Recombining Governance Modes: The Media Sector in Cologne
Arne Baumann and Helmut Voelzkow

in Changing Governance of Local Economies: Responses of European Local Production Systems

This chapter examines the media sector in Cologne and its neighbouring municipalities. It argues that the growth of the media industry in Cologne is due to the large number of collective competition goods in the area. However, this availability is a secondary consequence of a set of political decisions, with the Cologne-based broadcaster Westdeutscher Rundfunk as the starting point for the cluster.

♦ ♦ “The Motion Picture You’re About to See Is a Story of Music”: The Migration of Cinema into Rock ‘n’ Roll
Kay Dickinson

in Off Key: When Film and Music Won't Work Together

This chapter focuses on rock 'n' roll films in the U.S. during the mid-1950s. The story lines of these films, often starring and largely made for teenagers, revolved around the music industry with a heavy weighting of musical performances in clubs and television studios, particularly toward the films' denouements. It attempts to explain the reasons behind the popularity of these films and analyzes the film cycle amid in the context of contemporary practices of labor, exploitation, consumer citizenship and decentralization. It also discusses the decentralization and diversification of the media industries and the question of teenage leisure expenditure.
♦ ♦ The Status and the Potential of Film-Music That “Doesn’t Work”
Kay Dickinson

in Off Key: When Film and Music Won't Work Together

Published in print: 2008 Published Online: March 2012
DOI: 10.1093/acprof:oso/9780195326635.003.0002
Item type: chapter

This chapter focuses on combination of film and music that does not work. It aims to establish that there is a set of rules in place that arbitrates against and reprimands certain meetings of film and music that is firmly located in particular traditions of production and consumption. It explains that the bonds between film and music are often wrought with such precision that the extrication of any element would amount to an eerie incompleteness for many a viewer/listener. It also evaluates the impact of the so-called post-industrialism on the organization of labor in the media industries.

Why Media Distribution Matters
Joshua A. Braun

in This Program Is Brought To You By...: Distributing Television News Online

Published in print: 2015 Published Online: May 2016
DOI: 10.12987/yale/9780300197501.003.0002
Item type: chapter

This chapter examines the potential of media distribution, and the balance of structure and agency enacted in different approaches to it, to inform our view of a wide array of major social and scholarly concerns. In particular, it considers the key role played by the technologies and practices of media distribution in the conditions under which people congregate and imagine their communities. It first explores the impact of distribution on the conditions of media work in the media industries, paying attention to media ownership models and their effect on media distribution strategies. It then discusses the ability of online distribution networks to spur social change by cutting across social and regional boundaries and helping to reconfigure them; how distribution renders societal groups and subcultures visible; how states impinge on distribution as a form of political oppression; and how distribution platforms can promote public participation. It also analyzes the implications of distribution platforms for political activism as well as for film and literary culture.
This critical study of intellectual property in the new media environment highlights the ways in which issues of intellectual property are driving the contemporary media economy, from disputes over downloading music from the Internet to negotiations over David Beckham's image rights. Taking an interdisciplinary approach, the book provides the reader with an understanding of how intellectual property laws shape and are shaped by the needs of the media industry. As the book demonstrates, the media industry exploits copyright and trademarks in new and seemingly boundless ways, whether it is the blockbuster movie Harry Potter or successful children's television programme Bob the Builder. The book focuses on: the underlying importance of intellectual property rights to the media industry, the impact of digitalisation on the protection of copyright, the response of the music industry to digital distribution and copyright piracy, the strategic decisions of broadcasters to acquire sports rights, the importance of tertiary rights and their role in the television marketplace, the emergence of celebrity image rights, and issues of copyright and the Internet.

Findings: The Questions Addressed, From A to Z
Eli M. Noam

in Who Owns the World's Media?: Media Concentration and Ownership around the World

There are few industries whose ownership and control are more important than those of media, given their central role in social, cultural, economic, and political life. The preceding chapters have analyzed these industries. This chapter summarizes and interprets the findings across the world, and provides answers to the series of questions, from A to Z, posed in the introductory chapter. These questions include: how large is the media sector? What are the largest media markets? Is content really king? What are the levels of media concentration globally? Are the world’s media becoming more concentrated? Have American media become more concentrated? Does the transition to Internet-based
media reduce concentration? What countries have particularly high media concentration? Where is there a high pluralism of voices? What are the factors for high national media concentration? What countries have particularly high cross-media ownership? What countries are high importers and exporters of media? Do American media dominate world media? How does media concentration differ for emerging countries from that of richer countries? What are the trends of convergence among countries and among industries? What are the world’s most dominant media companies? What companies dominate the attention for news? Who are the largest media owners? What are the priority problems? And lastly, what might policy remedies look like?

Media Franchising
Derek Johnson

Published in print: 2013 Published Online: March 2016
Item type: book

While immediately recognizable throughout the United States and many other countries, media mainstays like X-Men, Star Trek, and Transformers achieved such familiarity through constant reincarnation. In each case, the initial success of a single product led to a long-term embrace of media franchising—a dynamic process in which media workers from different industrial positions shared in and reproduced familiar culture across television, film, comics, games, and merchandising. This book examines the corporate culture behind these production practices, as well as the collaborative and creative efforts involved in conceiving, sustaining, and sharing intellectual properties in media work worlds. Challenging connotations of homogeneity, the book shows how the cultural and industrial logic of franchising has encouraged media industries to reimagine creativity as an opportunity for exchange among producers, licensees, and even consumers. Drawing on case studies and interviews with media producers, it reveals the meaningful identities, cultural hierarchies, and struggles for distinction that accompany collaboration within these production networks. The book provides a nuanced portrait of the collaborative cultural production embedded in both the media industries and our own daily lives.
Introduction: understanding media rights
Richard Haynes

This book is about media rights and intellectual property. It discusses law and how it shapes certain aspects of the media industry and examines aspects of media practice that are heavily dependent on the protection, exchange and enforcement of certain legal rights that broadly come under the heading of intellectual property. It analyses the connection between cultural creativity and economics and how politics, power and the philosophy of property rights influence and shape the structure of the global media economy. It also considers how new media technologies are presenting immense challenges to age-old regimes of copyright and trademarks and how the contemporary media industry is coping with such dramatic change. Part One explores theoretical issues in media rights, focusing on the rudiments of intellectual property law and how they relate to the media industry. Part Two presents case studies in media rights, with chapters on music and copyright, broadcasting rights to sport, independent television producers and media rights, celebrity and image rights, and intellectual property and the Internet.

An Overture
Kay Dickinson

This chapter criticizes the film and music combination in the motion picture Harum Scarum which starred Elvis Presley. It mentions critics' opinion that this is the worst movie in which Presley ever starred. It discusses the plot of the film and attempts to locate the film's icon within the paradigms of labor history. It suggests that there is a strong but underresearched connection between the public treatment of media industry synergies that run aground and much broader anxieties about how we have earned our livings over the past fifty or so years.
The Media Cannot Reflect Society if Society is Not Reflected in the Media
Des Freedman and Vana Goblot (eds)
in A Future for Public Service Television

Published in print: 2018 Published Online: September 2018
Item type: chapter
Publisher: The MIT Press DOI: 10.7551/mitpress/9781906897710.003.0037

This chapter discusses the lack of ethnic diversity in the creative sector, which remains a significant problem throughout the media and creative industries. There is a significant under-representation of people from black, Asian and other minority ethnic backgrounds (BAME) working in the media and creative industries. Despite many years of efforts by individuals and organisations designed to improve ethnic diversity in the industry, UK media is missing out on an enormous pool of talent. Some of the reasons why access to the creative industries for young people from ethnic minority backgrounds is poor include lack of awareness among BAME young of the opportunities available; closed recruitment networks within the media; and limited knowledge on the part of school and college career services of the opportunities available in the creative sector.

Media Industries in International Comparison
Eli M. Noam
in Who Owns the World’s Media?: Media Concentration and Ownership around the World

Published in print: 2016 Published Online: January 2016
Item type: chapter
Publisher: Oxford University Press DOI: 10.1093/acprof:oso/9780199987238.003.0034

This chapter discusses the concentration of the 13 media industries that the countries surveyed. National data for an industry are measured against the other of the 30 countries. The chapter also compares the major regions of the world by averaging the countries for six regions: North America, Latin America, the emerging BRICS countries, Europe, the Middle East, and Asia-Pacific. Also compared are the average per capita spendings on the various media among countries, along with the share of a particular medium in overall national consumption.
Media Concentration in the United States

Eli Noam

This chapter examines media ownership and concentration in the United States. Following an overview of the American media landscape, the remainder of the chapter focuses on print media (newspapers, book publishing, magazine publishing), audiovisual media (radio, broadcast television, multichannel TV platforms, cable and satellite TV, film), telecommunications media (wireline and wireless telecom), and Internet media (Internet Service Providers, search engines, online news market). By weighted average, print media are the least concentrated sector, though they have slightly consolidated over three decades. Average concentration of the audiovisual media industries is higher and growing, but it did not breach the threshold for a moderate level. Cable TV has risen considerably in concentration, with Comcast dominant. Telecom media concentration is high and trending up since the 1980s when the AT&T monopoly was broken up: even higher and faster rising are online media. The main platform companies are AT&T, Verizon, Comcast, Charter, Softbank, and Deutsche Telekom. In print media, the main firms are Bertelsmann/Pearson, Gannett, Time Inc., Dow Jones (Murdoch Group), Advance, Tribune, and Hearst, and McGraw-Hill. In the audiovisual field, major firms are the Murdoch group, the Redstone group, Disney, Comcast, Sony, and Time Warner.

Introduction

Nitin Govil

This book explores the connections between Hollywood and Bombay cinema from 1913 to 2013. Drawing on the humanities and social sciences, it analyzes the contact between American and Bombay cinema by highlighting India and the United States as both real and imagined.
stages of encounter. By focusing on how “Hollywood” and “Bombay cinema” have been produced in the history of encounter, the book reveals the ways that media industries are created, conceptualized, and sustained over time. It also examines the multiple dimensions of the relationship between Hollywood and Bombay cinema, and especially how American cinema and the Indian film industry have come into contact.

Questioning Media Identity in the Digital Age
Brooke Erin Duffy

in Remake, Remodel: Women's Magazines in the Digital Age
Published in print: 2013 Published Online: April 2017
Publisher: University of Illinois Press
Item type: chapter

This book explores the notions of remaking and remodeling the magazine by focusing on how women's magazines are evolving from objects into brands in the digital age, along with its implications for both producers and consumers of content. It considers how “traditional” media industries are transforming in a digital era of media, and more specifically, how producers are confronting vexing questions about the identity of the women's magazine. The book highlights three identity constructions: organizational identity, professional identity, and gender identity. It also discusses the implications for how, when, and where media producers work; how the cross-platform and interactive logics of production challenge the traditional categories of readers and audiences; and what is at stake for the content that gets distributed in various media forms. It shows that, in light of the boundary shifts associated with media convergence, magazine producers are ostensibly compelled to (re)define their industries, their roles, their audiences, and their products. The goal of this book is to initiate debates about the shape-shifting nature of creative labor.

Media Ownership and Concentration in Australia
Franco Papandrea and Rodney Tiffen

in Who Owns the World's Media?: Media Concentration and Ownership around the World
Published in print: 2016 Published Online: January 2016
Publisher: Oxford University Press
Item type: chapter
This chapter begins the section on countries in Asia and the Pacific. It examines media ownership and concentration in Australia. Following an overview of the Australian media landscape, the remainder of the chapter focuses on print media (newspapers, book publishing, magazine publishing), audiovisual media (radio, broadcast television, multichannel TV platforms, film), telecommunications media (wireline and wireless telecom), and Internet media (Internet Service Providers, search engines). Australian media ownership has been dominated by media families such as the Murdochs and the Packers. The mixture of concentrated ownership and powerful personalities means that media policy has been a contentious issue. In telecom, too, there have been contentious battles over policy between the government and the major network operator Telstra.

Media Ownership and Concentration in the People’s Republic of China
Min Hang and The China Media Concentration Research Group

in Who Owns the World's Media?: Media Concentration and Ownership around the World

Published in print: 2016 Published Online: January 2016
DOI: 10.1093/acprof:oso/9780199987238.003.0024
Item type: chapter

This chapter describes media ownership and concentration in China. After examining Chinese media landscape, the bulk of the chapter looks at print media (newspapers, book publishing, magazine publishing), audiovisual media (radio, broadcast television, film), telecommunications media (wireline and wireless telecom), and Internet media (Internet Service Providers, search engines, online news market). Chinese mass media industries have very high concentration indices due to the strong ownership role of the government and its sub-divisions. Provincial governments also own media outlets. Even more concentrated are the platform media industries of wireline and wireless telecom. Here, the main state-owned companies are China Mobile, China Telecom, and China Unicom. Private ownership is more prevalent in new media, examples being Baidu, Sina.com, and Sohu.com.
National Media Concentrations Compared
Eli M. Noam

in Who Owns the World's Media?: Media Concentration and Ownership around the World

Published in print: 2016 Published Online: January 2016
Item type: chapter

This chapter examines and summarizes country data across all of the 30 nations surveyed in this study, chosen for their importance in the media world, their GDP, and population size. Four concentration indices form the basis for country-by-country comparisons: the C4 and C1 indices, Herfindahl-Hirschman Index, Noam media concentration index, and power index. Each index is explained in its respective section, which details the following: what the index is; what the index represents; what the data show; the world averages of the index; the top and bottom countries relative to that world average; and the United States’ concentration numbers, as the largest of media markets. Also analyzed and compared are the number of media voices, the number of voices per capita, cross-ownership, ownership shares by foreign companies and public ownership.

The World’s Major Media Companies
Eli M. Noam

in Who Owns the World's Media?: Media Concentration and Ownership around the World

Published in print: 2016 Published Online: January 2016
Item type: chapter

This chapter presents the world’s top media companies in 13 industries across 30 countries. The industries are measured by revenue, as well as by a measure called the power index. Following that, the world’s largest media firms are determined on the basis of revenues, market shares, and power index. The result show that platform media are by far the largest, and among them the largest, by the power index, are the companies owned by the Government of China, as well NTT, AT&T, Telefonica, Verizon, Deutsche Telekom, Grupo Carso, Vodafone, and Orange. Among content media, the top companies are, by power index, the Government of China, Google, the Murdoch group, Comcast, Globo, BBC, and Disney.
Introduction
Derek Johnson

in Media Franchising: Creative License and Collaboration in the Culture Industries

Published in print: 2013 Published Online: March 2016
Item type: chapter

This book places the culture of media franchising in terms of a “creative license” and a dynamic of “collaboration” in order to explore both the subjective experiences of collaborative creativity within media franchising and the licensing relationships and other hierarchical industrial structures shaping it. Through franchising, the media industries exert a cultural license to shape creative practice. While critiques of franchising like those of The Onion or College Humor often prove quite funny, media franchising is no joke as it has proven to be both an economically significant and culturally meaningful way of life in the media industries. Its significance and complexity as a production logic derives from providing creative resources to a wide range of social actors.

From Bombay to Bollywood
Aswin Punathambekar

Published in print: 2013 Published Online: March 2016
Item type: book

This book analyzes the transformation of the national film industry in Bombay into a transnational and multimedia cultural enterprise, which has come to be known as Bollywood. Combining ethnographic, institutional, and textual analyses, the book explores how relations between state institutions, the Indian diaspora, circuits of capital, and new media technologies and industries have reconfigured the Bombay-based industry's geographic reach. Providing in-depth accounts of the workings of media companies and media professionals, the book is a timely analysis of how a media industry in the postcolonial world has come to claim the global as its scale of operations. Based on extensive field research in India and the United States, this book offers empirically rich and theoretically informed analyses of how the imaginations and practices of industry professionals give shape to the media worlds we inhabit and engage with. Moving beyond a focus on a single medium, the book develops a comparative and integrated approach that examines
four different but interrelated media industries—film, television, marketing, and digital media. The book's transnational approach to understanding the formation of Bollywood is an innovative intervention into current debates on media industries, production cultures, and cultural globalization.