incompatible requirements of marketization and state censorship. This timely analysis demonstrates how China has cannily used global capital to modernize its own film industry and now stands poised to step clear of Hollywood's shadow. The country's debates -- on- and off-screen -- over cultural change, market-based economic reforms, and artistic freedom illuminate China's ongoing efforts to build a modern national identity.

Adapting Idols: Authenticity, Identity and Performance in a Global Television Format

Asian Popular Culture

Vocal Music and Contemporary Identities

China's Influence on Non-Trade Concerns in International Economic Law

Networked China: Global Dynamics of Digital Media and Civic Engagement

The Demotic Turn

Cultural Policy and East Asian Rivalry is an exploration of the market, challenges and competition in the Hong Kong gaming industry in relation to a wider Chinese and East Asian context. This book looks at the impact of the lack of cultural policy on creative industries. It combines traditional and new emerging collections. A Companion to Reality Television presents a complete guide to the study of reality, factual and nonfiction television entertainment, encompassing a wide range of formats and incorporating cutting-edge work in critical, social and political theory. Original in bringing cutting-edge work in critical, social and political theory into the conversation about reality TV Consolidates the latest, broadest range of scholarship on the politics of reality television and its vexed relationship to culture, society, identity, democracy, and “ordinary people” in the media Includes primetime reality entertainment as well as precursors such as daytime talk shows in the scope of discussion Contributions from a list of international, leading scholars in this field

There are billions of internet users in China, and this number is continually growing. This book looks at the various purposes of this internet use, and provides a study about how the entertainment-consuming users form into publics through the mediation of technologies in the era of network society. It questions how individuals, mediated by new information and communication technologies, come together to form new social categories. The book goes on to investigate how public(s) is formed in the era of network society, with particular focus on how fans become publics in a society that follows the logic of network. Using online surveys and in-depth interviews, this book provides a rich description of the process of constructing a new social formation in contemporary China.

Today's global media sustains a potent new environmental consciousness. Paradoxically, it also serves as a far-reaching platform that promotes the unsustainable consumption ravaging our planet. Patrick Murphy masters theory, fieldwork, and empirical research to map how the media communicates today's many distinct, competing, and even antagonistic environmental discourses. The media draws the cultural boundaries of our environmental imagination--and influences just who benefits. Murphy's analysis emphasizes social context, institutional alignments, and commercial media's ways of rendering discussion. He identifies and examines key terms, phrases, and metaphors as well as the ways consumers are presented with ideas like agency and the place of nature. What emerges is the link between pervasive messaging and an "environment" conjured by our media-saturated social imagination. As the author shows, today's complex, integrated media networks shape, frame, and deliver many of our underlying ideas about the environment. Increasingly--and ominously--individuals and communities experience these ideas not only in the developed world but in the increasingly consumption-oriented Global South.

The Public Role of Self-Help Coaches in Germany and China

Jute and Peasant Life in the Bengal Delta

Contemporary Culture and Media in Asia

Asia Journal of Global Studies

The Handbook of Political Economy of Communications

The Internet and New Social Formation in China

Unlimited Voices in East Asia and the West

This volume examines the range of Non-Trade Concerns (NTCs) that may conflict with international economic rules and proposes ways to protect them within international law and international economic law. Globalization without local concerns can endanger relevant issues such as good governance, human rights, right to water, right to food, social, economic, cultural and environmental rights, labor rights, access to knowledge, public health, social welfare, consumer interests and animal welfare, climate change, energy, environmental protection and sustainable development, product safety, food safety and security. Focusing on China, the book shows the current trends of Chinese law and policy towards international standards. The authors argue that China can play a leading role in this context: not only has China adopted several reforms and new regulations to address NTCs; but it has started to play a very relevant role in international negotiations on NTCs such as climate change, energy, and culture, among others. While China is still considered a developing country, in particular from the West's point of view, it has already started to play a key role in international law in general and, more specifically, in international economic law in this respect. This volume assesses, taking into consideration its special context, China's behavior internally and externally to understand its role and influence in shaping NTCs in the context of international economic law.

Looking at musical globalization and vocal music, this collection of essays studies the crucial relationship between the human voice and cultural identity in 20th- and 21st-century music in both East Asian and Western music. The authors approach musical meaning in specific case studies against the background of general trends of cultural globalization and the construction/deconstruction of identity produced by human (and artificial) voices. The essays proceed from different angles, notably sociocultural and historical contexts, philosophical and literary aesthetics, vocal technique, analysis of vocal microstructures, text/phonics-music-relationships, historical vocal sources or models for contemporary art and pop music, and areas of conflict between vocalization, "ethnicity," and cultural identity. They pinpoint crucial textual features that have shaped identity-discourses in art and popular musical situations since the 1950s, with a special focus on the past two decades. The volume thus offers a unique compilation of texts on the human voice in a period of heightened cultural globalization by utilizing systematic methodological research and firsthand accounts on compositional practice by current Asian and Western authors.

The 'demotic turn' is a term coined by Graeme Turner to describe the increasing visibility of the 'ordinary person' in the media today. In this dynamic and insightful book he explores the 'whys' and 'hows' of the 'everyday' individual's willingness to turn themselves into media content through: · Celebrity culture, · Reality TV, · DIY websites, · Talk radio, · User-generated materials online. Initially proposed in order to analyse the pervasiveness of celebrity culture, this book further develops the idea of the demotic turn as a means of examining the common elements in a range of 'hot spots' in debates within media and cultural studies today. Refuting the proposition that the demotic turn necessarily carries with it a democratising politics, this book examines the political and cultural function of the demotic turn in media production and consumption across the fields of reality TV, print and electronic news and current affairs journalism, citizen and online journalism, talk radio, and user-generated content online. It examines these fields in order to outline a structural shift in what the western media has

being doing lately, and to suggest that these media activities represent something much more fundamental than contemporary media fashion.

Intercultural Introduction MANUEL CASTELL'S University of Southern California GUSTAVO CARDOSO Lisbon University Institute (ISCTE-IUL) What are "Piracy Cultures"? Usually, we look at media consumption starting from a media industry definition. We look at TV, radio, newspapers, games, Internet, and media content in general, all departing from the idea that the access to such content is made available through the payment of a license fee or subscription, or simply because its either paid or available for free (being supported by advertisements or under a "freemium" business model). That is, we look at content and the way people interact with it within a given system of thought that sees content and its distribution channels as the product of relationships between media companies, organizations, and individuals. Effectively, a commercial relationship of a contractual kind, with accordant rights and obligations. But what if, for a moment, we turned our attention to the empirical evidence of media consumption practice, not just in Asia, Africa, and South America, but also all over Europe and North America? All over the world, we are witnessing a growing number of people building media relationships outside those institutionalized sets of rules. We do not intend to discuss whether we are dealing with legal or illegal practices; our launching point for this analysis is that, when a very significant proportion of the population is building its

mediation through alternative channels of obtaining content, such behavior should be studied in order to deepen our knowledge of media cultures. Because we need a title to characterize those cultures in all their diversity but at the same time, in their commonplaceness we propose to call it "Piracy Cultures."

Faces of Tradition in Chinese Performing Arts

Transnational Popular Psychology and the Global Self-Help Industry

Global Media Convergence and Cultural Transformation: Emerging Social Patterns and Characteristics

Routledge Handbook of East Asian Popular Culture

Resilient Borders and Cultural Diversity

China's Encounter with Global Hollywood

New Media for a New China

Video games are inherently transnational by virtue of industrial, textual, and player practices. The contributors touch upon nations not usually examined by game studies - including the former Czechoslovakia, Turkey, India, and Brazil - and also add new perspectives to the global hubs of China, Singapore, Australia, Japan, and the United States.

In Life Advice from Below, Eric C. Hendriks maps the globalization of American-style self-help culture and the controversies surrounding it. He compares the public status of self-help gurus in the US, Germany and China, analyzing their relationship to institutional authorities.

'New Media for a New China' is an introduction to the state of the mass media in the People's Republic of China. This awakening giant is going through tremendous social, economic and political changes. This book analyses and delineates the diverse roles and interactions that China's media play within the Chinese juggernaut. This book examines different aspects of Asian popular culture, including films, TV, music, comedy, folklore, cultural icons, the Internet and theme parks. It raises important questions such as - What are the implications of popularity of Asian popular culture for globalization? Do regional forces impede the globalizing of cultures? Or does the Asian popular culture flow act as a catalyst or conveying channel for cultural globalization? Does the globalization of culture pose a threat to local culture? It addresses two seemingly contradictory and yet parallel processes in the circulation of Asian popular culture: the interconnectedness between Asian popular culture and western culture in an era of cultural globalization that turns subjects such as Pokémon, Hip Hop or Cosmopolitan into truly global phenomena, and the local derivatives and versions of global culture that are necessarily disconnected from their origins in order to cater for the local market. It thereby presents a collective argument that, whilst local social formations, and patterns of consumption and participation in Asia are still very much dependent on global cultural developments and the phenomena of modernity, yet such dependence is often concretized, reshaped and distorted by the local media to cater for the local market.

China with a Cut

Hollywood Made in China

How a Growing Portion of the Global Population Is Building Media Relationships Through Alternate Channels of Obtaining Content

Cross-Cultural Film from Production to Reception

Theories, Stakeholders, and Trends

Popular Music and Human Rights

Convergent Chinese Television Industries

Precarious Creativity examines the seismic changes confronting media workers in an age of globalization and corporate conglomeration. This pathbreaking anthology peeks behind the hype and supposed glamor of screen media industries to reveal the intensifying pressures and challenges workers face. The authors take on crucial issues at the intersection of labor and the state, market potentials, and, furthermore, the four categories of globalization with different conditions, considerations, and consequences illustrate various global-local dynamics in the process of a global formation of locality. The globalization of Shanghai Disneyland will appeal to students and scholars of sociology, communication studies, business studies, and Asian studies more broadly.

This book examines the way transnational media companies have entered the Chinese entertainment market. Based on the author's ethnographic work and over 100 interviews with senior executives in global media corporations, including Warner Bros. Pictures, Viacom's MTV Channel, and Nickelodeon and News Corporation's Channel V, the book analyzes the concrete globalization/localization strategies of these corporations and how they cope with the various political and economic constraints of working in China.

Since the first series of Pop Idol aired in the UK just over a decade ago, Idols television shows have been broadcast in more than forty countries all over the world. In all these countries the global Idols format has been adapted to local cultures and production contexts, resulting in a plethora of different versions, ranging from the Dutch Idols to the Pan-Arab Super Star and from Nigerian Idol to the international blockbuster American Idol. Despite its worldwide success and widespread journalistic coverage, the Idols phenomenon has received only limited academic attention. Adapting Idols: Authenticity, Identity and Performance in a Global Television Format brings together state-of-the-art studies of different parts of the world to identify and evaluate the productive dimensions of Idols. As one of the world's most successful television formats, Idols offers a unique case for the study of cultural globalization. Chapters discuss how Idols shows address particular national or regional identity politics and how Idols is consumed by audiences in different territories. This book illustrates that even though the same television format is used in countries all over the globe, practices of adaptation can still result in the creation of unique local cultural products.

New Agendas in Communication

The Hong Kong Gaming Industry

Jazz and Totalitarianism

Production, Play, and Place

Fandom Publics in the Making

Life Advice from Below

Globalization and Environmental Discourses

Chinese Subjectivity and the Beijing Olympics develops the Foucauldian concept of productive power through examining the ways in which the Chinese government tried to mobilize the population to embrace its Olympic project through deploying various sets of strategies and tactics.

Cultural borrowing is exploding across the world. Creative ideas are transferred and modified in ever increasing number and complexity making new products ranging from TV shows to architectural style in new cities. But what do we really know about the spread of creative ideas? This intriguing, engrossing, and comprehensive collection looks at the cultural and commercial dimensions of creative borrowing world wide with an international cast of contributors and case studies from India to Ireland, Canada to China. Cultural Adaptation explores how creative ideas are packaged and nationalised to meet local taste, maps the cultural economy of adaptation in entertainment media ranging from motion pictures to mobile phones, and even probes the role of cultural recipes and formats in mutating participatory experiences of theme parks and sporting spectacles. Written in a lively and accessible manner, the book also provides insight into remaking in lifestyle and consumption cultures including fashion, food, drink, and gambling. Essential for communication, cultural, media, leisure and consumption studies scholars and students alike, this book opens up important new perspectives on how we understand global creativity. This book was published as a special issue of Continuum: Journal of Media and Cultural Studies.

This book provides a rich description of the shifting production cultures in convergent Chinese television industries, through the examination of daily production practices, showing how they embody a new set of opportunities and tensions across strategic, programming and individual levels. Lin argues that the current Chinese television landscape is an ideological, cultural and financial paradox in which China's one-party ideological control clashes with consumer-orientated capitalism and technological advancement. These tensions are finely poised between new opportunities for innovation and creative autonomy, and anxiety over political interference marked by censorship and state surveillance. Through its in depth study of ethnographic data across Chinese broadcast and digital streaming sectors (including CCTV, Hunan Broadcasting System, and Tencent Video), this book illuminates how Chinese producers have placed their aspirations for creative freedoms within technological advancements and rhetorical strategies, both demonstrating compliance with ideological control, and leaving room for resistance and resilience to one-party state ideology. Nuanced and timely, Convergent Chinese Television Industries unveils a complex picture of an industry undergoing dramatic transformations.

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 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

Cultural Policy and the Film Industry, 1994-2013

A Local History of Global Capital

Popular Music and Human Rights: World music

Crossover Cinema

The Globalization of Shanghai Disneyland

An Ethnography of Chinese Production Cultures

This handbook offers a comprehensive overview of the complexity and diversity of audience studies in the advent of digital media. Details the study of audiences and how it is changing in relation to digital media Recognizes and appreciates valuable traditional approaches and identifies how they can be applied to, and evolve with, the changing media world Offers diverse perspectives from which being an audience, theorizing audiences, and doing audience research are approached today Argues that the field works best by identifying particular 'audience problems' and applying the best theories and research methods available to solving them Includes contributions from some of the most outstanding international scholars in the field

Jazz and Totalitarianism examines jazz in a range of regimes that in significant ways may be described as totalitarian, historically covering the period from the Franco regime in Spain beginning in the 1930s to present day Iran and China. The book presents an overview of the two central terms and their development since their contemporaneous appearance in cultural and historiographical discourses in the early twentieth century, comprising fifteen essays written by specialists on particular regimes situated in a wide variety of time periods and places. Interdisciplinary in nature, this compelling work will appeal to students from Music and Jazz Studies to Political Science, Sociology, and Cultural Theory.

Popular music has long understood that human rights, if attainable at all, involve a struggle without end. The right to imagine an individual will, the right to some form of self-determination and the right to self-legislation have long been at the forefront of popular music's approach to human rights. At a time of such uncertainty and confusion, with human rights currently being violated all over the world, a new and sustained examination of cultural responses to such issues is warranted. In this respect music, which is always produced in a social context, is an extremely useful medium; in its immediacy music has a potency of expression that reaches far and wide.

"In a race to capture new audiences, Hollywood moguls began courting Chinese investors to create branded entertainment on an international scale--from behemoth theme parks to blockbuster films--after China's 2001 World Trade Organization entry. Hollywood Made in China examines this compelling dynamic, where the distinctions between Hollywood's "Dream Factory" and the "Chinese Dream" of global influence become increasingly blurred. What is revealed illuminates how China's influence is transforming the global media industries from the inside out"--Provided by publisher.