

Asian Video Cultures In The Penumbra Of The Global

Video Theories Dieter Daniels, Jan Thoben. 2022-01-29 Breaking new ground as the first transdisciplinary reader on video theory, *Video Theories* is a resource that will form the basis for further research and teaching. With video regarded as a ubiquitous medium, it's surprising that video theory as an academic discipline has not yet been established in comparison to the more canonized theories of photography, film, and television. This "video gap" in media theory is remarkable considering today's omnipresence of the medium through online video portals (such as Youtube, Vimeo, Snapchat or Instagram). Video technologies address us in our everyday online tasks, and they have opened up and superseded text-based web browsers in many aspects. Consisting of a selection of annotated source texts and chapter introductions written by the editors, this book takes into account fifty years of scholarly and artistic reflections on the topic, representing an intergenerational and international set of voices. This is also accompanied by a timeline to help contextualize and frame the techno-cultural developments of video since the analog days. Theorists and artists old and new, like Jacques Derrida, Marshall McLuhan, Jean-Luc Godard and Paul Virilio, are joined together in this unique collection with almost half the work translated into English for the first time. This transdisciplinary reader offers a conceptual framework for diverging and contradictory viewpoints, following up the continuous transformations of what was / is / will be video.

Identities in Motion Peter X Feng. 2002-08-14 This innovative book shows how Asian American filmmakers and videomakers frame and are framed by history—how they define and are defined by cinematic projections of Asian American identity. Combining close readings of films and videos, sophisticated cultural analyses, and detailed production histories that reveal the complex forces at play in the making and distributing of these movies, *Identities in Motion* offers an illuminating interpretative framework for assessing the extraordinary range of Asian American films produced in North America. Peter X Feng considers a wide range of works—from genres such as detective films to romantic comedies to ethnographic films, documentaries, avant-garde videos, newsreels, travelogues, and even home movies. Feng begins by examining movies about three crucial moments that defined the American nation and the roles of Asian Americans within it: the arrival of Chinese and Japanese women in the American West and Hawai'i; the incorporation of the Philippines into the U.S. empire; and the internment of Japanese Americans during World War II. In subsequent chapters Feng discusses cinematic depictions of ideological conflicts among Asian Americans and of the complex forces that compel migration, extending his nuanced analysis of the intersections of sexuality, ethnicity, and nationalist movements. *Identities in Motion* illuminates the fluidity of Asian American identities, expressing the diversity and complexity of Asian Americans—including Filipinos, Indonesians, Chinese, Japanese, Vietnamese, Laotians, Indians, and Koreans—from the nineteenth to the twenty-first century.

Teaching Transnational Cinema Katarzyna Marciniak, Bruce Bennett. 2016-03-10 This collection of essays offers a pioneering analysis of the political and conceptual complexities of teaching transnational cinema in university classrooms around the world. In their exploration of a wide range of films from different national and regional contexts, contributors reflect on the practical and pedagogical challenges of teaching about immigrant identities, transnational encounters, foreignness, cosmopolitanism and citizenship, terrorism, border politics, legality and race. Probing the value of cinema in interdisciplinary academic study and the changing strategies and philosophies of teaching in the university, this volume positions itself at the cutting edge of transnational film studies.

Underglobalization Joshua Neves. 2020-03-06 Despite China's recent emergence as a major global economic and geopolitical power, its association with counterfeit goods and intellectual property piracy has led many in the West to dismiss its urbanization and globalization as suspect or inauthentic. In *Underglobalization* Joshua Neves examines the cultural politics of the "fake" and how frictions between legality and legitimacy propel dominant models of economic development and political life in contemporary China. Focusing on a wide range of media technologies and practices in Beijing, Neves shows how piracy and fakes are manifestations of what he calls underglobalization—the ways social actors undermine and refuse to implement the specific procedures and protocols required by globalization at different scales. By tracking the rise of fake politics and transformations in political society, in China and globally, Neves demonstrates that they are alternate outcomes of globalizing processes rather than anathema to them.

Douyin, TikTok and China's Online Screen Industry Chunmeizi Su. 2023-09-22 TikTok has drawn attention from all over the world. Even if you have never used it before, you would still be familiar with its name. Many people have assumed that it is a US-generated platform, and normally awed at its real origin – a Chinese born and operated platform, a sister or parallel platform of Douyin. Because of the short-video platform-TikTok, and also its dispute with the US government, people have started to paying attention to what is really happening and changing in China. Two questions that hang over everyone's mind seem to be: why China? And why TikTok? This book attempted to answer the question of why short-video platforms such as TikTok—the most popular 'made in China' product of all the Chinese digital platforms—became a significant competitor on the global stage. This book explores the reasons behind the rise of short video platforms in China, with a focus on the sudden and unexpected success of TikTok and its parallel platform Douyin. Beginning with the historical development of China's online screen industry, the book goes on to investigate the ICT industry, its business models and impact on the screen industry, to unfold the reasons behind the domestic popularity of Douyin. It draws on a spectrum of sources including policy documents, industry reports and expert analysis, which is supplemented by interviews with key people in the field. It traces the changing dynamics of the Chinese online screen ecology, and shows how a mixture of technological, industrial and cultural factors contributed to the proliferation of short-video platforms in China. This engaging and topical book will be ideal reading for students and scholars of media and communication studies, platform studies, and political economy studies.

Global South Discourse in East Asian Media Studies Dal Yong Jin. 2022-11-04 This book examines the nexus of East Asian media, culture, and digital technologies in the early 21st century from a Global South perspective. Providing an empirically rich analysis of the emergence of Asian culture, histories, texts, and state policies as they relate to both Asian media and global media, the author discusses relevant theoretical frameworks as East Asian popular culture and media have shifted the contours of globalization. After overviewing Western media/cultural theories and histories, the book explores the ways in which East Asia-focused analytical frameworks are able to shift people's understanding of globalization and media, drawing upon examples from different East Asian countries to illustrate how current cultural flows have influenced and have been influenced by a handful of dimensions. Offering an important contribution to understanding the historical trajectory and recent developments of East Asia media, this book will interest students and scholars of media, communication, popular culture, cultural studies, Asian studies, politics and sociology.

East Asian Cinemas V. Lee. 2011-04-12 This book is an original volume of essays that sheds new and critical light on current and emerging filmmaking trends and practices in China, Taiwan, Hong Kong, Japan and South Korea. A timely and important contribution to existing scholarship in the field.

AIDS and the Distribution of Crises Jih-Fei Cheng, Alexandra Juhasz, Nishant Shahani. 2020-04-17 *AIDS and the Distribution of Crises* engages with the AIDS pandemic as a network of varied historical, overlapping, and ongoing crises born of global capitalism and colonial, racialized, gendered, and sexual violence. Drawing on their investments in activism, media, anticolonialism, feminism, and queer and trans of color critiques, the scholars, activists, and artists in this volume outline how the neoliberal logic of "crisis" structures how AIDS is aesthetically, institutionally, and politically reproduced and experienced. Among other topics, the authors examine the writing of the history of AIDS; settler colonial narratives and laws impacting risk in Indigenous communities; the early internet regulation of both content and online AIDS activism; the Black gendered and sexual politics of pleasure, desire, and (in)visibility; and how persistent attention to white men has shaped AIDS as intrinsic to multiple, unremarkable crises among people of color and in the Global South.

Contributors. Cecilia Aldarondo, Pablo Alvarez, Marlon M. Bailey, Emily Bass, Darius Bost, Ian Bradley-Perrin, Jih-Fei Cheng, Bishnupriya Ghosh, Roger Hallas, Pato Hebert, Jim Hubbard, Andrew J. Jolivet, Julia S. Jordan-Zachery, Alexandra Juhasz, Dredge Byung'chu Kang-Nguyễn, Theodore (Ted) Kerr, Catherine Yuk-ping Lo, Cait McKinney, Viviane Namaste, Elton Naswood, Cindy Patton, Margaret Rhee, Juana María Rodríguez, Sarah Schulman, Nishant Shahani, C. Riley Snorton, Eric A. Stanley, Jessica Whitbread, Quito Ziegler

Multimodality in Translation Studies Li Pan, Xiaoping Wu, Tian Luo, Hong Qian. 2023-12-05 Focusing on multimodality in translation studies, this edited volume provides insights into the trends and practices of multimodal translation in a variety of media. Divided into four main themes, the book explores audiovisual translation in digital media, multimodal translation of Chinese classics, multimodal design in website translation, and the use of paratexts in conference interpreting. Contributors draw on a diverse range of methods and theoretical models, including systemic functional multimodal discourse analysis, narrative theory, Skopos-functional theory, multimodal analysis of digital discourse, and corpus-based multimodal analysis. It covers important topics in media translation, ranging from emerging multimodal translation models to multimodal creativity in interlingual subtitling for social media and identity construction in the multimodal translation of food advertising. Through robust empirical studies, the book aims to shed light on the methodological development of multimodal translation in different media forms, including social media, websites, on-site interactions and books. The title will be of great value to scholars and students of linguistics, translation studies, multimodal discourse analysis and digital media.

Cultural Appropriation in Fashion and Entertainment Yuniya Kawamura, Jung-Whan Marc de Jong. 2022-06-16 Is it ever acceptable to “borrow” culturally inspired ideas? Who has ownership over intangible culture? What role does power inequality play? These questions are often at the center of heated public debates around cultural appropriation, with new controversies breaking seemingly every day. Cultural Appropriation in Fashion and Entertainment offers a sociological perspective on the appropriation of race, ethnicity, class, sexuality, and religion embedded in clothing, textiles, jewelry, accessories, hairstyles and tattoos, as well as in entertainment, such as K-pop, Bhangra, and hip-hop. By providing a range of global perspectives on the adoption, adaptation, and application of both tangible and intangible cultural objects, Kawamura and de Jong help move the conversation beyond simply criticizing designers and creators to encourage nuanced discussion and raise awareness of diverse cultures in the creative industries.

Global Chinese Cinema Gary D. Rawnsley, Ming-Yeh T. Rawnsley. 2011-09-01 The film Hero, directed by Zhang Yimou and released in 2002, is widely regarded as the first globally successful indigenous Chinese blockbuster. A big expensive film with multiple stars, spectacular scenery, and astonishing action sequences, it touched on key questions of Chinese culture, nation and politics, and was both a domestic sensation and an international hit. This book explores the reasons for the film’s popularity with its audiences, discussing the factors which so resonated with those who watched the film. It examines questions such as Chinese national unity, the search for cultural identity and role models from China’s illustrious pre-communist past, and the portrayal of political and aesthetic values, and attitudes to gender, sex, love, and violence which are relatively new to China. The book demonstrates how the film, and China’s growing film industry more generally, have in fact very strong international connections, with Western as well as Chinese financing, stars recruited from the East Asian region more widely, and extensive interactions between Hollywood and Asian artists and technicians. Overall, the book provides fascinating insights into recent developments in Chinese society, popular culture and cultural production.

Cinema of Exploration James Leo Cahill, Luca Caminati. 2020-12-29 Drawing together 18 contributions from leading international scholars, this book conceptualizes the history and theory of cinema’s century-long relationship to modes of exploration in its many forms, from colonialist expeditions to decolonial radical cinemas to the perceptual voyage of the senses made possible by the cinematic apparatus. This is the first anthology dedicated to analysing cinema’s relationship to exploration from a global, decolonial, and ecological perspective. Featuring leading scholars working with pathbreaking interdisciplinary methodologies (drawing on insights from science and technology studies, postcolonial theory, indigenous ways of knowing, and film theory and history), it theorizes not only cinema’s implication in imperial conquest but also its cutting-edge role in empirical expansion and experiments in sensual and critical perception. The collected essays consider filmmaking in cross-cultural contexts and films made in or about peoples in South America, Asia, Africa, Indigenous North America, as well as polar, outer space, and underwater exploration, with famous figures such as Jacques Yves Cousteau alongside amateur and scientific filmmakers. The essays in this collection are ideal for a broad range of scholars, graduate students, and advanced undergraduate students in cinema and media studies, cultural studies, and cognate fields.

Underglobalization Joshua Neves. 2020-03-06 Despite China's recent emergence as a major global economic and geopolitical power, its association with counterfeit goods and intellectual property piracy has led many in the West to dismiss its urbanization and globalization as suspect or inauthentic. In Underglobalization Joshua Neves examines the cultural politics of the “fake” and how frictions between legality and legitimacy propel dominant models of economic development and political life in contemporary China. Focusing on a wide range of media technologies and practices in Beijing, Neves shows how piracy and fakes are manifestations of what he calls underglobalization—the ways social actors undermine and refuse to implement the specific procedures and protocols required by globalization at different scales. By tracking the rise of fake politics and transformations in political society, in China and globally, Neves demonstrates that they are alternate outcomes of globalizing processes rather than anathema to them.

The Globally Familiar Ethiraj Gabriel Dattatreya. 2020-09-14 In The Globally Familiar Ethiraj Gabriel Dattatreya traces how the rapid development of information and communication technologies in India has created opportunities for young people to creatively explore their gendered, classed, and racialized subjectivities in and through transnational media worlds. His ethnography focuses on a group of diverse young, working-class men in Delhi as they take up the African diasporic aesthetics and creative practices of hip hop. Dattatreya shows how these aspiring b-boys, MCs, and graffiti writers fashion themselves and their city through their online and offline experimentations with hip hop, thereby accessing new social, economic, and political opportunities while acting as consumers, producers, and influencers in global circuits of capitalism. In so doing, Dattatreya outlines how the hopeful, creative, and vitally embodied practices of hip hop offer an alternative narrative of urban place-making in digital India.

Transnational Convergence of East Asian Pop Culture Seok-Kyeong Hong, Dal Yong Jin. 2021-03-08 This book observes and analyzes 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, 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 of Asian media, media studies, communication studies, cultural studies, transcultural communication, or sociology.

Platform Capitalism in India Adrian Athique, Vibodh Parthasarathi. 2020-09-24 This volume provides a critical examination of the evolution of platform economies in India. Contributions from leading media and communications scholars present case studies that illustrate the social and economic ambitions at the heart of Digital India. Across interdisciplinary domains of business, labour, politics, and culture, this book examines how digital platforms are embedding automated systems into the social fabrics of everyday life. Encouraging readers to explore the phenomenon of platformisation in context, the book uncovers the distinctive features of platform capitalism in India.

Crisis Cinema in the Middle East Shohini Chaudhuri. 2022-06-16 In recent years, the Arab world and Iran have been afflicted by cataclysmic events, among them brutal state crackdowns of revolutions. Yet,

filmmakers have persisted in their desire to tell their stories, against the odds, in creative acts that attest to their imagination, courage and resilience. In this book, Shohini Chaudhuri examines a broad range of films made during the tumultuous period since 2009, ranging from internationally award-winning festival favourites, such as *For Sama* (2019), *Capernaum* (2018) and *Taxi Tehran* (2015), to lesser-known films from the region. While freedom of expression is often understood through the lens of state censorship, she reveals the different types of obstacles that filmmakers face and their strategies for overcoming them so that those constraints are transformed into creative opportunities. Using her original interviews with filmmakers such as Waad al-Kateab, Yasmin Fedda, Larissa Sansour, Mani Haghighi and Ossama Mohammed, she identifies nine creative strategies for producing work under conditions of crisis. Chaudhuri argues that creativity is indelibly shaped by constraints, whether these are externally imposed by existing materials, funding and socio-political conditions, or self-imposed constraints, through choices of genre or acceptance of rules and responsibilities. She shows that the range of creative strategies emanating from the region is much wider than allegory and becoming ever more direct. She thus opens up new lines of inquiry into cinematic creativity in sites of conflict and crisis in the Middle East and beyond.

Technopharmacology Joshua Neves, Aleena Chia, Susanna Paasonen, Ravi Sundaram. 2022-06-21 Exploring networked technologies and bioeconomy and their links to biotechnologies, pharmacology, and pharmaceuticals. Being on social media, having pornography or an internet addiction, consciousness hacking, and mundane smartness initiatives are practices embodied in a similar manner to the swallowing of a pill. Such close relations of media technologies to pharmaceuticals and pharmacology is the focus of this book. Technopharmacology is a modest call to expand media theoretical inquiry by attending to the biological, neurological, and pharmacological dimensions of media and centers on emergent affinities between big data and big pharma.

The Authorship of Place Dennis Lo. 2020-09-14 *The Authorship of Place* is the first monograph dedicated to the study of the politics, history, aesthetics, and practices of location shooting for Taiwanese, Mainland Chinese, and coproduced art cinemas shot in rural communities since the late 1970s. Dennis Lo argues that rural location shooting, beyond serving aesthetic and technical needs, constitutes practices of cultural survival in a region beset with disruptive and disorienting social changes, including rapid urbanization, geopolitical shifts, and ecological crises. In response to these social changes, auteurs like Hou Xiaoxian, Jia Zhangke, Chen Kaige, and Li Xing engaged in location shooting to transform sites of film production into symbolically meaningful places of collective memories and aspirations. These production practices ultimately enabled auteurs to experiment with imagining Taiwanese, Mainland Chinese, and cross-strait communities in novel and contentious ways. Deftly guiding readers on a cross-strait tour of prominent shooting locations for the New Chinese Cinemas, this book shows how auteurs sought out their disappearing cultural heritage by reenacting lived experiences of nation building, homecoming, and cultural salvage while shooting on-location. This was an especially daunting task when auteurs encountered the shooting locations as spaces of unresolved historical, social, and geopolitical contestations, tensions which were only intensified by the impact of filmmaking on rural communities. This book demonstrates how these complex circumstances surrounding location shooting were pivotal in shaping both representations of the rural on-screen, as well as the production communities, institutions, and industries off-screen. Informed by cutting-edge perspectives in cultural geography and media anthropology, *The Authorship of Place* both revises Chinese-language film history and theorizes groundbreaking approaches for investigating the cultural politics of film authorship and production. "This extraordinary book discusses the uses of location shooting in films by contemporary Taiwanese and Mainland Chinese directors ranging from Li Xing to Jia Zhangke. It highlights the ways in which place, memory, and identity stances respond to social changes and geopolitical disparities. In a world full of uncertainty, the argument about the imaginary homeland as an experienced cinematic reality only renders it more urgent and universally relatable." —Ping-hui Liao, University of California, San Diego "The Authorship of Place is certainly a welcome intervention into the study of Chinese cinemas and their auteurs that further contributes to the wider study of location shooting as well as cultural geographies and place-based imaginaries of film. It is rare to find a book dealing with space/place in and around cinema that is this inventive and nuanced in its methodologies." —Stephanie DeBoer, Indiana University

A Companion to Indian Cinema Neepa Majumdar, Ranjani Mazumdar. 2022-08-09 A new collection in the Wiley Blackwell Companions to National Cinemas series, featuring the cinemas of India. In *A Companion to Indian Cinema*, film scholars Neepa Majumdar and Ranjani Mazumdar along with 25 established and emerging scholars, deliver new research on contemporary and historical questions on Indian cinema. The collection considers Indian cinema's widespread presence both within and outside the country, and pays particular attention to regional cinemas such as Bhojpuri, Bengali, Malayalam, Manipuri, and Marathi. The volume also reflects on the changing dimensions of technology, aesthetics, and the archival impulse of film. The editors have included scholarship that discusses a range of films and film experiences that include commercial cinema, art cinema, and non-fiction film. Even as scholarship on earlier decades of Indian cinema is challenged by the absence of documentation and films, the innovative archival and field work in this Companion extends from cinema in early twentieth century India to a historicized engagement with new technologies and contemporary cinematic practices. There is a focus on production cultures and circulation, material cultures, media aesthetics, censorship, stardom, non-fiction practices, new technologies, and the transnational networks relevant to Indian cinema. Suitable for undergraduate and graduate students of film and media studies, South Asian studies, and history, *A Companion to Indian Cinema* is also an important new resource for scholars with an interest in the context and theoretical framework for the study of India's moving image cultures.

Industrial Networks and Cinemas of India Monika Mehta, Madhuj Mukherjee. 2020-12-13 This volume points to the limits of models such as regional, national, and transnational, and develops 'network' as a conceptual category to study cinemas of India. Through grounded and interdisciplinary research, it shows how film industries located in disparate territories have not functioned as isolated units and draws attention to the industrial traffic – of filmic material, actors, performers, authors, technicians, genres, styles, sounds, expertise, languages, and capital, across trans-regional contexts -- since the inception of cinema. It excavates histories of film production, distribution and exhibition, and their connections beyond regional and national boundaries, and between places, industrial practices, and multiple media. The chapters in this volume address a range of themes such as transgressive female figures; networks of authors and technicians; trans-regional production links and changing technologies, and new media geographies. By tracking manifold changes in the contexts of transforming media, and inter-connections between diverse industrial nodal points, this book expands the critical vocabulary in media and production studies and foregrounds new methods for examining cinema. A generative account of industrial networks, this volume will be useful for scholars and researchers of film studies, cinema studies, media studies, production studies, media sociology, gender studies, South Asian studies, and cultural studies.

City of Screens Jasmine Nadua Trice. 2021-02-08 In *City of Screens* Jasmine Nadua Trice examines the politics of cinema circulation in early-2000s Manila. She traces Manila's cinema landscape by focusing on the primary locations of film exhibition and distribution: the pirated DVD district, mall multiplexes, art-house cinemas, the university film institute, and state-sponsored cinematheques. In the wake of digital media piracy and the decline of the local commercial film industry, the rising independent cinema movement has been a site of contestation between filmmakers and the state, each constructing different notions of a prospective, national public film audience. Discourses around audiences become more salient given that films by independent Philippine filmmakers are seldom screened to domestic audiences, despite their international success. *City of Screens* provides a deeper understanding of the debates about the competing roles of the film industry, the public, and the state in national culture in the Philippines and beyond.

World Literature, Transnational Cinema, and Global Media Robert Stam. 2019-02-27 With extraordinary transnational and transdisciplinary range, *World Literature, Transnational Cinema, and Global Media* comprehensively explores the genealogies, vocabularies, and concepts orienting the fields within literature, cinema, and media studies. Orchestrating a layered conversation between arts, disciplines, and media, Stam argues for their mutual embeddedness and their shared in-between territories. Rather than merely adding to the existing scholarship, the book builds a relational framework through the connectivities within literature, cinema, music, and media that opens up analysis to new categories and concepts, while crossing spatial, temporal, theoretical, disciplinary, and mediatic borders. The book also questions an array of hierarchies: literature over cinema; source novel over adaptation; feature film over documentary; erudite over vernacular culture; Western modernisms over peripheral modernisms; classical over popular music; written poetry over

sung poetry, and so forth. The book is structured around the concept of the commons, forming a strong thread which links various struggles against enclosures of all kinds, with emphasis on natural, indigenous, cultural, creative, digital, and the transdisciplinary commons. World Literature, Transnational Cinema, and Global Media is ideal to further the theoretical discussion for those undergraduate and graduate departments in cinema studies, media studies, arts and art history, communications, journalism, and new digital media programs at all levels.

Sinoglossia Andrea Bachner, Howard Chiang, Yu-lin Lee. 2023-10-12 Sinoglossia places the terms of embodiment, mediality, and translation at the center of analytical inquiry into Chinese and Sinophone cultures. Converging in the rubric of Sinoglossia, the chapters in this volume introduce a theory defined by cultural formations not overdetermined by Sinitic linguistic ties. The concept of Sinoglossia combines a heteroglossic and a heterotopian approach to the critical study of mediated discourses of China and Chineseness. From the history of physical examinations and queer subalternity to the cinematic inscription of Chineseness-as-landscape, and from Sinopop to the translational writings of Eileen Chang and Syaman Rapongan, this book argues for a flexible conceptualization of cultural objects, conditions, and contexts that draws attention to an array of polyphonic, multi-discursive, and multilingual articulations. In this new horizon of understanding, place or topos necessarily constitutes the possibility of friction and source of innovation. “Sinoglossia opens new possibilities for critical studies of China, Chineseness, and Chinese cultures. Bringing together pathbreaking scholarship from diverse perspectives, and highlighting multiplicity and heterogeneity on a range of topics, this volume is a vital addition to a range of fields.” —Karen L. Thornber, Harvard University “Vitality centering and theorizing processes of embodiment, mediality, and translation, this timely and rich volume—simultaneously reflective, speculative, comparative, and historically informed—convincingly articulates Sinoglossia as a flexible, heterogeneous approach to intercultural phenomena tenuously identified as Chinese or Sinophone.” —Brian Bernards, University of Southern California

Digital Platforms and the Global South Philippe Bouquillion, Christine Ithurbide, Tristan Mattelart. 2023-12-01 This book addresses the issues raised by digital platforms in the Global South, with an emphasis on the cultural stakes involved. It brings together an interdisciplinary team of researchers – including political economists, socio-economists, geographers, media sociologists or anthropologists – who each explore these issues through an insightful case study at a local, national, regional or international scale. While studying the strategies of some of the main US-based Big Tech platforms or video streaming platforms towards the Global South, the chapters also consider the often-neglected active role local or regional actors play in the expansion of those Western digital players, and highlight the existence of a constellation of local or regional platforms that have emerged in Africa, Asia, Latin America or the Middle East. In addition to analysing the complex relationships of competition, collaboration or dependence between these diverse actors, this volume examines the ways in which the rise of these digital platforms has generated new forms of cultural entrepreneurship and participated in the reconfiguring of the conditions in which cultural contents are produced and circulated in the Global South. This volume will appeal to readers interested in the transnationalisation of cultural industries or in the social, political, economic, cultural and geopolitical dimensions of digital transformations and will be an important resource for students, teachers and researchers in media, communication, cultural studies, international relations and area studies programmes.

Queer Nightlife Kemi Adeyemi, Kareem Khubchandani, Ramon H. Rivera-Servera. 2021-05-03 The mass shooting at a queer Latin Night in Orlando in July 2016 sparked a public conversation about access to pleasure and selfhood within conditions of colonization, violence, and negation. Queer Nightlife joins this conversation by centering queer and trans people of color who apprehend the risky medium of the night to explore, know, and stage their bodies, genders, and sexualities in the face of systemic and social negation. The book focuses on house parties, nightclubs, and bars that offer improvisatory conditions and possibilities for “stranger intimacies,” and that privilege music, dance, and sexual/gender expressions. Queer Nightlife extends the breadth of research on “everynight life” through twenty-five essays and interviews by leading scholars and artists. The book’s four sections move temporally from preparing for the night (how do DJs source their sounds, what does it take to travel there, who promotes nightlife, what do people wear?); to the socialities of nightclubs (how are social dance practices introduced and taught, how is the price for sex negotiated, what styles do people adopt to feel and present as desirable?); to the staging and spectacle of the night (how do drag artists confound and celebrate gender, how are spaces designed to create the sensation of spectacularity, whose bodies become a spectacle already?); and finally, how the night continues beyond the club and after sunrise (what kinds of intimacies and gestures remain, how do we go back to the club after Orlando?).

Asians on Demand Feng-Mei Heberer. 2023-08-29 Does media representation advance racial justice? While the past decade has witnessed a push for increased diversity in visual media, *Asians on Demand* grapples with the pressing question of whether representation is enough to advance racial justice. Surveying a contemporary, cutting-edge archive of video works from the Asian diaspora in North America, Europe, and East Asia, this book uncovers the ways that diasporic artists challenge the narrow—and damaging—conceptions of Asian identity pervading mainstream media. Through an engagement with grassroots activist documentaries, experimental video diaries by undocumented and migrant workers, and works by high-profile media artists such as Hito Steyerl and Ming Wong, Feng-Mei Heberer showcases contemporary video productions that trouble the mainstream culture industry’s insistence on portraying ethnic Asians as congenial to dominant neoliberal values. Undermining the demands placed on Asian subjects to exemplify institutional diversity and individual exceptionalism, this book provides a critical and nuanced set of alternatives to the easily digestible forms generated by online streaming culture and multicultural lip service more broadly. Employing feminist, racial, and queer critiques of the contemporary media landscape, *Asians on Demand* highlights how the dynamics of Asian representation play out differently in Germany, the United States, Taiwan, and Spain. Rather than accepting the notion that inclusion requires an uncomplicated set of appearances, the works explored in this volume spotlight a staunch resistance to formulating racial identity as an instantly accessible consumer product.

The SAGE Handbook of the Digital Media Economy Terry Flew, Jennifer Holt, Julian Thomas. 2022-09-23 Debates about the digital media economy are at the heart of media and communication studies. An increasingly digitalised and datafied media environment has implications for every aspect of the field, from ownership and production, to distribution and consumption. The SAGE Handbook of the Digital Media Economy offers students, researchers and policy-makers a multidisciplinary overview of contemporary scholarship relating to the intersection of the digital economy and the media, cultural, and creative industries. It provides an overview of the major areas of debate, and conceptual and methodological frameworks, through chapters written by leading scholars from a range of disciplinary perspective. PART 1: Key Concepts PART 2: Methodological Approaches PART 3: Media Industries of the Digital Economy PART 4: Geographies of the Digital Economy PART 5: Law, Governance and Policy

Digital Mediascapes of Transnational Korean Youth Culture Kyong Yoon. 2019-10-28 Drawing on vivid ethnographic field studies of youth on the transnational move, across Seoul, Toronto, and Vancouver, this book examines transnational flows of Korean youth and their digital media practices. This book explores how digital media are integrated into various forms of transnational life and imagination, focusing on young Koreans and their digital media practices. By combining theoretical discussion and in depth empirical analysis, the book provides engaging narratives of transnational media fans, sojourners, and migrants. Each chapter illustrates a form of mediascape, in which transnational Korean youth culture and digital media are uniquely articulated. This perceptive research offers new insights into the transnationalization of youth cultural practices, from K-pop fandom to smartphone-driven storytelling. A transnational and ethnographic focus makes this book the first of its kind, with an interdisciplinary approach that goes beyond the scope of existing digital media studies, youth culture studies, and Asian studies. It will be essential reading for scholars and students in media studies, migration studies, popular culture studies, and Asian studies.

The Routledge Companion to Media and Risk Bishnupriya Ghosh, Bhaskar Sarkar. 2020-02-26 This collection presents new work in risk media studies from critical humanities perspectives. Defining, historicizing, and consolidating current scholarship, the volume seeks to shape an emerging field, signposting its generative insights while examining its implicit assumptions. When and under what conditions does risk emerge? How is risk mediated? Who are the targets of risk media? Who manages risk? Who lives with it? Who are most in danger? Such questions—the what, how, who, when, and why of risk media—inform the scope of this volume.

With roots in critical media studies and science and technology studies, it hopes to inspire new questions, perspectives, frameworks, and analytical tools not only for risk, media, and communication studies, but also for social and cultural theories. Editors Bishnupriya Ghosh and Bhaskar Sarkar bring together contributors who elucidate and interrogate risk media's varied histories and futures. This book is meant for students and scholars of media and communication studies, science and technology studies, and the interdisciplinary humanities, looking either to deepen their engagement with risk media or to broaden their knowledge of this emerging field.

Textual Cacophony Daniel Johnson.2023-10-15 Textual Cacophony explores the behaviors and routines of communication within anonymous internet culture in Japan. Focusing on the video sharing website Niconico, social media aggregation sites, and the notorious 2channel message board, Daniel Johnson uncovers these sites' complex cultures of writing that obscure meaning through playful and opaque forms of deviant script and overwhelming waves of text. Those practices conflate language with images, meaning with play, and confound individual representation with aggregate forms of social identity. Johnson argues that online media cultures in and around Japan are entwined with a cultural logic and visual syntax of cacophony that expresses ambivalence toward representation, media form, and distinct experiences of time. This aesthetic of cacophony provides an alternative way of expressing social identity and belonging, with an unmarked sense of anonymity providing a counter-form to the dissolving institutions and relationships of neoliberal Japan. Textual Cacophony investigates what it means and feels like to participate in this influential online culture.

Excess and Masculinity in Asian Cultural Productions Kwai-Cheung Lo.2010-08-04 Innovative analysis of the relationship of gender to East Asian economic development.

Moral Atmospheres Timothy P. A. Cooper.2024-03-12 Lahore's Hall Road is the largest electronics market in Pakistan. Once the center of film and media piracy in South Asia, it now specializes in smartphones and accessories. For Hall Road's traders, conflicts between the economic promises and the moral dangers of film loom large. To reconcile their secular trade with their responsibilities as devoted Muslims, they often look to adjudicate the good or bad moral "atmosphere" (mahaul) that can cling to film and media. Timothy P. A. Cooper examines the diverse and coexisting moral atmospheres that surround media in Pakistan, tracing public understandings of ethical life and showing how they influence economic behavior. Drawing on extensive ethnographic work among traders, consumers, collectors, archivists, cinephiles, and cinephobes, Moral Atmospheres explores varied views on what the relationship between film and faith should look, sound, and feel like for Pakistan's Muslim-majority public. Cooper considers the preservation and censorship of film in and outside of the state bureaucracy, contestations surrounding heritage and urban infrastructure, and the production and circulation of sound and video recordings among the country's religious minorities. He argues that a focus on atmosphere provides ways of seeing moral thresholds as mutable and affective, rather than as fixed ethical standpoints. At once a vivid ethnography of a market street and a generative theorization of atmosphere, this book offers fresh perspectives on moral experience and the relationship between religion and media.

Piracy and Intellectual Property in Latin America Víctor Goldgel-Carballo, Juan Poblete.2020-03-03 Piracy and Intellectual Property in Latin America is the first sustained effort to present an alternative framework for understanding piracy and contemporary challenges to global discourses on intellectual property (IP) in the Americas. While piracy might just look like theft and derivative reproduction from the perspective of many right-holders, the contributors to this volume go beyond this economic-driven logic and show how practices of copying are in fact practices of reinvention that reflect the rich social networks and forms of creativity, authorship, commerce, and consumption that characterize informal economies. From a perspective informed by contemporary scenarios in Mexico, Brazil, Chile, Argentina, Peru, Guatemala, and the United States, they engage in a discussion of alternatives that—predicated on the importance of protecting culture—allow for other ways of conceiving prosperity at local, national, regional, and global levels. Examples discussed include video games, clothing, trinkets, music, film, TV, and books. Designed to help understand the broader implications of IP and piracy for the field of Latin American studies, this book will be a major contribution to Global South studies, as well as to the growing bibliography on globalization, informal markets, and piracy.

The Cambridge Companion to K-Pop Suk-Young Kim.2023-02-28 Probes the complexities of this vibrant global phenomenon, its infrastructure, idols, dance practices, and transnational community building.

Digital Transactions in Asia Adrian Athique, Emma Baulch.2019-03-07 This book presents a comprehensive overview of transactional forms of the digital across the Asian region by addressing the platforms and infrastructures that shape the digital experience. Contributors argue that each and every encounter mediated by the digital carries with it a functional exchange, but at the same time each transaction also implies an exchange based on social relationships for the digital age. In capturing the digital revolution through case studies of economic, informational, and social exchanges from across the larger Asian region, the book offers a richly contextualized and comparative account of the pervasive nature of the digital as both a medium for action and a medium of record.

Global Perspectives on Amateur Film Histories and Cultures Masha Salazkina, Enrique Fibla.2021-01-05 For too long, the field of amateur cinema has focused on North America and Europe. In *Global Perspectives on Amateur Film Histories and Cultures*, however, editors Masha Salazkina and Enrique Fibla-Gutiérrez fill the literature gap by extending that focus and increasing inclusivity. Through carefully curated essays, Salazkina and Fibla-Gutiérrez bring wider meaning and significance to the discipline through their study of alternative cinema in new territories, fueled by different historical and political circumstances, innovative technologies, and ambitious practitioners. The essays in this volume work to realize the radical societal democratization that shows up in amateur cinema around the world. In particular, diverse contributors highlight the significance of amateur filmmaking, the exhibition of amateur films, the uses and availability of film technologies, and the inventive and creative approaches of filmmakers and advocates of amateur film. Together, these essays shed new light on alternative cinema in a wide range of cities and countries where amateur films thrive in the shadow of commercial and conventional film industries.

Asian Video Cultures Joshua Neves, Bhaskar Sarkar.2017-11-16 The contributors to this volume theorize Asian video cultures in the context of social movements, market economies, and local popular cultures to complicate notions of the Asian experience of global media. Whether discussing video platforms in Japan and Indonesia, K-pop reception videos, amateur music videos circulated via microSD cards in India, or the censorship of Bollywood films in Nigeria, the essays trace the myriad ways Asian video reshapes media politics and aesthetic practices. While many influential commentators overlook, denounce, and trivialize Asian video, the contributors here show how it belongs to the shifting core of contemporary global media, thereby moving conversations about Asian media beyond static East-West imaginaries, residual Cold War mentalities, triumphalist declarations about resurgent Asias, and budding jingoisms. In so doing, they write Asia's vibrant media practices into the mainstream of global media and cultural theories while challenging and complicating hegemonic ideas about the global as well as digital media. Contributors. Conerly Casey, Jenny Chio, Michelle Cho, Kay Dickinson, Bishnupriya Ghosh, Feng-Mei Heberer, Tzu-hui Celina Hung, Rahul Mukherjee, Joshua Neves, Bhaskar Sarkar, Nishant Shah, Abhigyan Singh, SV Srinivas, Marc Steinberg, Chia-chi Wu, Patricia Zimmerman

Contemporary Culture and Media in Asia Daniel Black, Olivia Khoo, Koichi Iwabuchi.2016-09-23 Brings together leading and emerging scholars from Asia, North America and Australia to develop new perspectives on the key issues in contemporary Asian cultural and media studies.

Contemporary Chinese Cinema and Visual Culture Sheldon Lu.2023-02-23 Sheldon Lu traces how filmmakers and artists from mainland China, Hong Kong and Taiwan have addressed questions of identity, gender, sexuality and class and how their work reflects China's transition to a globalized transnational state.

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