

Musica E Industria Storia Processi Culture E Scenari

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Political Transition and Democratic Consolidation Adriano Nervo Codato 2006 How does a political regime evolve? How (and when) does an old regime turn itself into a new one? When does a political change occur? What is the first thing to change in a political transformation and what is the degree and the speed of this change? What are the causes of this transformation? And when exactly does this change end? When the new regime is completely established? What concepts can we use to understand each moment of the political transition? How can we think about the whole process? In 2005, Brazil completes twenty continuous years of civil government, a striking exception in the country's history, all of then, except one, chosen by direct elections. The long transition from the dictatorial regime to a non-dictatorial one (not necessarily democratic) begin in 1974. Fifteen years after, in 1989, a new stage in this process begins, overcoming the instability of the national political scene. From this moment on, the consolidation of democracy becomes the central problem of the national political agenda. There are many ways of telling and explaining this history. This book presents a survey of the different interpretations of this important period of Brazilian history and, at the same time, outlines some criticisms on the mainstream interpretations in Brazilian

Political Science.

Transnational Convergence of East Asian Pop Culture Seok-Kyeong Hong 2021-03-09 This book observes and analyses transnational interactions of East Asian pop culture and current cultural practices, comparing them to the production and consumption of Western popular culture and providing a theoretical discussion regarding the specific paradigm of East Asian pop culture. Drawing on innovative theoretical perspectives and grounded empirical research, an international team of authors consider the history of transnational flows within pop culture and then systematically address pop culture itself, digital technologies, and the media industry. Chapters cover the Hallyu – or Korean Wave – phenomenon, as well as Japanese and Chinese cultural industries. Throughout the book, the authors address the convergence of the once-separated practical, industrial, and business aspects of popular culture under the influence of digital culture. They further coherently synthesize a vast collection of research to examine the specific realities and practices of consumers that exist beyond regional boundaries, shared cultural identities, and historical constructs. This book will be of interest to academic researchers, undergraduates, and graduate students studying Asian media, media studies, communication studies, cultural studies, transcultural communication, or sociology.

Rapporto 01 G. Mazzoli 2002

The Oxford Encyclopedia of American Cultural and Intellectual History Paul S. Boyer 2013-03-14 The Oxford Encyclopedia of American Cultural and Intellectual History brings together in one two-volume set the record of the nation's values, aspirations, anxieties, and beliefs as expressed in both everyday life and formal bodies of thought. Over the past twenty years, the field of cultural history has moved to the center of American historical studies, and has come to encompass the experiences of ordinary citizens in such arenas as reading and religious practice as well as the accomplishments of prominent artists and writers. Some of the most imaginative scholarship in recent years has emerged from this burgeoning field. The scope of the volume reflects that development: the encyclopedia incorporates popular entertainment ranging from minstrel shows to video games, middlebrow ventures like Chautauqua lectures and book clubs, and preoccupations such as "Perfectionism" and "Wellness" that have shaped Americans' behavior at various points in their past and that continue to influence attitudes in the present. The volumes also make available recent scholarly insights into the writings of political scientists, philosophers, feminist theorists, social reformers, and other thinkers whose works have furnished the underpinnings of Americans' civic

activities and personal concerns. Anyone wishing to understand the hearts and minds of the inhabitants of the United States from the early days of settlement to the twenty-first century will find the encyclopedia invaluable.

Neorealist Film Culture, 1945-1954 Francesco Pitassio 2019-12-06 Unique, truthful, brutal... Neorealism is often associated with adjectives stressing its peculiarities in representing the real, its lack of antecedents, and its legacy in terms of film style. While this is useful when confronting auteurs such as De Sica, Rossellini or Visconti, it becomes problematic when examining a widespread cultural practice that realistically modes deeply affected. This cultural production included filmmaking, literature, visual culture and photography, as well as media discourses. It was internally contradictory but fruitful inasmuch as its legacy influenced national culture for many decades to come. The volume spotlights post-war Italian film culture by locating a series of crossroads, i.e. topics barely examined when discussing neorealism: nation, memory and trauma, visual culture, stardom, and performance. The aim is to deconstruct neorealism as a monument and to open up its cultural history.

Advances in Design, Music and Arts Daniel Raposo 2020-09-11 This book presents the outcomes of recent endeavors that will contribute to significant advances in the areas of communication design, fashion design, interior design and product design, music and musicology, as well as overlapping areas. Gathering the proceedings of the 7th EIMAD conference, held on May 14–15, 2020, and organized by the School of Applied Arts, Campus da Talagueira, in Castelo Branco, Portugal, it proposes new theoretical perspectives and practical research directions in design and music, while also discussing teaching practices and some areas of intersection. It addresses strategies for communication and culture in a global, digital world, that take into account key individual and societal needs.

Bodies, Noise and Power in Industrial Music Jason Whittaker

Il comunismo italiano nella storia del Novecento AA. VV. 2021-11-19T16:30:00+01:00 Per la prima volta un gruppo di autorevoli storiche e storici ricostruisce la multiforme parabola nazionale e internazionale del comunismo italiano lungo l'intero arco cronologico della sua esistenza. Il volume costituisce il tentativo più significativo sinora compiuto di fuoriuscire dal perimetro della storia del partito per ripensare momenti e problemi della vicenda del Pci in un'ottica di storia italiana, europea e mondiale.

The Invention of Latin American Music Pablo Palomino 2020-04-29 The ethnically and geographically heterogeneous countries that comprise Latin America have each produced music in unique styles and genres - but

how and why have these disparate musical streams come to fall under the single category of "Latin American music"? Reconstructing how this category came to be, author Pablo Palomino tells the dynamic history of the modernization of musical practices in Latin America. He focuses on the intellectual, commercial, musicological, and diplomatic actors that spurred these changes in the region between the 1920s and the 1960s, offering a transnational story based on primary sources from countries in and outside of Latin America. *The Invention of Latin American Music* portrays music as the field where, for the first time, the cultural idea of Latin America disseminated through and beyond the region, connecting the culture and music of the region to the wider, global culture, promoting the now-established notion of Latin America as a single musical market. Palomino explores multiple interconnected narratives throughout, pairing popular and specialist traveling musicians, commercial investments and repertoires, unionization and musicology, and music pedagogy and Pan American diplomacy. Uncovering remarkable transnational networks far from a Western cultural center, *The Invention of Latin American Music* firmly asserts that the democratic legitimacy and massive reach of Latin American identity and modernization explain the spread and success of Latin American music.

The Defence of Tradition in Brazilian Popular Music Sean Stroud 2016-03-23 Sean Stroud examines how and why *Música Popular Brasileira* (MPB) has come to have such a high status, and why the musical tradition (including MPB) within Brazil has been defended with such vigour for so long. He emphasizes the importance of musical nationalism as an underlying ideology to discussions about Brazilian popular music since the 1920s, and the key debate on so-called 'cultural invasion' in Brazil. The roles of those responsible for the construction of the idea of MPB are examined in detail. Stroud analyses the increasingly close relationship that has developed between television and popular music in Brazil with particular reference to the post-1972 televised song festivals. He goes on to consider the impact of the Brazilian record industry in the light of theories of cultural imperialism and globalization and also evaluates governmental intervention relating to popular music in the 1970s. The importance of folklore and tradition in popular music that is present in both Mário de Andrade and Marcus Pereira's efforts to 'musically map' Brazil is clearly emphasized. Stroud contrasts these two projects with Hermano Vianna and Itaú Cultural's similar ventures at the end of the twentieth century that took a totally different view of musical 'authenticity' and tradition. Stroud concludes that the defence of musical traditions in Brazil is inextricably bound up with nationalistic sentiments and a desire to protect and preserve. MPB is the musical expression of the Brazilian middle class and

has traditionally acted as a cultural icon because it is associated with notions of 'quality' by certain sectors of the media.

Song and Democratic Culture in Britain Ian Watson 2015-12-22 Originally published in 1983. Song has always been a natural way to record everyday experiences – an expression of celebration, commiseration, complaint and protest. This innovative book is a study of popular and working-class song combining several approaches to the subject. It is a history of working-class song in Britain which concentrates not simply on the songs and the singers but attempts to locate such song in its cultural context and apply principles of literary criticism to this essentially oral medium. It triggered controversy: some critics castigated its Marxist approach, others enthused that 'such unabashed partisanship amply reveals the outstanding characteristic of Watson's book'. The author discusses the way in which the popular song, from Victorian times onwards, has been forced by the entertainment industry out of its roots in popular culture, to become a blander form of art with minimal critical potential. The book ends by considering the possibilities for a continued flourishing of a genuine popular song culture in an electronic age. It has become a standard title in bibliographies and curricula. Much has changed since 1983, not least in music; but this then innovative book still has a lot to say about popular song in its social and historical context.

A Cultural History of Work in the Age of Empire Victoria E. Thompson 2020-09-17 Winner of the 2020 PROSE Award for Multivolume Reference/Humanities The period 1800–1920 was one in which work processes were dramatically transformed by mechanization, factory system, the abolition of the guilds, the integration of national markets and expansion into overseas colonies. While some continued to work in trades that were similar to those of their parents and grandparents, increasing numbers of workers found their workplace and work processes changed, often in ways that were beyond their control. Workers employed a variety of means to protest these changes, from machine-breaking to strikes to migration. This period saw the rise of the labor union and the working-class political party. It was also a time during which ideas about work changed dramatically. Work came to be seen as a source of pride, progress and even liberation, and workers garnered increased interest from writers and artists. This volume explores the multi-faceted experience of workers during the Age of Empire. **A Cultural History of Work in the Age of Empire** presents an overview of the period with essays on economies, representations of work, workplaces, work cultures, technology, mobility, society, politics and leisure.

The History of Music Production Richard James Burgess 2014-06-25 In **The History of Music Production**, Richard

James Burgess draws on his experience as a producer, musician, and author. Beginning in 1860 with the first known recording of an acoustic sound and moving forward chronologically, Burgess charts the highs and lows of the industry throughout the decades and concludes with a discussion on the present state of music production.

Throughout, he tells the story of the music producer as both artist and professional, including biographical sketches of key figures in the history of the industry, including Fred Gaisberg, Phil Spector, and Dr. Dre. Burgess argues that while technology has defined the nature of music production, the drive toward greater control over the process, end result, and overall artistry come from producers. The result is a deeply knowledgeable book that sketches a critical path in the evolution of the field, and analyzes the impact that recording and disseminative technologies have had on music production. A key and handy reference book for students and scholars alike, it stands as an ideal companion to Burgess's noted, multi-edition book *The Art of Music Production*.

Print Culture and Music in Sixteenth-century Venice Jane A. Bernstein 2001 Music printers occupied a unique niche in the 16th century Venetian printing world because their product appealed to and was readable only by those with sophisticated taste. Bernstein bridges the gap between music and other disciplines, showing that the role of a music printer can be discussed as part of larger cultural and economic themes.

Storia culturale della canzone italiana Jacopo Tomatis 2021-12-15T00:00:00+01:00 Tutti pensiamo di sapere che cos'è la canzone italiana. Ne parliamo con gli amici guardando Sanremo, la ascoltiamo su Spotify o su vinile, la cantiamo sotto la doccia, la amiamo, la odiamo, o entrambe le cose insieme. Ma che cosa rende "italiana" una canzone? Quali sono le tematiche, le melodie che la rendono tale? Felicità, siamo tutti d'accordo, suona come una tipica "canzone italiana". E allora *Via con me* di Paolo Conte, coeva eppure lontana miglia e miglia dal successo sanremese di Al Bano e Romina, non lo è? O forse lo è meno, con quello swing americano e quella voce roca? Da fine conoscitore della storia musicale, Jacopo Tomatis parte dalla canzone napoletana per percorrere tutta la strada fino alla trap e, scavando negli archivi storici e analizzando non solo il fenomeno culturale ma anche l'industria nel suo insieme, ne scrive una nuova storia. Fatta circolare su spartito o su rivista, trasmessa dalla radio, suonata da dischi e juke-box, al cinema e alla tv, in concerti e festival, la canzone è stata, per un pubblico sempre più giovane, il punto di partenza per definire la propria identità. *Storia culturale della canzone italiana* ripercorre i generi e le vicende della popular music in Italia ribaltando la prospettiva: osservando come la cultura abbia pensato la canzone, quale ruolo la canzone abbia avuto nella cultura e come questo sia mutato nel tempo – dal Quartetto

Cetra agli Urlatori, da Gino Paoli al Nuovo Canzoniere Italiano, da De Gregori a Ghali.

Music marketing 3.0 Marco Gardellin 2016

History of Popular Culture in Japan E. Taylor Atkins 2022-09-08 The phenomenon of 'Cool Japan' is one of the distinctive features of global popular culture of the millennial age. A History of Popular Culture in Japan provides the first historical and analytical overview of popular culture in Japan from its origins in the 17th century to the present day, using it to explore broader themes of conflict, power and meaning in Japanese history. E. Taylor Atkins shows how Japan was one of the earliest sites for the development of mass-produced, market-oriented cultural products consumed by urban middle and working classes. From traditional monochrome ink painting, court literature and poetry to anime, manga and J-Pop, popular culture was pivotal in the rise of Japanese nationalism, imperialism, militarism and economic development, and to the present day plays a central role in Japanese identity. With updated historiography throughout, this fully revised second edition features: - A new chapter on popular culture in the Edo period - An expanded section on pre-Tokugawa culture - More discussion on recent pop culture phenomena such as TV game shows, cuteness and J-Pop - 10 new images - A new glossary of terms including kanji This improved edition is a vital resource for students of Japanese cultural history wishing to gain a deeper understanding of Japan's contributions to global cultural heritage.

Le parole e le figure Andrea Sangiovanni 2013-02-08T00:00:00+01:00 C'è stata una «rete» capace di connettere il mondo molto prima di internet. «L'intera superficie del paese – sosteneva infatti Samuel Morse nel 1873, a proposito del telegrafo e degli Stati Uniti – sarà solcata da quei nervi che hanno il compito di diffondere, alla velocità del pensiero, la conoscenza di tutto quello che accade in tutto il territorio, cosa che trasformerà l'intero paese in un unico grande quartiere»: ecco le fondamenta della contemporanea comunicazione di massa, di quello che McLuhan avrebbe definito «villaggio globale». Il libro ripercorre, in un continuo confronto con i modelli internazionali, la nascita e l'evoluzione in Italia di un sistema dei media fondato sulla parola e l'immagine. Parole scritte e lette, attraverso l'industria del libro e della stampa quotidiana e periodica, ma anche ascoltate, attraverso gli strumenti per la riproduzione meccanica del suono e la radio. E immagini, figure che occhieggiano ammiccanti dai manifesti suggerendo nuovi consumi, o che vengono disegnate dalla luce, dalla «matita della natura», come uno dei primi sperimentatori, William Talbot, definiva la fotografia. O, ancora, che iniziano ad animarsi nelle sequenze fotografiche di Muybridge e stupiscono il mondo con i primi rulli cinematografici dei fratelli Lumière. Intrecciando

prospettive diverse – dalla storia della tecnologia a quella sociale, dalle trasformazioni dei linguaggi alla costruzione dei pubblici – prende forma, in queste pagine, l'avvincente ricostruzione del lungo processo di formazione del sistema delle comunicazioni di massa nel nostro paese.

Deindustrialisation and Popular Music Giacomo Bottà 2020-06-04 The book is a comparative study of popular music cultures in 1980s Torino, Tampere, Manchester and Düsseldorf and their relation to the industrial city as imaginary, as heritage and as everyday reality. Popular music genres, such as hardcore punk, house, industrial, post-punk and heavy metal, share a common origin in 1980s decaying industrial cities. All these genres have been canonized and understood as “scores” for grey, gloomy, decaying urban industrial environments or for their evocation, but is there an organic relationship between de-industrialization and this kind of music production?

Popular Polish Electronic Music, 1970–2020 Ewa Mazierska 2020-12-30 Popular Polish Electronic Music, 1970–2020 offers a cultural history of popular Polish electronic music, from its beginning in the late 1960s/early 1970s up to the present day, in the context of Polish economic, social and political history, and the history of popular music in this country. From the perspective of production, scene, industry and consumption, the volume considers the issue of access to electronic instruments in the 1970s and 1980s, and the variety of inspirations, such as progressive rock and folk music, that have contributed to the development of Polish electronic music as it is known today. The widespread contribution of Polish electronic music to film is also considered. This is a valuable resource for scholars and researchers of electronic music, popular music and (Eastern) European music and culture.

Composing for the Revolution Joshua H. Howard 2020-10-31 In *Composing for the Revolution: Nie Er and China's Sonic Nationalism*, Joshua Howard explores the role the songwriter Nie Er played in the 1930s proletarian arts movement and the process by which he became a nationalist icon. Composed only months before his untimely death in 1935, Nie Er's last song, the “March of the Volunteers,” captured the rising anti-Japanese sentiment and was selected as China's national anthem with the establishment of the People's Republic. Nie was quickly canonized after his death and later recast into the “People's Musician” during the 1950s, effectively becoming a national monument. Howard engages two historical paradigms that have dominated the study of twentiethcentury China—revolution and modernity. He argues that active in the leftist artistic community and critical of capitalism, Nie Er availed himself of media technology, especially the emerging sound cinema, to create a modern, revolutionary, and nationalist music. This thesis stands as a powerful corrective to a growing literature on the construction of a

Chinese modernity, which has privileged the mass consumer culture of Shanghai and consciously sought to displace the focus on China's revolutionary experience. Composing for the Revolution also provides insight into understudied aspects of China's nationalism—its sonic and musical dimensions. Howard's analyses highlights Nie's extensive writings on the political function of music, examination of the musical techniques and lyrics of compositions within the context of left-wing cinema, and also the transmission of his songs through film, social movements, and commemoration. Nie Er shared multiple and overlapping identities based on regionalism, nationalism, and left-wing internationalism. His march songs, inspired by Soviet "mass songs," combined Western musical structure and aesthetic with elements of Chinese folk music. The songs' ideological message promoted class nationalism, but his "March of the Volunteers" elevated his music to a universal status thereby transcending the nation. Traversing the life and legacy of Nie Er, Howard offers readers a profound insight into the meanings of nationalism and memory in contemporary China. Composing for the Revolution underscores the value of careful reading of sources and the author's willingness to approach a subject from multiple perspectives.

Da Modugno a X Factor Edoardo Tabasso 2010

Global Metal Music and Culture Andy R. Brown 2016-03-22 This book defines the key ideas, scholarly debates, and research activities that have contributed to the formation of the international and interdisciplinary field of Metal Studies. Drawing on insights from a wide range of disciplines including popular music, cultural studies, sociology, anthropology, philosophy, and ethics, this volume offers new and innovative research on metal musicology, global/local scenes studies, fandom, gender and metal identity, metal media, and commerce. Offering a wide-ranging focus on bands, scenes, periods, and sounds, contributors explore topics such as the riff-based song writing of classic heavy metal bands and their modern equivalents, and the musical-aesthetics of Grindcore, Doom metal, Death metal, and Progressive metal. They interrogate production technologies, sound engineering, album artwork and band promotion, logos and merchandising, t-shirt and jewellery design, and fan communities that define the global metal music economy and subcultural scene. The volume explores how the new academic discipline of metal studies was formed, also looking forward to the future of metal music and its relationship to metal scholarship and fandom. With an international range of contributors, this volume will appeal to scholars of popular music, cultural studies, and sociology, as well as those interested in metal communities around the world.

Cultural Dynamics in a Globalized World Melani Budianta 2017-12-14 The book contains essays on current issues

in arts and humanities in which peoples and cultures compete as well as collaborate in globalizing the world while maintaining their uniqueness as viewed from cross- and interdisciplinary perspectives. The book covers areas such as literature, cultural studies, archaeology, philosophy, history, language studies, information and literacy studies, and area studies. Asia and the Pacific are the particular regions that the conference focuses on as they have become new centers of knowledge production in arts and humanities and, in the future, seem to be able to grow significantly as a major contributor of culture, science and arts to the globalized world. The book will help shed light on what arts and humanities scholars in Asia and the Pacific have done in terms of research and knowledge development, as well as the new frontiers of research that have been explored and opening up, which can connect the two regions with the rest of the globe.

The Oxford Handbook of the History of Consumption Frank Trentmann 2012-03-22 The term 'consumption' covers the desire for goods and services, their acquisition, use, and disposal. The study of consumption has grown enormously in recent years, and it has been the subject of major historiographical debates: did the eighteenth century bring a consumer revolution? Was there a great divergence between East and West? Did the twentieth century see the triumph of global consumerism? Questions of consumption have become defining topics in all branches of history, from gender and labour history to political history and cultural studies. The Oxford Handbook of the History of Consumption offers a timely overview of how our understanding of consumption in history has changed in the last generation, taking the reader from the ancient period to the twenty-first century. It includes chapters on Asia, Europe, Africa, and North America, brings together new perspectives, highlights cutting-edge areas of research, and offers a guide through the main historiographical developments. Contributions from leading historians examine the spaces of consumption, consumer politics, luxury and waste, nationalism and empire, the body, well-being, youth cultures, and fashion. The Handbook also showcases the different ways in which recent historians have approached the subject, from cultural and economic history to political history and technology studies, including areas where multidisciplinary approaches have been especially fruitful.

Highlife Saturday Night Nathan Plageman 2012-12-19 Highlife Saturday Night captures the vibrancy of Saturday nights in Ghana—when musicians took to the stage and dancers took to the floor—in this penetrating look at musical leisure during a time of social, political, and cultural change. Framing dance band "highlife" music as a central medium through which Ghanaians negotiated gendered and generational social relations, Nate Plageman

shows how popular music was central to the rhythm of daily life in a West African nation. He traces the history of highlife in urban Ghana during much of the 20th century and documents a range of figures that fueled the music's emergence, evolution, and explosive popularity. This book is generously enhanced by audiovisual material on the Ethnomusicology Multimedia website.

Musica e industria Francesco D'Amato 2009 Non c'è dubbio che l'industria musicale stia attraversando una delle trasformazioni più radicali degli ultimi cento anni, tanto da rimettere in gioco l'idea stessa di industria musicale, spesso assimilata, fino a pochi anni fa, ad apparati e processi della produzione fonografica. Analizzare mutamenti di tale portata richiede un allargamento dell'ambito di riferimento, sia per cogliere la molteplicità e la complessa articolazione dei fattori implicati sia per misurare qualità e proporzioni del cambiamento su uno sfondo più ampio, evitando di incorrere in errori di prospettiva. Che cosa si intende per industria musicale? Quali sono i processi che la definiscono e come si sono strutturati storicamente? Su quali assetti, dinamiche e culture si innestano le trasformazioni attuali e quali sono le loro possibili direzioni di sviluppo? Adottando un'ottica interdisciplinare, con riferimenti alla sociologia e all'economia industriale, ai media e ai cultural studies, agli studi sulla popular music e sull'innovazione, l'autore individua alcune coordinate per riflettere su questi interrogativi.

Music and Youth Culture in Latin America Pablo Vila 2014-10-01 Music is one of the most distinctive cultural characteristics of Latin American countries. But, while many people in the United States and Europe are familiar with musical genres such as salsa, merengue, and reggaetón, the musical manifestations that young people listen to in most Latin American countries are much more varied than these commercially successful ones that have entered the American and European markets. Not only that, the young people themselves often have little in common with the stereotypical image of them that exists in the American imagination. Bridging this divide between perception and reality, Music and Youth Culture in Latin America brings together contributors from throughout Latin America and the US to examine the ways in which music is used to advance identity claims in several Latin American countries and among Latinos in the US. From young Latin American musicians who want to participate in the vibrant jazz scene of New York without losing their cultural roots, to Peruvian rockers who sing in their native language (Quechua) for the same reasons, to the young Cubans who use music to construct a post-communist social identification, this volume sheds new light on the complex ways in which music provides people from different countries and social sectors with both enjoyment and tools for understanding who they are in terms of nationality,

region, race, ethnicity, class, gender, and migration status. Drawing on a vast array of fields including popular music studies, ethnomusicology, sociology, and history, *Music and Youth Culture in Latin America* is an illuminating read for anyone interested in Latin American music, culture, and society.

An Oral History of DJ Culture From East Los Angeles Gerard Meraz 2011-09-29 Master's thesis that documents the history of East Los Angeles DJ culture by interviewing several prominent DJs that were active between 1980-2004. Includes overview of DJ culture, rave, hip hop, dance music and house music. This edition was published in conjunction with the conceptual art exhibition "Featuring The Lights & Sounds of...: A 30 yr. survey of DJ Culture from East L.A. at G727 in downtown Los Angeles, in September of 2008

Creative Industries and Developing Countries Barrowclough, 2012-11-12 Pushing the frontiers of the new development paradigm, this book guides debates, clarifies new themes and illustrates how the cultural resources of the developing world can become a new way of integrating into the global economy - helping to raise the voices of developing countries, widening the range of creative choices and promoting cultural diversity and economic and human development. Mixing theory, country case-studies and policy analysis this volume argues that developing countries can use their creative assets and energies as a source of economic growth - if they can better position themselves in the global economy, turning on its head the polarized debate about commerce and culture to take a fresh look at some traditional activities whose intrinsic cultural value has for too long hidden their economic worth. It includes essays from economists, lawyers and industry experts on global trade trends; digital-technology; film in West Africa; audio visuals in India; the music industry in Brazil and the Caribbean; the copyright industry in Arab countries, and policy lessons from developed countries - including sources of finance, subsidies and the role of incubators and intermediaries. Fresh and incisive, this policy lead book on one of the world's fastest growing sectors is an invaluable resource for to economists and policy-makers alike, as well as those with an interest in industrial organization, development policy, evolutionary economics and the creative industries.

Italian Pop AA. VV. 2021-11-12T00:00:00+01:00 Negli anni Cinquanta e Sessanta si assiste in Italia a una significativa trasformazione del panorama mass-mediale che ha nella musica (in modo particolare popular) una delle forze motrici. Il volume prende in esame, in una prospettiva multidisciplinare, le forme e le modalità di questo mutamento di panorama, ponendo attenzione da un lato ai media, dall'altro ai contenuti e ai modelli comunicativi veicolati dalla musica. Vengono così affrontati, attraverso ricostruzioni di scenario e studi di caso, i processi di

mediatizzazione, il mutamento tecnologico, i nuovi modelli comunicativi e performativi rappresentati dai cantanti (maschili e femminili), come pure l'emergere della categoria dei giovani (sia tra i cantanti sia tra il pubblico). Parallelamente viene indagata l'evoluzione del gusto attraverso l'articolato rapporto con la tradizione melodica, ma anche tramite gli arrangiamenti e il fenomeno delle cover.

Industrial Approaches to Media Matthew Freeman 2016-10-19 This guidebook, aimed at those interested in studying media industries, provides direction in ways best suited to collaborative dialogue between media scholars and media professionals. While the study of media industries is a focal point at many universities around the world – promising, as it might, rich dialogues between academia and industry – understandings of the actual methodologies for researching the media industries remain vague. What are the best methods for analysing the workings of media industries – and how does one navigate those methods in light of complex deterrents like copyright and policy, not to mention the difficulty of gaining access to the media industries? Responding to these questions, *Industrial Approaches to Media* offers practical, theoretical, and ethical principles for the field of media industry studies, providing its first full methodological exploration. It features key scholars such as Henry Jenkins, Michele Hilmes, Paul McDonald and Alisa Perren.

Music in the Making of Modern Japan Kei Hibino 2021 This volume explores the notion of "affective media" within and across different arts in Japan, with a primary focus on music, whether as standalone product or connected to other genres such as theatre and photography. The volume explores the Japanese reception of this "affective media", its transformation and subsequent cultural flow. Moving from a discussion of early encounters with the West through Jesuits and others, the contributors primarily consider the role of music in the nineteenth, twentieth, and twenty-first centuries. With ten original chapters, the volume covers a wealth of themes, from education, koto music, guitar making, avant-garde recorder works, musicals and rock photography, to interviews with contemporary performers in jazz, modern rock and J-pop. Innovative and fascinating, the book provides rich new insights and material to all those interested in Japanese musical culture.

Digital Culture: Understanding New Media Creeber, Glen 2008-12-01 From Facebook to the iPhone, from YouTube to Wikipedia, from Grand Auto Theft to Second Life, this book explores media's important issues and debates. It covers topics such as digital television, digital cinema, game culture, digital democracy, the World Wide Web, digital

news, online social networking, music & multimedia and virtual communities.

Made in Italy Franco Fabbri 2013-10-30 Made in Italy serves as a comprehensive and rigorous introduction to the history, sociology, and musicology of contemporary Italian popular music. Each essay, written by a leading scholar of Italian music, covers the major figures, styles, and social contexts of pop music in Italy and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Italian popular music. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections: Themes; Singer-Songwriters; and Stories.

Popular Music in England, 1840-1914 Dave Russell 1987 This important study explores a wide range of Victorian and Edwardian musical life and analyzes the way in which popular cultural practice was shaped by and, in turn, helped shape social and economic structures.

Playing with Identities in Contemporary Music in Africa Annemette Kirkegaard 2002 The musics of Africa play a particularly important role in expressing and forming identities. This book brings together African and Nordic scholars from both musicology and other disciplines in an attempt to analyse various aspects of the complex playing with volatile identities in music in Africa today. Taken together the papers put new light on the assumed or real dichotomies between countryside and city, collective and individual, tradition and modernity, authentic and alien. The papers are based on contributions for a conference organized by the research project "Cultural Images in and of Africa" of the Nordic Africa Institute together with the Sibelius Museum/Department of Musicology and the Centre for Continuing Education at Åbo Akademi University in Åbo (Turku), Finland in October 2000. The book includes a keynote speech by Christopher Waterman (UCLA), and an introduction by Annemette Kirkegaard, Copenhagen University. Southern, West and East Africa are represented in the studies, which cover a great variety of musics.

La Magnifica Illusione Nando Mainardi 2016-03-22 "La magnifica illusione" è la storia di Giorgio Gaber, ovvero di un ragazzo che voleva fare il rock and roll, che ha contribuito "all'invenzione" della canzone d'autore ed è andato ben al di là dell'etichetta di "cantautore", fino a diventare un intellettuale e un divulgatore provocatorio e mai scontato. Difficile, oggi, pensare che un cantante possa aver fatto tutto questo. Difficile pensare che c'è stata un'epoca in questo Paese, non tanti anni fa, in cui tante e tanti credevano che la rivoluzione fosse dietro l'angolo. el 1970 Giorgio Gaber abbandona il mercato discografico e la televisione per dedicarsi al teatro: è l'anno de Il Signor G. E'

l'inizio di una fase totalmente nuova, in cui il cantautore milanese sceglie di confrontarsi attraverso i suoi spettacoli con il pubblico – costituito in gran parte dai giovani protagonisti del Sessantotto – sulla possibilità effettivamente di cambiare il mondo. “La magnifica illusione” è la storia di Giorgio Gaber, ovvero di un ragazzo che voleva fare il rock and roll, che ha contribuito “all’invenzione” della canzone d’autore ed è andato ben al di là dell’etichetta di “cantautore”, fino a diventare un intellettuale e un divulgatore provocatorio e mai scontato. Difficile, oggi, pensare che un cantante possa aver fatto tutto questo. Difficile pensare che c’è stata un’epoca in questo Paese, non tanti anni fa, in cui tante e tanti credevano che la rivoluzione fosse dietro l’angolo.

Library of Congress Subject Headings Library of Congress 2012

A Cultural History of Dress and Fashion in the Medieval Age Sarah-Grace Heller 2018-11-01 During the medieval period, people invested heavily in looking good. The finest fashions demanded careful chemistry and compounds imported from great distances and at considerable risk to merchants; the Church became a major consumer of both the richest and humblest varieties of cloth, shoes, and adornment; and vernacular poets began to embroider their stories with hundreds of verses describing a plethora of dress styles, fabrics, and shopping experiences. Drawing on a wealth of pictorial, textual and object sources, the volume examines how dress cultures developed – often to a degree of dazzling sophistication – between the years 800 to 1450. Beautifully illustrated with 100 images, A Cultural History of Dress and Fashion in the Medieval Age presents an overview of the period with essays on textiles, production and distribution, the body, belief, gender and sexuality, status, ethnicity, visual representations, and literary representations.