Sonic Boom Napster P2p And The Battle For The Future Of Music

Information Warfare in Business provides a significant and interesting perspective on the concept of the network organization. It illustrates the relations between information technology and organization, and in particular, between business organizations and the recent revolution in military affairs that has been called 'information warfare'. The main themes discussed include the network society, knowledge management, nomadic strategy, information warfare, power and identity.

This book explores the nature of the music industries before and after the digital revolution from the point of view of the consumer, and explores the question of whether there is a role for competition policy intervention in the music industries. Considering the historically consolidated environment of the music industries, and their rapidly evolving business models in the 21st century, the author argues that there is a need for updated competition design to promote consumer welfare and competition in these markets. Opening a much-needed interdisciplinary dialogue across music studies, business, and law, the book applies business model literature to antitrust law in the context of the music industries. It offers a comprehensive history of encounters between the music industry and antitrust and regulatory authorities in the US, UK, and EU, from the payola scandals of the 1950s to the merger of Live Nation and Ticketmaster in 2010, showing how even as business models in the industry have changed, it has repeatedly moved toward consolidation with little regulation. Drawing on this history, it considers how competition policy can foster innovation and safeguard consumer interests in the music markets of the future. Offering new analytical and methodological tools, this book is relevant to those studying the music industries from business, legal, and cultural perspectives.

Edited by Steve Jones, one of the leading scholars and founders of this emerging field, and with contributions from an international group of scholars as well as science and technology writers and editors, the Encyclopedia of New Media widens the boundaries of today's information society through interdisciplinary, historical, and international coverage. With such topics as broadband, content filtering, cyberculture, cyberethics, digital divide, freenet, MP3, privacy, telemedicine, viruses, and wireless networks, the Encyclopedia will be an indispensable resource for anyone interested or working in this field. Unlike many encyclopedias that provide short, fragmented entries, the Encyclopedia of New Media examines each subject in depth in a single, coherent article. Many articles span several pages and are presented in a large, double-column format for easy reading. Each article also includes the following: A bibliography Suggestions for further reading Links to related topics in the Encyclopedia Selected works, where applicable Entries include: Pioneers, such as Marc Andreesen, Marshall McLuhan, and Steve Jobs Terms, from "Access" to "Netiquette" to "Web-cam" Technologies, including Bluetooth, MP3, and Linux Businesses, such as Amazon.com Key labs, research centers, and foundations Associations Laws, and much more The Encyclopedia of New Media includes a comprehensive index as well as a reader's guide that facilitates browsing and easy access to information. Recommended Libraries Public, academic, government, special, and private/corporate

"First Published in 2004, Routledge is an imprint of Taylor & Francis, an informa company."

The Cyberspace Handbook is a comprehensive guide to all aspects of new media, information technologies and the internet. It gives an overview of the economic, political, social and cultural contexts of cyberspace, and provides practical advice on using new technologies for research, communication and publication. The Cyberspace Handbook includes: *a glossary of over eighty key terms *a list of over ninety web resources for news and entertainment, new media and web development, education and reference, and internet and web information * specialist chapters on web design and journalism and writing on the web *Over thirty illustrations of internet material and software applications. Jason Whittaker explores how cyberspace has been constructed, how it is used and extends into areas as different as providing us immediate news or immersive games and virtual technologies for areas such as copyright and cybercrime, as well as key skills in employing the internet for research or writing and designing for the Web.

This book constitutes the refereed proceedings of the First International Conference on Information Computing and Applications, ICICA 2010, held in Tangshan, China, in October 2010. The 76 papers are organized in topical sections on parallel and distributed computing; trusted and pervasive computing; internet and web computing; multimedia networking and computing; evolutionary computing and applications; scientific and engineering computing; and intelligent computing and applications.

Edited by distinguished scholars in the field of popular music studies, this encyclopedia set is THE authoritative reference guide to popular music from all corners of the globe, the ultimate reference work to do justice to this vibrant subject.

Film Distribution in the Digital Age critically examines the evolution of the landscape of film distribution in recent years. In doing so, it argues that the interlocking ecosystem(s) of media dissemination must be considered holistically and culturally if we are to truly understand the transnational flows of cultural texts.

John Naughton is The Observer's "Networker" columnist, a prominent blogger, and vice president of Wolfson College, Cambridge. The Times has said of his writing, "[it] draws on more than two decades of study to explain how the internet works and the challenges and opportunities it will offer to future generations," and Cory Doctorow raved that "this is the kind of primer you want to slide under your boss's door." In From Gutenberg to Zuckerberg, Naughton explores the living history of one of the most radically transformational technologies of all time. From Gutenberg to Zuckerberg is a clear-eyed history of one of the most central features of modern life: the internet. Once a technological novelty and now the very plumbing of the Information Age, the internet is something we have learned to take largely for granted. So, how exactly has our society become so dependent upon a utility it barely understands? And what does it say about us that this is the case? While explaining in highly engaging language the way the internet works and how it got that way, technologist John Naughton has distilled the noisy chatter surrounding the technology's relentless evolution into nine

essential areas of understanding. In doing so, he affords readers deeper insight into the information economy and supplies the requisite knowledge to make better use of the technologies and networks around us, highlighting some of their fascinating and far-reaching implications along the way.

Containing new thinking and original surveys, Media & Cultural Theory brings together leading international scholars to address key issues and debates within media and cultural studies. Through the use of contemporary media and film texts such as Bridget Jones' Diary and The Lord of the Rings trilogy, and using case studies of the USA and the UK after September 11th, James Curran and David Morley examine central topics including: media representations of the new woman in contemporary society the creation of self in lifestyle media the nature of globalization the rise of digital actors and media. Ideal as a course reader, with each essay covering a different major area or advance in original research, Media & Cultural Theory is global in its reach. Through its engagement with broad questions, it is an invaluable book that can be applied to the studies of media and cultural studies students the English-speaking world over.

This title deals with both the practical use of technology in music and the key principles underpinning the discipline. It targets both musicians exploring computers, and technologists engaging with music, and does so in the confidence that both groups can learn tremendously from the cross-disciplinary encounter.

The Routledge Reader on the Sociology of Music offers the first collection of source readings and new essays on the latest thinking in the sociology of music. Interest in music sociology has increased dramatically over the past decade, yet there is no anthology of essential and introductory readings. The volume includes a comprehensive survey of the field's history, current state and future research directions. It offers six source readings, thirteen popular contemporary essays, and sixteen fresh, new contributions, along with an extended Introduction by the editors. The Routledge Reader on the Sociology of Music represents a broad reference work that will be a resource for the current generation of sociologically inclined musicologists and musically inclined sociologists, whether researchers, teachers or students.

Organizational Information Systems in the Context of Globalization exemplifies the role of social theory in approaching ICT utilization challenges in a globalization context. The debates raised on implementation, policy, organizations and organizing, and social dynamics, increase our awareness of the diversity of perspectives we need to delve into when framing the role of ICTs in the globalization agenda. The equal representation of managerial and non-managerial decision making contexts alerts us to the fact that ICTs should not be considered only as a corporate wealth creation prerogative. This book contains the selected proceedings of the Working Conference on Information Systems Perspectives and Challenges in the Context of Globalization, sponsored by the International Federation for Information Processing (IFIP) and held in Athens, Greece in June 2003.

Two hundred entries offer profiles of key figures; essays on such topics as cookies, content filtering, and digital libraries; and a chronology beginning with the prehistory of the Internet from 1843-1956 and concluding with the 2004 presidential campaign.

Readings in Law and Popular Culture is the first book to bring together high quality research, with an emphasis on context, from key researchers working at the cutting-edge of both law and cultural disciplines. Fascinating and varied, the volume crosses many boundaries, dealing with areas as diverse as football-based computer games, Buffy the Vampire Slayer, digital sampling in the music industry, the films of Sidney Lumet, football hooliganism, and Enid Blyton. These topics are linked together through the key thread of the role of, or the absence of, law - therefore providing a snapshot of significant work in the burgeoning field of law and popular culture. Including important theoretical and truly innovative, relevant material, this contemporary text will enliven and inform a legal audience, and will also appeal to a much broader readership of people interested in this highly topical area.

This book examines the impact of the "Big Five" technology companies – Apple, Alphabet/Google, Amazon, Facebook and Microsoft – on journalism and the media industries. It looks at the current role of algorithms and artificial intelligence in curating how we consume media and their increasing influence on the production of the news. Exploring the changes that the technology industry and automation have made in the past decade to the production, distribution and consumption of news globally, the book considers what happens to journalism once it is produced and enters the media ecosystems of the internet tech giants – and the impact of social media and AI on such things as fake news in the post-truth age. The audience for this book are students and researchers working in the field of digital media, and journalism studies or media studies more generally. It will also be useful to those who are looking for extended case studies of the role taken by tech giants such as Facebook and Google in the fake news scandal, or the role of Jeff Bezos in transforming The Washington Post. The full title is available Open Access from the following site: www.taylorfrancis.com.

Presenting a new approach to the study of youth culture and popular music, Beyond Subculture re-examines the link between music and subcultures and asks the question; in an ageing world, can pop music still be an automatic metaphor for youth culture? Using case studies and first-hand interviews with consumer and producers including Noel Gallagher and Talvin Singh, Rupa Huq investigates a series of musically-centred global youth cultures including hip-hop, electronic dance music and bhangra. With 'Generation X' becoming an increasingly redundant term, this book will help students redefine their ideas of youth culture and will be an invaluable addition to their studies.

Envisioning Media Power develops an original geographical perspective on the nature and exercise of power in the international television economy, focusing on the UK and New Zealand markets, and on their respective relationships with the U.S. market and its globally-influential media corporations. In illuminating the fabric of television's international space economy, the book argues that power, knowledge and geography are inseparable not only from one another, but from the process of accumulation of media capital.

'With a combination of acute observation, close analysis and clear-headed honesty, Rebecca Giblin leads the reader to share her conclusion that there is no legislative, judicial, commercial or technical panacea for copyright infringement which P2P software

facilitates, but that even now it is not too late to improve the manner in which the rights-owning and distribution sectors address the challenges that P2P poses.' Jeremy Phillips, Olswang, and Intellectual Property Institute, UK Code Wars recounts the legal and technological history of the first decade of the P2P file sharing era, focusing on the innovative and anarchic ways in which P2P technologies evolved in response to decisions reached by courts with regard to their predecessors. With reference to US, UK, Canadian and Australian secondary liability regimes, this insightful book develops a compelling new theory to explain why a decade of ostensibly successful litigation failed to reduce the number, variety or availability of P2P file sharing applications and highlights ways the law might need to change if it is to have any meaningful effect in future. A genuine interdisciplinary study, spanning both the law and information technology fields, this book will appeal to intellectual property and technology academics and researchers internationally. Historians and sociologists studying this fascinating period, as well as undergraduate and graduate students who are working on research projects in related fields, will also find this book a stimulating read.

The present state of copyright law and the way in which it threatens the remix of culture and creativity is a shared concern of the contributors to this unique book. Whether or not to remain within the underlying regime of intellectual property law, and what sort of reforms are needed if we do decide to remain within this regime, are fundamental questions that form the subtext for their discussions. - Publisher.

Textbook

This book provides an `insider' view of worlds of popular music. It shows the relationship between music, creativity, ideas and localities by looking at cities, independents, genre, globalization and musician's relationships with each other. Webb examines groups of musicians, audiences and people involved in the music industry and shows the articulation of their position as well as how to understand this theoretically by looking at the city as a centre for music production; the industrial music inspired neo-folk genre; independence and its various meanings as a productive position in the music industry; the globalization of music; and musicians own narratives about working together and dealing with the industry. Utilizing case studies of a variety of different cities -- Bristol, London, New York, San Francisco, Berlin -- and genres -- Trip-hop, Hip-hop, Industrial, Neo-folk -- this volume is a landmark in popular music studies.

The impact of digital technology on the musical economy has been profound. From its production, reproduction, distribution, and consumption, the advent of MP3 and the use of the Internet as a medium of distribution has brought about a significant transformation in the way that music is made, how it is purchased and listened to, and, significantly, how the musical economy itself is able to reproduce itself. In the late 1990s the obscure practice of 'ripping' tracks from CDs through the use of compression programmes was transformed from the illegal hobby of a few thousand computer specialists to a practice available to millions of people worldwide through the development of peer-to-peer computer networks. This continues to have important implications for the viability of the musical economy. At the same time, the production of music has become more accessible and the role of key gatekeepers in the industry—such as record companies and recording studios— has been undermined, whilst the increased accessibility of music at reduced cost via the Internet has revalorised live performance, and now generates revenues higher than recorded music. The early 21st century has provided an extraordinary case study of an industry in flux, and one that throws light on the relationship between culture and economy, between passion and calculation. This book provides a theoretically grounded account of the implications of digital technology on the musical economy, and develops the concept of the musical network to understand the transformation of this economy over space and through time.

First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

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.

Sonic Boom is a fascinating narrative of the controversy that's sending shock waves through the music industry. It reveals how even as the star-maker machinery of record companies remains in the hands of the old guard, innovators are finding ways to route around it. Part industry exposé and part music history, Sonic Boom presents a candid and entertaining account of how digital compression technologies such as MP3 have brought out the best and worst in artists and consumers alike, and how the end result can be nothing less than a cultural and economic transformation. Peopled with a sensational cast of characters that includes rock stars, music moguls, teenagers, and Internet entrepreneurs, Sonic Boom exposes the recording industry's plight as a fascinating microcosm of the vast cultural, ethical, and legal issues that all industries face in the information age.

The recording industry has been a major focus of interest for cultural commentators throughout the twenty-first century. As the first major content industry to have its production and distribution patterns radically disturbed by the internet, the recording industry's content, attitudes and practices have regularly been under the microscope. Much of this discussion, however, is dominated by US and UK perspectives and assumes the 'the recording industry' to be a relatively static, homogeneous, entity. This book attempts to offer a broader, less Anglocentric and more dynamic understanding of the recording industry. It starting premise is the idea that the recording industry is not one thing but is, rather, a series of recording industries, locally organised and locally focused, both structured by and structuring the international industry. Seven detailed case studies of different national recording industries illustrate this fact, each of them specifically chosen to provide a distinctive insight into the workings of the recording industry. The expert contributions to this book provide the reader with a sense of the history, structure and contemporary dynamics of the recording industry in these specific territories, and counteract the Anglo-American bias of coverage of the music industry. The International Recording Industries will be valuable to students and scholars of sociology, cultural studies, media studies, cultural economics and popular music studies.

Ours is an era when human genes can be copied and patented. From genetically modified foods to digital piracy, the concept of intellectual property (IP) and the laws upholding it play a foundational role in our society, but its political and ideological dimensions have rarely been understood outside of specialist circles. This collection cuts through the legal

jargon that so often surrounds IP, to provide both a comprehensive history and analysis that explores the corporate interests that shape its conception and the movements that are developing alternatives. As the nature of industry changes, we might ask: what are the wider implications of the concept of IP, be it for agribusiness and pharmaceutical companies or the film and music industries? Has IP law has been used to safeguard and assert the ownership of ideas and creativity, or is it an essential foundation of our culture? Today, with mounting challenges from the growth of free software and open source movements, this collection provides an accessible and alternative guide to IP, exploring its significance within the wider struggle between capital and the commons.

The first book to tell the inside story of the battle for control over the future of music and how technology is ripping up the traditional rules of business.

Ambitious and groundbreaking, Electric Shock tells the story of popular music, from the birth of recording in the 1890s to the digital age, from the first pop superstars of the twentieth century to the omnipresence of music in our lives, in hit singles, ringtones and on Spotify. Over that time, popular music has transformed the world in which we live. Its rhythms have influenced how we walk down the street, how we face ourselves in the mirror, and how we handle the outside world in our daily conversations and encounters. It has influenced our morals and social mores; it has transformed our attitudes towards race and gender, religion and politics. From the beginning of recording, when a musical performance could be preserved for the first time, to the digital age, when all of recorded music is only a mouse-click away; from the straitlaced ballads of the Victorian era and the 'coon songs' that shocked America in the early twentieth century to gangsta rap, death metal and the multiple strands of modern dance music: Peter Doggett takes us on a rollercoaster ride through the history of music. Within a narrative full of anecdotes and characters, Electric Shock mixes musical critique with wider social and cultural history and shows how revolutionary changes in technology have turned popular music into the lifeblood of the modern world.

Marketing: Real People, Real Decisions is the only text to introduce marketing from the perspective of real people who make real marketing decisions at leading companies everyday. Timely, relevant, and dynamic, this reader-friendly text shows students howmarketing concepts are implemented, and what they really mean in the marketplace. With this book, the authors show how marketing can come alive when practiced by real people who make real choices. The 3rd European Edition presents more information than ever on the core issues every marketer needs to know, including value, analytics and metrics, and ethical and sustainable marketing. And with new examples and assessments, the text helps students actively learn and retain chapter content, so they know what's happening in the world of marketing today. This edition features a large number of new cases from prominent marketing academics and professionals from around Europe.

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.

Sonic Boom: Napster, P2P and the Battle for the Future of MusicHarperCollins UK

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.

This Handbook brings together scholars from around the world in addressing the global significance of, controversies over and alternatives to intellectual property (IP) today. It brings together over fifty of the leading authors in this field across the spectrum of academic disciplines, from law, economics, geography, sociology, politics and anthropology. This volume addresses the full spectrum of IP issues including copyright, patent, trademarks and trade secrets, as well as parallel rights and novel applications. In addition to addressing the role of IP in an increasingly information based and globalized economy and culture, it also challenges the utility and viability of IP today and addresses a range of alternative futures.

The Internet: The Basicsprovides a concise and clearly written introduction to the study of the internet. Covering its practical application as a tool for research, as well as issues for communicating and designing for the web, this book also questions the ways in which the internet has changed our cultures, societies and identities. The areas covered in this book include: * the history and development of the internet * how it works * how to use it for research and communication * advice on good design practice for the web * how regulation is changing to deal with the new media, as well as questions of ethics * how the internet is changing our social, political, psychological and economic relations with others. The Internet: The Basicsis a non-technical, comprehensive guide to the internet, covering all aspects of the medium and its cultural and practical effects that will be of interest to anyone thinking of studying the subject.

Robert Burnett and David Marshall explore the key debates surrounding Internet culture, from issues of globalization and regulation to ideas of communication, identity and aesthetics.

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 célèbre 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.

Innovations Through Information Technology aims to provide a collection of unique perspectives on the issues surrounding the management of information technology in organizations around the world and the ways in which these issues are addressed. This valuable book is a compilation of features including the latest research in the area of IT utilization and management, in addition to being a valuable source in support of teaching and research agendas.

SCM is a rapidly emerging paradigm that is transforming the organisation of business operations as firms seek ever new and innovative ways of finding the elusive mantra of competitive advantage. Little work to date has been undertaken on the creative sector. This e-book hopes to address this, by offering some interesting and informative exploratory work in different areas of the sector. One aim was to offer some insights and lessons that could be drawn on by the wider business community.

The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media, industry, and technology and its relationship to popular music. In 500 entries by 130 contributors from around the world, the volume explores the topic in two parts: Part I: Social and Cultural Dimensions, covers the social phenomena of relevance to the practice of popular music and Part II: The Industry, covers all aspects of the popular music industry, such as copyright, instrumental manufacture, management and marketing, record corporations, studios, companies, and labels. Entries include bibliographies, discographies and filmographies, and an extensive index is provided.

Copyright: eec0d3d206095ad22e9f7f2d1af0b6c6