

## Deconvergence Of Global Media Industries 1st Edition

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Convergence has become a buzzword, referring on the one hand to the integration between computers, television, and mobile devices or between print, broadcast, and online media and on the other hand, the ownership of multiple content or distribution channels in media and communications.

De-Convergence of Global Media Industries - 1st Edition ...

Buy De-Convergence of Global Media Industries (Routledge Research in Cultural and Media Studies) 1 by Dal Yong Jin (ISBN: 9780415623438) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

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As the first comprehensive attempt to analyze the wave of de-convergence of global media industries in the context of neoliberal globalization, I make sense of these transitions by looking at global trends and how global media firms have changed and developed their business paradigms from convergence to de-convergence.

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sense of those transitions by looking at global trends and how global media firms have changed and developed their business paradigm from convergence to de-convergence.

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The main factors enabling the convergence of media and communications markets (in short, market convergence) were technological convergence and neoliberal globalization, defined as the process driven by policies designed and implemented to promote liberalization, deregulation, privatization and capital investment (Hesmondhalgh, 2013; Jin, 2013).

### Media Convergence Meets Deconvergence | SpringerLink

Media deconvergence is an original term coined to describe the breaking apart of companies through spin-offs, split-offs and demergers, which grew in numbers as a consequence of the failure of many mergers and consolidations realized in the late 1990s and in the first decade of the 21st century in the media and communications sectors.

### Media deconvergence - Wikipedia

De-convergence of Global Media Industries

### (DOC) De-convergence of Global Media Industries | Dal Yong ...

This edited volume explores different meanings of media convergence and deconvergence, and reconsiders them in critical and innovative ways. Its parts provide together a broad picture of opposing trends and tensions in media convergence, by underlining the relevance of this powerful idea and emphasizing the misconceptions that it has generated. Sergio Sparviero, Corinna Peil, Gabriele Balbi and the other authors look into practices and realities of users in convergent media environments, ...

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Media Convergence of the Global Media Industry 3. Transformation of the Broadcasting Industry 4. Transnationalization of the Advertising Industry 5. Convergence of the Movie Industries Part 2: De-convergence of the Global Information Systems and Culture 6. Restructuring of the Global Telecommunications System 7. De-convergence of the information and Software Industries 8.

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### De-Convergence of Global Media Industries: Jin, Dal Yong ...

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Read "De-Convergence of Global Media Industries" by Dal Yong Jin available from Rakuten Kobo. Convergence has become a buzzword, referring on the one hand to the integration between computers, television, and mobil...

Convergence has become a buzzword, referring on the one hand to the integration between computers, television, and mobile devices or between print, broadcast, and online media and on the other hand, the ownership of multiple content or distribution channels in media and communications. Yet while convergence among communications companies has been the major trend in the neoliberal era, the splintering of companies, de-convergence, is now gaining momentum in the communications market. As the first comprehensive attempt to analyze the wave of de-convergence of the global media system in the context of globalization, this book makes sense of those transitions by looking at global trends and how global media firms have changed and developed their business paradigm from convergence to de-convergence. Jin traces the complex relationship between media industries, culture, and globalization by exploring it in a transitional yet contextually grounded framework, employing a political economic analysis integrating empirical data analysis.

Global media expert Dal Yong Jin examines the nexus of globalization, digital media, and contemporary popular culture in this empirically rich, student-friendly book. Offering an in-depth look at globalization processes, histories, texts, and state policies as they relate to the global media, Jin maps out the increasing role of digital platforms as they have shifted the contours of globalization. Case studies and examples focus on ubiquitous digital platforms, including Facebook, YouTube, and Netflix, in tandem with globalization so that the readers are able to apply diverse theoretical frameworks of globalization in different media milieu. Readers are taught core theoretical concepts which they should apply critically to a broad range of contemporary media policies, practices, movements, and technologies in different geographic regions of the world - North America, Europe, Africa, Latin America, and Asia - with a view to determining how they shape and are shaped by globalization. End-of-chapter discussion questions prompt further critical thinking and research. Students doing coursework in digital media, global media, international communication, and globalization will find this new textbook to be an essential introduction to how media have influenced a complex set of globalization processes in broad international and comparative contexts.

This edited volume explores different meanings of media convergence and deconvergence, and reconsiders them in critical and innovative ways. Its parts provide together a broad picture of opposing trends and tensions in media convergence, by underlining the relevance of this powerful idea and emphasizing the misconceptions that it has generated. Sergio Sparviero, Corinna Peil, Gabriele Balbi and the other authors look into practices and realities of users in convergent media environments, ambiguities in the production and distribution of content, changes to the organization of media industries, the re-configuration of media markets, and the influence of policy and regulations. Primarily addressed to scholars and students in different fields of media and communication studies, Media Convergence and Deconvergence deconstructs taken-for-granted concepts and provides alternative and fresh analyses on one of the most popular topics in contemporary media culture. Chapter 1 is available open access under a CC BY 4.0 license at [link.springer.com](http://link.springer.com)

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The contributors show that digital media are disrupting entire media industries, but without erasing the past and insist that one media sector is not the same as the next. As the title signals even in the age of convergence and remix culture, different media continue to display their own distinctive political economies.

The Routledge Companion to the Cultural Industries is collection of contemporary scholarship on the cultural industries and seeks to re-assert the importance of cultural production and consumption against the purely economic imperatives of the 'creative industries'. Across 43 chapters drawn from a wide range of geographic and disciplinary perspectives, this comprehensive volume offers a critical and empirically-informed examination of the contemporary cultural industries. A range of cultural industries are explored, from videogames to art galleries, all the time focussing on the culture

that is being produced and its wider symbolic and socio-cultural meaning. Individual chapters consider their industrial structure, the policy that governs them, their geography, the labour that produces them, and the meaning they offer to consumers and participants. The collection also explores the historical dimension of cultural industry debates providing context for new readers, as well as critical orientation for those more familiar with the subject. Questions of industry structure, labour, place, international development, consumption and regulation are all explored in terms of their historical trajectory and potential future direction. By assessing the current challenges facing the cultural industries this collection of contemporary scholarship provides students and researchers with an essential guide to key ideas, issues, concepts and debates in the field.

This new introductory textbook provides students with the tools they need to understand the way digital technologies have transformed the global media business of the 21st century. Focusing on three main approaches - media economics, critical political economy, and production studies - the authors provide an empirically rich analysis of ownership, organizational structures and culture, business strategies, markets, networks of strategic alliances, and state policies as they relate to global media. Examples throughout involve both traditional and digital media and are taken from different regions and countries to illustrate how the media business is influenced by interconnected historical, political, economic, and social factors. In addition to introducing today's convergent world of global media, the book gives readers a greater understanding of their own potential roles within the global media industries.

*Corporations and Cultural Industries: Time Warner, Bertelsmann, and News Corporation*, by Scott Warren Fitzgerald, fills an important neglected area in communication and media studies through its sustained, theoretically-grounded, and empirically rich analysis of three of the most important global media conglomerates of our time: Time Warner, Bertelsmann, and News Corp. The book examines how financialization processes re-gear the internal operations of media corporations in a manner that pits one sector against another.

*Communication Yearbook 40* completes four decades of publishing state-of-the-discipline literature reviews and essays. In the final *Communication Yearbook* volume, editor Elisia L. Cohen includes chapters representing international and interdisciplinary scholarship, demonstrating the broad global interests of the International Communication Association. The contents include summaries of communication research programs that represent the most innovative work currently. Emphasizing timely disciplinary concerns and enduring theoretical questions, this volume will be valuable to scholars throughout the communication discipline and beyond.

This book examines cross-regional film collaboration within the Asia-Pacific region. Through a mixed methods approach of political economy, industry and market, as well as textual analysis, the book contributes to the understanding of the global fusion of cultural products and the reconfiguration of geographic, political, economic, and cultural relations. Issues covered include cultural globalization and Asian regionalization; identity, regionalism, and industry practices; and inter-Asian and transpacific co-production practices among the U.S.A., China, South Korea, Japan, India, Hong Kong, Taiwan, Argentina, Australia, and New Zealand.

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