

# DIGITAL MUSIC WARS



OWNERSHIP AND CONTROL  
OF THE CELESTIAL JUKEBOX

PATRICK BURKART AND TOM McCOURT

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

**Jim Rogers**



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

*Netporn* Katrien Jacobs, 2007-08-20 *Netporn* delves into the aesthetics and politics of sexuality in the era of do it yourself DIY Internet pornography Katrien Jacobs drawing on digital media theory and interviews with Web porn producers and consumers offers an unprecedented critical analysis of Web culture as digital artistry and of the corresponding heightened government surveillance and censorship of the Internet *Netporn* features Web users who question the goals of global commercial porn industries whether they are engaged in Usenet fringes video blogging peer to peer distribution porn art collectives or decadent amateurism Emphasizing gender and cultural differences Jacobs shows how the creative uses of netporn images and services are important ways of exploring or redefining the network body and indispensable ingredients of a maturing network society

**Community Media** Ellie Rennie, 2006-07-27 This concise text will help readers understand the ongoing fascination with do it yourself media around the world Ellie Rennie explains how community media has since its beginning challenged the mainstream A clear and useful guide for students *Community Media* lays out the terrain in which community media theory and advocacy have located themselves including the ideals of participation community and social change

*Feminist Interventions in International Communication* Katharine Sarikakis, Leslie Regan Shade, 2007-10-05 This cutting edge work critiques today's global mediascape through feminist perspectives highlighting concerns of policy power labor and technology Starting with the general state of international communications the book uses feminist political economic and policy analyses to explore the globalization of media industries including questions about women's employment and media content that is globally produced and consumed A top notch group of authors covers cases on online news pornography and explicit material political participation and democracy policies for women's development violence against women labor practices and information workers print media and publishing public telecentres media coverage of HIV AIDS and more Providing fresh feminist insights into international communication this essential book shows the important strides taken toward women's justice in these areas and how far there is yet to go

*Global Communications* Paula Chakravartty, Yuezhi Zhao, 2007-08-29 This provocative book takes a new approach toward understanding the uneven flows of global communications Rather than guiding its discussion by geography types of media or traditional separations of power and resistance *Global Communications* examines political economic power and communication in relation to historically specific encounters with modernity It underscores lived experiences in its approach to globalization showing that the state and the market can both be sites of empowerment just as civil society might also be a site of repression Taking a political economic analysis of communication and culture this dynamic group of international authors looks beyond developments in the North American information and culture industries to map new forms of citizenship and exclusion The chapters spotlight China Ghana India Japan Palestine Russia Singapore and Venezuela and foreground the transnational

formations of the European Union the pan Arab and Spanish speaking markets and civil society actors in sub Saharan African the Middle East and North America Theoretically driven and empirically grounded Global Communications defines communication broadly to include production circulation and consumption and addresses urgent questions about the inequalities of globalization and the possibilities of hybrid cultural forms and practices

**Urban Communication** Timothy A. Gibson, Mark Lowes, 2007 City leaders now confront a global competition for economic investment and urban elites are casting about for strategies that promise to secure a share of this future of global economic growth However many of these strategies are largely symbolic in nature City leaders for example compete for the Olympics so they can broadcast spectacular urban vistas to global television audiences Officials pour public funds into tourist amenities to cultivate an image of vitality and renewal But how are the local politics of urban redevelopment intertwined with the global politics of circulating vital urban images Urban Communication brings together scholars from communication cultural studies and urban sociology to explore the symbolic dimensions of contemporary city building drawing on case studies from around the world

**Digital Music Wars** Patrick Burkart, Tom McCourt, 2006 With the rising popularity of online music the nature of the music industry and the role of the Internet are rapidly changing Rather than buying records tapes or CDs in other words full length collections of music music shoppers can as they have in earlier decades purchase just one song at a time It s akin to putting a coin into a diner jukebox except the jukebox is in the sky or more accurately out in cyberspace But has increasing copyright protection gone too far in keeping the music from the masses Digital Music Wars explores these transformations and the far reaching implications of downloading music in an in depth and insightful way Focusing on recent legal corporate and technological developments the authors show how the online music industry will establish the model for digital distribution cultural access and consumer privacy Music lovers and savvy online shoppers will want to read this book as will students and researchers interested in new media and the future of online culture

**Music and Cyberliberties** Patrick Burkart, 2012-01-01 Musicians and music fans are at the forefront of cyberliberties activism a movement that has tried to correct the imbalances that imperil the communal and ritualistic sharing and distribution of music In Music and Cyberliberties Patrick Burkart tracks the migration of music advocacy and anti major label activism since the court defeat of Napster and the ascendancy of the so called Celestial Jukebox model of music e commerce which sells licensed access to music Music and Cyberliberties identifies the groups alternative and radical media activists culture jammers hackers netlabels and critical legal scholars who are pushing back against the copyright grab by major labels for the rights and privileges that were once enjoyed by artists and fans Burkart reflects on the emergence of peer to peer networking as a cause c l bre that helped spark the movement and also lays out the next stages of development for the Celestial Jukebox that would quash it By placing the musical activist groups into the larger context of technology and new social movement theory Music and Cyberliberties offers an exciting new way of understanding the technological and social changes we confront daily

**Digital Music Distribution** Hendrik Storstein Spilker, 2017-08-16 The digital music revolution and the rise of piracy cultures has transformed the music world as we knew it Digital Music Distribution aims to go beyond the polarized and reductive perception of piracy wars to offer a broader and richer understanding of the paradoxes inherent in new forms of distribution Covering both production and consumption perspectives Spilker analyses the changes and regulatory issues through original case studies looking at how digital music distribution has both changed and been changed by the cultural practices and politicking of ordinary youth their parents music counter cultures artists and bands record companies technology developers mass media and regulatory authorities Exploring the fundamental change in distribution Spilker investigates paradoxes such as The criminalization of file sharing leading not to conflicts but to increased collaboration between youths and their parents Why the circulation of cultural content extremely damaging for its producers has instead been advantageous for the manufacturers of recording equipment Why more artists are recording in professional sound studios despite the proliferation of good quality equipment for home recording Why mass media hit by many of the same challenges as the music industry has been so critical of the way it has tackled these challenges A rare and timely volume looking at the changes induced by the digitalization of music distribution Digital Music Distribution will appeal to undergraduate students and policy makers interested in fields such as Media Studies Digital Media Music Business Sociology and Cultural Studies

**Who Owns the Media** Pradip Thomas, Zaharom Nain, 2004-11 Publisher Description

**The Death and Life of the Music Industry in the Digital Age** Jim Rogers, 2013-05-09 The Death and Life of the Music Industry in the Digital Age challenges the conventional wisdom that the internet is killing the music industry While technological innovations primarily in the form of peer to peer file sharing have evolved to threaten the economic health of major transnational music companies Rogers illustrates how those same companies have themselves formulated highly innovative response strategies to negate the harmful effects of the internet In short it documents how the radical transformative potential of the internet is being suppressed by legal and organisational innovations Grounded in a social shaping perspective The Death and Life of the Music Industry in the Digital Age contends that the internet has not altered pre existing power relations in the music industry where a small handful of very large corporations have long since established an oligopolistic dominance Furthermore the book contends that widespread acceptance of the idea that online piracy is rampant and music largely free actually helps these major music companies in their quest to bolster their power In doing this the study serves to deflate much of the transformative hype and digital deliria that has accompanied the internet s evolution as a medium for mass communication

**Peer to Peer and the Music Industry** Matthew David, 2009-12-04 Have the music and movie industries lost the battle to criminalize downloading This penetrating and informative book provides readers with the perfect systematic critical guide to the file sharing phenomenon Combining inter disciplinary resources from sociology history media and communication studies and cultural studies David unpacks the economics psychology and

philosophy of file sharing The book carefully situates the reader in a field of relevant approaches including network society theory post structuralism and ethnographic research It uses this to launch into a fascinating enquiry into the rise of file sharing the challenge to intellectual property law posed by new technologies of communication the social psychology of cyber crime the response of the mass media and multi national corporations Matthew David concludes with a balanced eye opening assessment of alternative cultural modes of participation and their relationship to cultural capitalism This is a landmark work in the sociology of popular culture and cultural criminology It fuses a deep knowledge of the music industry and the new technologies of mass communication with a powerful perspective on how multinational corporations seek to monopolize markets how international and state agencies defend property while a global multitude undermine and or reinvent both

**The Pop Music Idol and the Spirit of Charisma** T. Cvetkovski, 2015-09-01 This book makes a case for the synergetic union between reality TV and the music industry It delves into technological change in popular music and the role of music reality TV and social media in the pop production process It challenges the current scholarship which does not adequately distinguish the economic significance of these developments

Wired Shut Tarleton Gillespie, 2009-09-18 How the shift toward technical copy protection in the battle over digital copyright depends on changing political and commercial alignments that are profoundly shaping the future of cultural expression in a digital age While the public and the media have been distracted by the story of Napster warnings about the evils of piracy and lawsuits by the recording and film industries the enforcement of copyright law in the digital world has quietly shifted from regulating copying to regulating the design of technology Lawmakers and commercial interests are pursuing what might be called a technical fix instead of specifying what can and cannot be done legally with a copyrighted work this new approach calls for the strategic use of encryption technologies to build standards of copyright directly into digital devices so that some uses are possible and others rendered impossible In Wired Shut Tarleton Gillespie examines this shift to technical copy protection and its profound political economic and cultural implications Gillespie reveals that the real story is not the technological controls themselves but the political economic and cultural arrangements being put in place to make them work He shows that this approach to digital copyright depends on new kinds of alliances among content and technology industries legislators regulators and the courts and is changing the relationship between law and technology in the process The film and music industries he claims are deploying copyright in order to funnel digital culture into increasingly commercial patterns that threaten to undermine the democratic potential of a network society In this broad context Gillespie examines three recent controversies over digital copyright the failed effort to develop copy protection for portable music players with the Strategic Digital Music Initiative SDMI the encryption system used in DVDs and the film industry's legal response to the tools that challenged them and the attempt by the FCC to mandate the broadcast flag copy protection system for digital television In each he argues that whether or not such technical constraints ever succeed the political alignments required will profoundly shape the future of

cultural expression in a digital age     *Platformed! How Streaming, Algorithms and Artificial Intelligence are Shaping Music Cultures* Tiziano Bonini, Paolo Magaudo, 2023-12-27 Grounded in more than a decade of field research this book uses empirical examples quantitative data and qualitative interviews with young music consumers as well as music industry professionals to understand how the platforms behind music production distribution and listening work in our digital society Bringing together the perspectives from science and technology studies media studies and the political economy of digital platforms the book outlines the process of mutual construction between music digital platforms and the cultural value of music in today's society and also reflects on the complicated relationship between the power of platforms and the agency of listeners

**How Music Changed YouTube** Guillaume Heuguet, 2024-02-08 How do digital technologies transform music The answer depends on the lens of one's analysis creation promotion or the experience of the listener How Music Changed YouTube shows that the reverse question How does music transform digital technologies is also worth exploring through reliance on sound recording and music internet technologies and media are manufactured transformed and come to dominate Guillaume Heuguet's study situates YouTube in relation to both the internet platform and music industries by unpacking the cultural and technological forms embedded within and observing the practices and values associated with it from the art of collecting to the accelerated circulation of samples and remixes Heuguet's documentary and genealogical work relies on YouTube's traces in internet archives its successive interfaces the blogs of its teams and a few emblematic channels and videos Particular attention is paid to the tensions between the promises associated with music algorithms recommendation system copyright control view calculation and the reality of their operation from a technical and cultural point of view How Music Changed YouTube shows how far from responding to an immediate need YouTube's editorial and economic model developed over time how the various fans artists labels lawyers and legislators shaped the site and how these factors affected its rise as a global media force in the early 21st century

Spotify Teardown Maria Eriksson, Rasmus Fleischer, Anna Johansson, Pelle Snickars, Patrick Vonderau, 2019-02-12 An innovative investigation of the inner workings of Spotify that traces the transformation of audio files into streamed experience Spotify provides a streaming service that has been welcomed as disrupting the world of music Yet such disruption always comes at a price Spotify Teardown contests the tired claim that digital culture thrives on disruption Borrowing the notion of teardown from reverse engineering processes in this book a team of five researchers have playfully disassembled Spotify's product and the way it is commonly understood Spotify has been hailed as the solution to illicit downloading but it began as a partly illicit enterprise that grew out of the Swedish file sharing community Spotify was originally praised as an innovative digital platform but increasingly resembles a media company in need of regulation raising questions about the ways in which such cultural content as songs books and films are now typically made available online Spotify Teardown combines interviews participant observations and other analyses of Spotify's front end with experimental covert investigations of its back end The authors engaged in a series of interventions

which include establishing a record label for research purposes intercepting network traffic with packet sniffers and web scraping corporate materials The authors innovative digital methods earned them a stern letter from Spotify accusing them of violating its terms of use the company later threatened their research funding Thus the book itself became an intervention into the ethics and legal frameworks of corporate behavior      *Locked Out* Evan Elkins,2019 Drawing on extensive research of media industry strategies consumer and retailer practices and media regulation *Locked Out* explores regional lockout in DVDs console video games and streaming video and music platforms The text argues that regional lockout has shaped global media culture over the past few decades in three interrelated ways as technological regulation media distribution and geocultural discrimination As a form of digital rights management regional lockout builds in limitations on the affordances of digital software and hardware As distribution it seeks to ensure that digital technologies accommodate media industries traditional segmentation of markets Finally as a cultural system regional lockout shapes and reflects long standing global hierarchies of power and discrimination      Streaming Music, Streaming Capital Eric Drott,2023-12-29 Eric Drott undertakes a wide ranging study of the political economy of music streaming to engage in a broader reconsideration of music s complex relation to capitalism      Patrons, Curators, Inventors and Thieves Jonathan Wheeldon,2014-09-17 Jonathan Wheeldon offers a rare and unusually reflective insider account of the transformational challenges of the music industry and the cultural industries in general over the past 15 years He also makes a potentially valuable contribution to loosening the industrial political deadlock in the debate over copyright reform      Digital Culture & Society (DCS) Anna Näslund,Ramón Reichert,2025-02-27 Since the full scale Russian attack on Ukraine on February 24 2022 warfare on social media and online platforms has introduced a new way of mediatizing war A constant war related newsfeed on social media and online platforms has emerged Against this background the war in Ukraine represents a fractal war where you choose to subscribe to your own tailored version of warfare in your feed This makes it the most personalized war in history Andrew Hoskins This special issue investigates smartphone use online media platform politics and the impact of the crowdsourced war New forms of digital participation collective witnessing and web archiving by media users and media providers are linked with new methodological and empirical challenges for source analysis of digital forensics jurisdiction and collective memory The contributors analyze digital society and its relationship to war violence genocide witnessing practices and cultural appropriation in a critical and reflective manner



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