

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

Hybrid Hong Kong attempts to attract and excite the intellectual, cultural, economic and political elites as well as the intelligent laymen of Hong Kong - hopefully enough for them to take a closer look at their society - while engendering a public discourse on the city's identity, its past, present and future. Hong Kong is at its crossroads. With a colonial past and having been handed over, and back, to China in 1997, the city has since been going through a process of re-sinicization and re-integration (not entirely wanted) into the Pearl River Delta region of mainland China, all of which have far-reaching consequences for identity politics, culture, loyalty and attachment, and everyday livelihood. The hybridity concept offers an in-between space, and time, to narrate, describe and make sense of the many layers of entanglement of cultural, anthropological, economic and political forces that impinge, impact, sometimes confuse, even disturb, the everyday lives of the Hongkongers who have decided to call the city home. The book probes a range of sites and locales of a Hongkonger's natural habitat, including film and television, ethnicity, popular music videos, gay identities, fashion, art, theatre, Cantopop electronic dance music, museum, visual arts, the Muslim youth, food and cuisine, and Chinese and western medicines. Based on ethnography, fieldwork and participant observation, Hybrid Hong Kong intends to display and explain hybridity as it is performed in the public as well as private spheres of city life. This book was originally published as a special issue of Visual Anthropology.

Television studies must now address a complex environment where change has been vigorous but uneven, and where local and national conditions vary significantly. Globalizing media industries, deregulatory policy regimes, the multiplication, convergence and trade in media formats, the emergence of new content production industries outside the US/UK umbrella, and the fragmentation of media audiences are all changing the nature of television today: its content, its industrial structure and how it is consumed. Television Studies after TV leads the way in developing new ways of understanding television in the post-broadcast era. With contributions from leading international scholars, it considers the full range of convergent media now implicated in understanding television, and also focuses on large non-Anglophone markets – such as Asia and Latin America — in order to accurately reflect the wide variety of structures, forms and content which now organise television around the world.

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.

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This book explores people's everyday experience of the media in Asian countries in confrontation with huge social change and transition and the need to understand this phenomenon as it intersects with the media. It argues for the centrality of the media to Asian transformations in the era of globalization. The profusion of the media today, with new imaginations, new choices and contradictions, generates a critical condition for reflexivity engaging everyday people to have a resource for the learning of self, culture and society in a new light. Media culture is creating new connections, new desires and threats, and the identities of people are being reworked at individual, national, regional and global levels. Within historically specific social conditions and contexts of the everyday, the chapters seek to provide a diversity of experiences and understandings of the place of the media in different Asian locations. This book considers the emerging consequences of media consumption in people's everyday life at a time when the political, socio-economic and cultural forces by which the media operate are rapidly globalizing in Asia.

This book explores the use of Blockchain and smart contract technologies to develop new ways to finance independent films and digital media worldwide. Using case studies of Alibaba and in-depth, on-set observation of a Sino-US coproduction, as well as research collected from urban China, Hong Kong, Europe, and the USA, Online Film Production in China Using Blockchain and Smart Contracts explores new digital platforms and what this means for the international production of creative works. This research assesses the change in media consciousness from young urban audiences, their emergence as a potential participative and creative community within dis-intermediated, decentralised and distributed crowdfunding and crowdsourcing models. This research proposes solutions on how these young emerging local creative talents can be identified and nurtured early on, particularly those who now produce creative and artistic audiovisual content whether these works are related to film, Virtual Reality (VR), video game, graphic novels, or music. Ultimately, a new media content finance and production platform implementing blockchain is proposed to bring transparency in the film sector and open doors to emerging artists in digital media. Appropriate for both professionals and academics in the film industry as well as computer science.

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, researching 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

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

China is at the crux of reforming, professionalising, and internationalising its cultural and creative industries. These industries are at the forefront of China's move towards the status of a developed country. In this comprehensive Handbook, international experts including leading Mainland scholars examine the background to China's cultural and creative industries as well as the challenges ahead. The chapters represent the cutting-edge of scholarship, setting out the future directions of culture, creativity and innovation in China. Combining interdisciplinary approaches with

contemporary social and economic theory, the contributors examine developments in art, cultural tourism, urbanism, digital media, e-commerce, fashion and architectural design, publishing, film, television, animation, documentary, music and festivals.

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.

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.

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, Hedwig 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.

This groundbreaking collection focuses on what may be, for cultural studies, the most intriguing aspect of contemporary globalization—the ways in which the postnational restructuring of the world in an era of transnational capitalism has altered how we must think about cultural production. Mapping a "new world space" that is simultaneously more globalized and localized than before, these essays examine the dynamic between the movement of capital, images, and technologies without regard to national borders and the tendency toward fragmentation of the world into increasingly contentious enclaves of difference, ethnicity, and resistance. Ranging across issues involving film, literature, and theory, as well as history, politics, economics, sociology, and anthropology, these deeply interdisciplinary essays explore the interwoven forces of globalism and localism in a variety of cultural settings, with a particular emphasis on the Asia-Pacific region. Powerful readings of the new image culture, transnational film genre, and the politics of spectacle are offered as is a critique of globalization as the latest guise of colonization. Articles that unravel the complex links between the global and local in terms of the unfolding narrative of capital are joined by work that illuminates phenomena as diverse as "yellow cab" interracial sex in Japan, machinic desire in Robocop movies, and the Pacific Rim city. An interview with Fredric Jameson by Paik Nak-Chung on globalization and Pacific Rim responses is also featured, as is a critical afterword by Paul Bové. Positioned at the crossroads of an altered global terrain, this volume, the first of its kind, analyzes the evolving transnational imaginary—the full scope of contemporary cultural production by which national identities of political allegiance and economic regulation are being undone, and in which imagined communities are being reshaped at both the global and local levels of everyday existence.

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.

The essays in this collection cover topics relating to the history of marathon running in Hong Kong and Asia, what role gender difference plays in marathon sport performance, and the experience of organizing the race in Hong Kong. Concluding sections offer useful advice to runners on the proper way to prevent and treat injuries and the best ways to prepare for long-distance running. Contributors are chosen from a range of universities and are leading scholars, practitioners, and experts on sport.

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 NTCs' point of view, it promises to be a key actor 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.

'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.

International in scope and more comprehensive than existing 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

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.

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 and provide insightful case studies of workplace dynamics regarding creativity, collaboration, exploitation, and cultural difference. Furthermore, they investigate working conditions and organizing efforts on all six continents, offering comprehensive analysis of contemporary screen media labor in places such as Lagos, Prague, Hollywood, and Hyderabad, across a range of job categories that includes visual effects, production services, and adult entertainment. With contributions from John Caldwell, Vicki Mayer, Herman Gray, Tejaswini Ganti, and others, this collection offers timely critiques of media globalization and broader debates about labor, creativity, and precarity.

"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.

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 addresses 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: NWICO, 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.

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.

In recent years, the film industry in 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 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 Chinese 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 offscreen -- over cultural change, market-based economic reforms, and artistic freedom illuminate China's ongoing efforts to build a modern national identity.

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.

Looking at musical globalization and vocal music, this collection of essays studies the complex 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/phonetics-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 topical 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.

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.

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.

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.

Beginning around 2003, the growth of interest in the genre of reality shows has dominated the field of television studies. However, concentrating on this genre has tended to sideline the even more significant emergence of the program format as a central mode of business and culture in the new television landscape. *TV Formats Worldwide* redresses this balance and heralds the emergence of an important, exciting, and challenging area of television studies. Topics explored include reality TV, makeover programs, sitcoms, talent shows, and fiction serials, as well as broadcaster management policies, production decision chains, and audience participation processes. This seminal work will be of considerable interest to media scholars worldwide.

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. .

"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. 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 provoked by an appreciation of the cross-cultural reality 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.

Piracy Cultures Editorial Introduction MANUEL CASTELLS 1 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 it's 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."

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 those 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 original studies from scholars in 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.

Director Zhang Yimou's film *Hero*, released in 2002, is widely regarded as the first globally successful indigenous Chinese blockbuster, touching on key questions of Chinese culture, nation and politics. This book explores the reasons for the film's popularity with its audiences, and provides fascinating insights into recent developments in Chinese society, popular culture and cultural production.

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.

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