

K Pop The International Rise Of The Korean Music Industry

This book was written for people who would like to learn more about Polish K-Pop fandom, but it can also be of help for those who are looking for some basic information about fan studies or K-Pop in general. Korean music has only recently started to gain popularity in Poland (as well as in other European countries). Some may affiliate K-Pop with Psy's Gangnam Style, a track which was virtually inescapable in the summer of 2012, but around that time the European K-Pop fandom was already well-developed, as evidenced by the Korean group Big Bang winning MTV European Music Award in 2011, or the flashmob fans organized in front of the Louvre museum that forced one of the biggest Korean entertainment companies to organize one more concert of their artists in the same year. Nevertheless, K-Pop's international popularity peak is often being connected to BTS' success, when they were awarded the Top Social Artist Award and successfully performed during the Billboard Music Awards in 2017. It would be difficult to say how many K-Pop fans there are in Poland now and how the number changed over the years, but it is still undoubtedly growing.

Since the Korean Wave phenomenon started in 1997, Hallyu has undergone many changes. Geographically, while Asia has been the largest cultural market for the Korean cultural industries, other parts of society, including North America, Europe, the Middle East, and Latin America have gradually admitted Korean popular culture. The components of the Korean Wave have also greatly expanded. Hallyu originally implied the exports of a few cultural products, such as television dramas, popular music, and films; however, Korea has recently developed and exported K-pop, digital games and smartphone technologies as well as relevant youth culture. Meanwhile, industrial and technological contexts of the Korean Wave have changed significantly during the last 20 years. The role of social media in the Korean Wave's transnationalization in recent years is especially intriguing because fans around the world can easily access social media to enjoy K-pop, digital games, and films. The changes in the nature and appearance of the Korean Wave, conceptual and theoretical shifts in the studies of the Korean Wave, and the influences of the development of media technologies on the Korean Wave are all very significant. This book aims to provide a better understanding of Hallyu's theoretical and institutional history on one hand, and new features of the Korean Wave on the other hand.

The rise of global mobility has had a deep impact on the study of urban multilingualism. Once associated with research on minority speech communities and inner-city ethnolinguistic enclaves (Chinatowns, Little Italies, etc), it is now concerned much more with the use of multiple languages in diverse neighbourhoods across the city. In this book the authors take an innovative approach that builds on previously published work in two ways. First, it focuses on a single city and, second, it adopts a multidisciplinary approach to multilingualism. By examining the phenomenon of multilingualism in a single city from a range of perspectives this book paints a more comprehensive picture of the current dimensions of urban multilingualism. A unique feature of this book is the inclusion of contributions from scholars with expertise in education, geography, media, health communication and international studies, in addition to community practitioners. Sydney is the largest city in Australia and, on most counts, it is also among the most linguistically diverse cities in the world. As such it is an ideal site for a multidisciplinary study of urban multilingualism. The selection of 18 multidisciplinary case studies on multilingualism in Sydney, Australia represents some of the strongest and most innovative research on urban multilingualism in the world today. This book examines how multilingualism permeates institutional and everyday practice in the city, raising important questions about what a 'multilingual city' can and should be.

1990s South Korea saw the transition from a military dictatorship to a civilian government, from a manufacturing economy to a postindustrial hub, and from a cloistered society to a more dynamic transnational juncture. These seismic shifts had a profound impact on the media industry and the rise of K-pop. In K-pop Live, Suk-Young Kim investigates the meteoric ascent of Korean popular music in relation to the rise of personal technology and social media, situating a feverish cross-media partnership within the Korean historical context and broader questions about what it means to be "live" and "alive." Based on in-depth interviews with K-pop industry personnel, media experts, critics, and fans, as well as archival research, K-pop Live explores how the industry has managed the tough sell of live music in a marketplace in which virtually everything is available online. Teasing out digital media's courtship of "liveness" in the production and consumption of K-pop, Kim investigates the nuances of the affective mode in which human subjects interact with one another in the digital age. Observing performances online, in concert, and even through the use of holographic performers, Kim offers readers a step-by-step guide through the K-pop industry's variegated efforts to diversify media platforms as a way of reaching a wider global network of music consumers. In an era when digital technology inserts itself into nearly all social relationships, Kim reveals how "what is live" becomes a question of how we exist as increasingly mediated subjects, fragmented and isolated by technological wonders while also longing for a sense of belonging and being alive through an interactive mode of exchange we often call "live."

BTS is the breakthrough K-pop band. For the first time, this unofficial biography tells the story of the Korean boy band with a global army of fans, who have propelled their heroes to the top of the charts all over the world. Seven good-looking boys - RM, Jin, Suga, J-Hope, Jimin, V and Jungkook - who can dance as well as they can rap and sing, are tearing up the global music charts. Nothing new? Think again. BTS, who rose to fame in their native South Korea in 2013 and who sing almost entirely in Korean, are now a sensation in the US, the UK and the rest of the world. K-pop is a growing phenomenon in the West, and over the last few years, it has steadily gathered a huge global following. With their talent, dedication, good looks, fabulous choreography, and catchy blend of pop, hip hop and RnB, BTS are leading the advance. - BTS's latest album 'Love Yourself: Answer' went straight to #1 in the US charts, following the success of their previous album, 'Love Yourself: Tear', which was the first ever Korean album to achieve this - Over 17 million followers on Twitter - They have been profiled in US Vogue - the first K-pop band to be granted such an honour - The music video for IDOL broke YouTube streaming records, being viewed 46 million times in the first 24 hours; the view count is now in the hundreds of millions - They won the 2018 Billboard Music Award for 'Top Social Artist' for the second year in a row - Listed by Forbes as the most retweeted artist on Twitter in March 2016 - and their fanbase has ballooned since then - Named in Time magazine's 'Top 25 Most Influential People on the Internet 2017' list - Their 2018-2019 world tour sold out within minutes of tickets going on sale Extensively researched, and written in an upbeat and accessible style, this book interweaves the success stories of each of the boys with how the band got together, while

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documenting their amazing rise to fame in Southeast Asia, and then the world. It includes 16 pages of full colour photographs of the band playing live, posing and having fun. Also available: 9781780556017 BTS: Test Your Super-Fan Status 9781789291339 BTS and Me: Your Unofficial Fill-In Fan Book

The Routledge Handbook of Korean Culture and Society is an accessible and interdisciplinary resource that explores the formation and transformation of Korean culture and society. Each chapter provides a comprehensive and thought-provoking overview on key topics, including: compressed modernity, religion, educational migration, social class and inequality, popular culture, digitalisation, diasporic cultures and cosmopolitanism. These topics are thoroughly explored by an international team of Korea experts, who provide historical context, examine key issues and debates, and highlight emerging questions in order to set the research agenda for the near future. Providing an interdisciplinary overview of Korean culture and society, this Handbook is an essential read for undergraduate and postgraduate students, as well scholars in Korean Studies, Cultural Studies, Sociology, Anthropology, and Asian Studies in general.

How did a really unhip country suddenly become cool? How could a nation that once banned miniskirts, long hair on men and rock 'n' roll come to mass produce pop music and a K-pop star that would break the world record for the most YouTube hits? Who would have predicted that a South Korean company that used to sell fish and fruit (Samsung) would one day give Apple a run for its money? And just how does South Korea plan to use pop culture to beat America at its own game. Welcome to South Korea: The Brand. In The Birth of Korean Cooljournalist Euny Hong uncovers the roots of the 'Korean Wave': a fanaticism for South Korean pop culture that has enabled them to make the rest of the world a captive market for their products by first becoming the world's number one pop culture manufacturer. South Korea's economic development has been nothing short of staggering - leapfrogging from third-world to first-world in just a few years and continuing to grow at a rapid and unprecedented rate - and for the first time The Birth of Korean Coolwill give readers exclusive insight into the inner workings of this extraordinary country; it's past, present and future.

K-pop, described by Time Magazine in 2012 as "South Korea's greatest export", has rapidly achieved a large worldwide audience of devoted fans largely through distribution over the Internet. This book examines the phenomenon, and discusses the reasons for its success. It considers the national and transnational conditions that have played a role in K-pop's ascendancy, and explores how they relate to post-colonial modernisation, post-Cold War politics in East Asia, connections with the Korean diaspora, and the state-initiated campaign to accumulate soft power. As it is particularly concerned with fandom and cultural agency, it analyses fan practices, discourses, and underlying psychologies within their local habitus as well as in expanding topographies of online networks. Overall, the book addresses the question of how far "Asian culture" can be global in a truly meaningful way, and how popular culture from a "marginal" nation has become a global phenomenon.

K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea seeks at once to describe and explain the emergence of export-oriented South Korean popular music and to make sense of larger South Korean economic and cultural transformations. John Lie provides not only a history of South Korean popular music—the premodern background, Japanese colonial influence, post-Liberation American impact, and recent globalization—but also a description of K-pop as a system of economic innovation and cultural production. In doing so, he delves into the broader background of South Korea in this wonderfully informed history and analysis of a pop culture phenomenon sweeping the globe.

In its incipient stages, Korean pop music was strongly influenced by Western pop music, diversifying through many stages of copying, translation, and interpretation from the early 20th century. Those unique creations by experimental and creative Korean artists are now being received by international audiences in the form of “K-Pop,” an abbreviation for “Korean pop.” It is spreading beyond the regions of China, Japan, and Southeast Asia and into Europe and the United States. It is increasingly gaining recognition as something more than just a fad?as a phenomenon that has staying power with global audiences. K-Pop Beyond Asia Background of the Growth of Hallyu Growth of the Entertainment Agencies at the Center of Hallyu Ballads and Dance Music Hallyu's Expansion into Asian Markets The 100-Year History of Korean Pop Music The First Korean Pop Music Overseas: “Arirang” Unstable Beginning after 1945 The Rise of the Eighth US Army Show The Vietnam War and Expansion into Southeast Asia Stepping Stone of Korean Pop Music's Overseas Expansion The Beginning of Hallyu and K-Pop Contemporary Korean Pop Music 2000: Rise of the First Generation of Idol Groups 2001: From Emotional Ballads to Hip Hop 2002: Dance and Vocal Artists 2003: Hyori Syndrome 2004: Korea's Three Major Record Companies and Their Artists 2005: Chart-topping Ballads 2006: The New Generation of Idol Boy Groups 2007: The New Generation of Idol Girl Groups 2008: Wonder Girls and Other Top Female Singing Groups 2009: The Meteoric Rise of Idol Groups in Korea 2010: The Korean Wave in the Asian Music Market 2011: The Growing Influence of Girl Groups with each Major Record Company 2012: PSY Syndrome 2013: Competition between Old K-Pop Artists and Idol Groups 2014: Hit Collaborations K-Pop: Evaluation and Prospects Export-driven K-Pop, Going Beyond Korea, China, and Japan The Spread of K-Pop through Social Media The Global Appeal of K-Pop K-Pop's Star-Making System Benefits of Global Cultural Exchange beyond Asia k pop,korean pop music,Hallyu,SHINee,SUPER JUNIOR,GIRLS' GENERATION,2NE1

Korean dramas gained popularity across Asia in the late 1990s, and their global fandom continues to grow. Despite cultural differences, non-Asian audiences find “K-dramas” appealing. They range from historical melodrama and romantic comedy to action, horror, sci-fi and thriller. Devotees pursue an immersive fandom, consuming Korean food, fashion and music, learning Korean to better understand their favorite shows, and travelling to Korea for firsthand experiences. This collection of new essays focuses on the cultural impact of K-drama and its fandom, and on the transformation of identities in the context of regional and global dynamics. Contributors discuss such popular series as Boys over Flowers, My Love from the Star and Descendants of the Sun. Global media expert Dal Yong Jin examines the nexus of globalization, digital media, and contemporary popular culture in this empirically rich, student-friendly book. Offering an in-depth look at globalization processes, histories, texts, and state policies as they relate to the global media, Jin maps out the increasing role of digital platforms as they have shifted the contours of globalization. Case studies and examples focus on ubiquitous digital platforms, including Facebook, YouTube, and Netflix, in tandem with globalization so that the readers are able to apply diverse theoretical frameworks of globalization in different media milieu. Readers are taught core theoretical concepts which they should apply critically to a broad range of contemporary media policies, practices, movements, and technologies in different geographic regions of the world – North America, Europe, Africa, Latin America, and Asia – with a view to determining how they shape and are shaped by globalization. End-of-chapter discussion questions prompt further critical thinking and research. Students doing coursework in digital media, global media,

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international communication, and globalization will find this new textbook to be an essential introduction to how media have influenced a complex set of globalization processes in broad international and comparative contexts.

How has Hanguk (South Korean) hip hop developed over the last two decades as a musical, cultural, and artistic entity? How is hip hop understood within historical, sociocultural, and economic matrices of Korean society? How is hip hop represented in Korean media and popular culture? This book utilizes ethnographic methods, including fieldwork research and life timeline interviews with fifty-three influential hip hop artists, in order to answer these questions. It explores the nuanced meaning of hip hop in South Korea, outlining the local, global, and (trans)national flows of musical and cultural exchanges. Throughout the chapters, Korean hip hop is examined through the notion of *buran*—personal and societal anxiety or uncertainty—and how it manifests in the dimensions of space and place, economy, cultural production, and gender. Ultimately, *buran* serves as a metaphoric state for Hanguk hip hop in that it continuously evolves within the conditions of Korean society.

At this fascinating historical moment, this timely collection explores the new meaning of the Korean Wave and the process of media production, representation, distribution and consumption in a global context as a distinctive and complex form of soft power. Focusing on the most recent phenomenon of Korean popular culture, this book considers the Korean Wave in the global digital age and addresses the social, cultural and political implications in their complexity within the contexts of global inequalities and uneven power structures. The collection brings together internationally renowned scholars and regional specialists to examine this historically significant, visibly growing, yet under-explored current phenomenon in the global digital age. Drawing on a wide range of perspectives from media and communications, cultural studies, sociology, history and anthropology, and including a series of case studies from Asia, the USA, Europe and the Middle East, it provides an empirically rich and theoretically stimulating tour of this area of study, going beyond the standard Euro-American view of the evolving and complex dynamics of the media today. This collection is essential reading for students and scholars interested in Korean popular culture and in film, media, fandom and cultural industries more widely.

Kim combines historical contextualization with political economy of the media and critical textual analysis to investigate the socio-ideological effects of K-Pop in the existing networks of power and domination in gender relations. He examines K-Pop female idols' individualism and identity formation through the lens of Korea's cultural politics.

In ten chapters with annotated bibliographies, this book analyzes Korean communication, media, and culture. The bibliographic entries provide aid for non-Korean-speaking academics to find information about research on these topics.

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.

K-pop – The International Rise of the Korean Music Industry Routledge

Collectively known as Hallyu, Korean music, television programs, films, online games, and comics enjoy global popularity, thanks to new communication technologies. In recent years, Korean popular culture has also become the subject of academic inquiry. Whereas the Hallyu's impact on Korea's national image and domestic economy, as well as on transnational cultural flows, have received much scholarly attention, there has been little discussion of the role of social media in Hallyu's propagation. Contributors to *Hallyu 2.0: The Korean Wave in the Age of Social Media* explore the ways in which Korean popular cultural products are shared by audiences around the globe; how they generate new fans, markets, and consumers through social media networks; and how scholars can analyze, interpret, and envision the future of this unprecedented cultural phenomenon.

An explosive expose? of one of the biggest and most secretive companies in the world, Samsung, as the Korean juggernaut battles Apple and Sony to dominate the world of technology Based on years of reporting on Samsung for *The Economist*, *The Wall Street Journal*, and *Time*, from his base in South Korea, and his countless sources inside and outside the company, Geoffrey Cain offers a penetrating look behind the curtains of the biggest company nobody in America knows. Seen for decades in tech circles as a fast follower rather than an innovation leader, Samsung today has grown to become a market leader in the United States and around the globe. They have captured one quarter of the smartphone market and have been pushing the envelope on every front. Forty years ago, Samsung was a rickety Korean agricultural conglomerate that produced sugar, paper, and fertilizer, located in a backward country with a third-world economy. But with the rise of the PC revolution, Chairman Lee Byung-chul began a bold experiment: to make Samsung a major supplier of computer chips. The multimillion-dollar plan was incredibly risky. But Lee, wowed by a young Steve Jobs, who sat down with the chairman to offer his advice, became obsessed with creating a tech empire. And in *Samsung Rising*, we follow Samsung behind the scenes as the company fought its way to the top of tech. It is one of Apple's chief suppliers of technology critical to the iPhone, and its own Galaxy phone outsells the iPhone. Today, Samsung employs over 300,000 people (compared to Apple's 80,000 and Google's 48,000). The company's revenues have grown more than forty times from that of 1987 and make up more than 20 percent of South Korea's exports. Yet their disastrous recall of the Galaxy Note 7, with numerous reports of phones spontaneously bursting into flames, reveals the dangers of the company's headlong

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attempt to overtake Apple at any cost. A sweeping insider account of the Korean company's ongoing war against the likes of Google and Apple, Samsung Rising shows how a determined and fearless Asian competitor has become a force to be reckoned with.

This new book offers an insightful guide into the complex tapestry of global entertainment media markets. It features analyses and case studies from leading international media scholars, who explore the causes and effects of globalization upon this ever-evolving industry. There are still opposing and restraining forces to globalization processes taking place in media, and the global mediascape comprises international, regional and local markets, and global and local players, which in recent years have evolved at an uneven pace. By analyzing similarities and differences in a landscape where driving forces of globalization meet locally situated audiences and institutions, this volume unveils a complex, contested space comprising global and local players, whose success is determined by both their national and international dimensions. It guides its readers to the geographical and intellectual exploration of the international media landscape, analyzing the global and local media players and their modus operandi. Editor Paolo Sigismondi's insightful, engaging collection presents a compelling and novel approach to the analysis of global entertainment media. *World Entertainment Media: Global, Regional and Local Perspectives* is an ideal starting point for students and practitioners alike looking to build a solid understanding of the global mediascape, and a great resource for instructors and scholars in global media entertainment.

K-pop (Korean popular music) reigns as one of the most popular music genres in the world today, a phenomenon that appeals to listeners of all ages and nationalities. In *Soul in Seoul: African American Popular Music and K-pop*, Crystal S. Anderson examines the most important and often overlooked aspect of K-pop: the music itself. She demonstrates how contemporary K-pop references and incorporates musical and performative elements of African American popular music culture as well as the ways that fans outside of Korea understand these references. K-pop emerged in the 1990s with immediate global aspirations, combining musical elements from Korean and foreign cultures, particularly rhythm and blues genres of black American popular music. Korean solo artists and groups borrow from and cite instrumentation and vocals of R&B genres, especially hip-hop. They also enhance the R&B tradition by utilizing Korean musical strategies. These musical citational practices are deemed authentic by global fans who function as part of K-pop's music press and promotional apparatus. K-pop artists also cite elements of African American performance in Korean music videos. These disrupt stereotyped representations of Asian and African American performers. Through this process K-pop has arguably become a branch of a global R&B tradition. Anderson argues that Korean pop groups participate in that tradition through cultural work that enacts a global form of crossover and by maintaining forms of authenticity that cannot be faked, and furthermore propel the R&B tradition beyond the black-white binary.

Branded Entertainment in Korea examines the varied texts and wider context of branded entertainment and related advertising and marketing communications practices in Korea. The book discusses the origins, development, current state, ethics, and regulations of branded entertainment in Korea, considering the impact and implications for communication users and regulators as well as industry actors. Over 30 cases from 2013 to 2019 are offered to provide an up-to-date account of current developments, with a closer look at the ethical challenges and controversies surrounding branded entertainment. The book also provides a review of branded entertainment-related literature in order to help the readers to understand this growing marketing discipline. This is a valuable case study for scholars and students of critical advertising studies, as well as those interested in broader disciplines of communication and media studies.

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.

BTS: K-Pop's International Superstars is the must-have celebration of RM, J-Hope, Suga, Jimin, V, Jin, and Jungkook, who have won over fans across the globe with hits like "DNA" and "MIC Drop." With dozens of stunning full-color photographs, this volume offers an extensive look at the guys behind the incredible voices, verses, and dance moves—from their early days as bandmates, to worldwide tours, to their relationship with their passionate and quickly-growing community of fans. This commemorative collection also looks back at the Bangtan Boys' evolving musical sound, explores what makes each member of the group so memorable, and has fun with their friendship and social media presence. Also featuring a look ahead at what is sure to be an even brighter future, this is the ultimate book for ARMYs as well as new K-pop fans everywhere.

In *Youth Technoculture: From Aesthetics to Politics*, Sylvie Octobre offers a reflexion on the major changes that originated from cultural participation in the digital era, and their effects on education and politics.

This book offers an in-depth study of the globalization of contemporary South Korean idol pop music, or K-Pop, visiting K-Pop and its multiple intersections with political, economic, and cultural formations and transformations. It provides detailed insights into the transformative process in and around the field of Korean pop music since the 1990s, which paved the way for the recent

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international rise of K-Pop and the Korean Wave. Fuhr examines the conditions and effects of transnational flows, asymmetrical power relations, and the role of the imaginary "other" in K-Pop production and consumption, relating them to the specific aesthetic dimensions and material conditions of K-Pop stars, songs, and videos. Further, the book reveals how K-Pop is deployed for strategies of national identity construction in connection with Korean cultural politics, with transnational music production circuits, and with the transnational mobility of immigrant pop idols. The volume argues that K-Pop is a highly productive cultural arena in which South Korea's globalizing and nationalizing forces and imaginations coincide, intermingle, and counteract with each other and in which the tension between both of these poles is played out musically, visually, and discursively. This book examines a vibrant example of contemporary popular music from the non-Anglophone world and provides deeper insight into the structure of popular music and the dynamics of cultural globalization through a combined set of ethnographic, musicological, and cultural analysis. Widening the regional scope of Western-dominated popular music studies and enhancing new areas of ethnomusicology, anthropology, and cultural studies, this book will also be of interest to those studying East Asian popular culture, music globalization, and popular music.

This book is the first to explore style and spectacle in glam popular music performance from the 1970s to the present day, and from an international perspective. Focus is given to a number of representative artists, bands, and movements, as well as national, regional, and cultural contexts from around the globe. Approaching glam music performance and style broadly, and using the glam/glitter rock genre of the early 1970s as a foundation for case studies and comparisons, the volume engages with subjects that help in defining the glam phenomenon in its many manifestations and contexts. Glam rock, in its original, term-defining inception, had its birth in the UK in 1970/71, and featured at its forefront acts such as David Bowie, T. Rex, Slade, and Roxy Music. Termed "glitter rock" in the US, stateside artists included Alice Cooper, Suzi Quatro, The New York Dolls, and Kiss. In a global context, glam is represented in many other cultures, where the influences of early glam rock can be seen clearly. In this book, glam exists at the intersections of glam rock and other styles (e.g., punk, metal, disco, goth). Its performers are characterized by their flamboyant and theatrical appearance (clothes, costumes, makeup, hairstyles), they often challenge gender stereotypes and sexuality (androgyny), and they create spectacle in popular music performance, fandom, and fashion. The essays in this collection comprise theoretically-informed contributions that address the diversity of the world's popular music via artists, bands, and movements, with special attention given to the ways glam has been influential not only as a music genre, but also in fashion, design, and other visual culture. A broad and accessible introduction to national and transnational media *Transnational Media: Concepts and Cases* provides a clear and engaging overview of media communication from a global and a region-based perspective. Rather than focusing on just complex theories and industry-specific analyses, this unique book offers an inclusive, comparative approach to both journalism and entertainment media—introducing readers to the essential concepts, systems, transnational influences, and power dynamics that shape global media flow. Broad coverage of different media forms from Asia, Africa, the Americas, Europe, and Oceania offers country-based and transnational perspectives while highlighting examples of media trends in television, radio, film, journalism, social media, music, and others. Promoting a balanced, multipolar exploration of transnational media, this innovative book discusses topics such as media concentration, the cultural, political, and economic impact of media, and the primary centers of new and traditional media activities. Chapters organized by geographic region offer instructive pedagogical features—including case studies and essays, and illustrations, maps and charts—that strengthen understanding of distinctive and emerging practices in the production, distribution, and consumption of media products. Explores a wide range of global media topics, infrastructures, cultures, and political-economic climates Written in an engaging, relatable, and easy to understand style Covers major aspects of journalism and various forms of entertainment media Organized by regions of the world to reflect a global perspective Includes newly-written case studies by international scholars from each region Designed for undergraduate and graduate courses in comparative media analysis, international media and communication, and related areas of study, *Transnational Media: Concepts and Cases* is an indispensable resource for colleges and universities that are internationalizing their curriculum to meet the needs of an increasing globalized world.

Now in an updated fourth edition, this popular A-Z student handbook provides a comprehensive survey of key ideas and concepts in popular music culture. With new and expanded entries on genres and subgenres, the text comprehensively examines the social and cultural aspects of popular music, taking into account the digital music revolution and changes in the way that music is manufactured, marketed and delivered. New and updated entries include: Age and youth Black music Digital music culture K-Pop Mash-ups Philadelphia Soul Pub music Religion and spirituality Remix Southern Soul Streaming Vinyl With further reading and listening included throughout, *Popular Music: The Key Concepts* is an essential reference text for all students studying the social and cultural dimensions of popular music.

At the start of the twenty-first century challenges to the global hegemony of U.S. culture are more apparent than ever. Two of the contenders vying for the hearts, minds, bandwidths, and pocketbooks of the world's consumers of culture (principally, popular culture) are India and South Korea. "Bollywood" and "Hallyu" are increasingly competing with "Hollywood"—either replacing it or filling a void in places where it never held sway. This critical multidisciplinary anthology places the mediascapes of India (the site of Bollywood), South Korea (fountainhead of Hallyu, aka the Korean Wave), and the United States (the site of Hollywood) in comparative dialogue to explore the transnational flows of technology, capital, and labor. It asks what sorts of political and economic shifts have occurred to make India and South Korea important alternative nodes of techno-cultural production, consumption, and contestation. By adopting comparative perspectives and mobile methodologies and linking popular culture to the industries that produce it as well as the industries it supports, *Pop Empires* connects films, music, television serials, stardom, and fandom to nation-building, diasporic identity formation, and transnational capital and labor. Additionally, via the juxtaposition of Bollywood and Hallyu, as not only synecdoches of national affiliation but also discursive case studies, the contributors examine how popular culture intersects with race, gender, and empire in relation to the global movement of peoples, goods, and ideas.

There are two sides to the BTS story. The all too familiar rags to riches odyssey in which seven young South Korean boys (RM, Suga, V, J-Hope, Jin, Jimin, Jungkook) emerge from obscurity to become true superstars in the pop music universe. Of equal importance was the relationship between the wide-eyed group members and the forward-thinking head of their record company, Bang Si-hyuk, which resulted in newfound freedom and a new way of creating the K-Pop sound. Both of these elements and more are the subject of the book *Burn the Stage: The Rise of BTS*

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and Korean Boy Bands by New York Times-bestselling author Marc Shapiro. This timely look at BTS and the K-Pop genre, told in quotes and anecdotes from BTS, delves into the history of K-Pop music, its pivotal twists and turns, insights into the modern K-Pop training and audition process, as well as the rise of BTS and their personal and professional development on the road to worldwide popularity. Author Marc Shapiro acknowledges that making the BTS story more than a mere rehashing of familiar material was a challenge. "This was an opportunity to follow the story of what many considered 'The Next Big Thing' hand in hand with the group in fairly real time. Seeing what they experienced as it happened rather than looking back on their lives years later. There was a sense of immediacy that appeared more in tune with the way the world turns now. Which is fast." As with the current state of pop culture, BTS and the K-Pop world are constantly evolving and presenting new challenges and ideas. *Burn the Stage: The Rise of BTS and Korean Boy Bands* chronicles BTS in the now. There will certainly be a future.

Converging theory and practice, this book provides a unique analysis of Korean youth's attempts to become global celebrities within the rapidly growing K-pop cultural phenomenon.

Over the past decade, Korean popular culture has become a global phenomenon. The "Korean Wave" of music, film, television, sports, and cuisine generates significant revenues and cultural pride in South Korea. The *Korean Popular Culture Reader* provides a timely and essential foundation for the study of "K-pop," relating the contemporary cultural landscape to its historical roots. The essays in this collection reveal the intimate connections of Korean popular culture, or hallyu, to the peninsula's colonial and postcolonial histories, to the nationalist projects of the military dictatorship, and to the neoliberalism of twenty-first-century South Korea. Combining translations of seminal essays by Korean scholars on topics ranging from sports to colonial-era serial fiction with new work by scholars based in fields including literary studies, film and media studies, ethnomusicology, and art history, this collection expertly navigates the social and political dynamics that have shaped Korean cultural production over the past century. Contributors: Jung-hwan Cheon, Michelle Cho, Youngmin Choe, Steven Chung, Katarzyna J. Cwiertka, Stephen Epstein, Olga Fedorenko, Kelly Y. Jeong, Rachael Miyung Joo, Inkyu Kang, Kyu Hyun Kim, Kyung Hyun Kim, Pil Ho Kim, Boduerae Kwon, Regina Yung Lee, Sohl Lee, Jessica Likens, Roald Maliangkay, Youngju Ryu, Hyunjoon Shin, Min-Jung Son, James Turnbull, Travis Workman

Specifically designed for use on a range of undergraduate and graduate courses, *Introducing Japanese Popular Culture* is a comprehensive textbook offering an up-to-date overview of a wide variety of media forms. It uses particular case studies as a way into examining the broader themes in Japanese culture and provides a thorough analysis of the historical and contemporary trends that have shaped artistic production, as well as, politics, society, and economics. As a result, more than being a time capsule of influential trends, this book teaches enduring lessons about how popular culture reflects the societies that produce and consume it. With contributions from an international team of scholars, representing a range of disciplines from history and anthropology to art history and media studies, the book's sections include: Television Videogames Music Popular Cinema Anime Manga Popular Literature Fashion Contemporary Art Written in an accessible style by a stellar line-up of international contributors, this textbook will be essential reading for students of Japanese culture and society, Asian media and popular culture, and Asian Studies in general.

The third edition of *International Communication* examines the profound changes that have taken place, and are continuing to take place at an astonishing speed, in international media and communication. Building on the success of previous editions, this book maps out the expansion of media and telecommunications corporations within the macro-economic context of liberalisation, deregulation and privatisation. It then goes on to explore the impact of such growth on audiences in different cultural contexts and from regional, national and international perspectives. Each chapter contains engaging case studies which exemplify the main concepts and arguments.

The *SAGE Encyclopedia of Music and Culture* presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition

Transnational Korean Television: Cultural Storytelling and Digital Audience provides previously absent analyses of Korean TV dramas' transnational influences, peculiar production features, distribution, and consumption to enrich the contextual understanding of Korean TV's transcultural mobility. Even as academic discussions about the Korean Wave have heated up, Korean television studies from transnational viewpoints often lack in-depth analysis and overlook the recently extended flow of Korean television beyond Asia. This book illustrates the ecology of Korean television along with the Korean Wave for the past two decades in order to showcase Korean TV dramas' international mobility and its constant expansion with the different Western television and their audiences. Korean TV dramas' mobility in crossing borders has been seen in both transnational and transcultural flows, and the book opens up the potential to observe the constant flow of Korean television content in new places, peoples, manners, and platforms around the world. Scholars of media studies, communication, cultural studies, and Asian studies will find this book especially useful.

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