

SOCI10009: Introduction to the Sociology of Culture

[View Online](#)

[1]

Adorno, T. 2001. 'Culture Industry Reconsidered'. The culture industry: selected essays on mass culture. Routledge.

[2]

Adorno, T. 1941. On popular music: I. The musical material. Studies in Philosophy and Social Sciences. 9, (1941).

[3]

Adorno, T.W. and Horkheimer, M. 1997. The Culture Industry: Enlightenment as Mass Deception. Dialectic of enlightenment. Verso. 120–167.

[4]

Alexander, J.C. Introduction: The Meanings of (Social) Life: On the Origins of a Cultural Sociology. The meanings of social life: a cultural sociology. Oxford University Press. 3–9.

[5]

Alexander, J.C. and et al 2017. Introduction: Cultural Sociology Today. The Oxford Handbook of Cultural Sociology. J.C. Alexander and et al., eds. 1–23.

[6]

Anderson, C. and Anderson, C. 2006. The long tail: how endless choice is creating

unlimited demand. Random House Business Books.

[7]

Appadurai, A. 1990. Disjuncture and Difference in the Global Cultural Economy. *Theory, Culture & Society*. 7, 2 (Jun. 1990), 295–310.

DOI:<https://doi.org/10.1177/026327690007002017>.

[8]

Arnold, M. 1993. Chapter 1: Sweetness and Light. *Culture and anarchy and other writings*. Cambridge University Press. 58–80.

[9]

Arnold, M. 2013. *Culture and Anarchy. Cultural theory and popular culture: a reader*. Pearson Longman. 6–11.

[10]

Atkinson, W. 2011. The context and genesis of musical tastes: Omnivorousness debunked, Bourdieu buttressed. *Poetics*. 39, 3 (Jun. 2011), 169–186.

DOI:<https://doi.org/10.1016/j.poetic.2011.03.002>.

[11]

Avdeef, M. 2012. 'Technological Engagement and Musical Eclecticism: An Examination of Contemporary Listening Practices', *Participations*, 9(2). (2012).

[12]

Barbalet, J. 2014. Globalization and cosmopolitanism: Continuity and disjuncture, contemporary and historical. *Journal of Sociology*. 50, 2 (Jun. 2014), 199–212.

DOI:<https://doi.org/10.1177/1440783312448686>.

[13]

Barrett, J. 1996. *World Music, Nation and Postcolonialism*. Cultural studies. (1996),

237-247.

[14]

Barron, L. 2013. The sound of street corner society: UK grime music as ethnography. *European Journal of Cultural Studies*. 16, 5 (Oct. 2013), 531-547.
DOI:<https://doi.org/10.1177/1367549413491937>.

[15]

Barthes, R. 1970. *Mythologies*.
E
,
ditions du Seuil.

[16]

Bartmanski, D. and Woodward, I. 2015. The vinyl: The analogue medium in the age of digital reproduction. *Journal of Consumer Culture*. 15, 1 (Mar. 2015), 3-27.
DOI:<https://doi.org/10.1177/1469540513488403>.

[17]

Baudrillard, J. 2001. 'Consumer Society'. *Jean Baudrillard: selected writings*. Stanford University Press. 32-59.

[18]

Baudrillard, J. 2001. *Simulacra and Simulations*. Jean Baudrillard: selected writings. Stanford University Press. 169-187.

[19]

Baym, N.K. 2012. "Fans or Friends?: Seeing Social Media Audiences as Musicians Do" *Participations* 9 (2). (2012), 286-316.

[20]

Beer, D. 2008. Making Friends with Jarvis Cocker: Music Culture in the Context of Web 2.0. *Cultural Sociology*. 2, 2 (Jul. 2008), 222–241.
DOI:<https://doi.org/10.1177/1749975508091034>.

[21]

Beer, D. 2010. Mobile Music, Coded Objects and Everyday Spaces. *Mobilities*. (2010).

[22]

Beer, D. 2008. THE ICONIC INTERFACE AND THE VENEER OF SIMPLICITY:MP3 players and the reconfiguration of music collecting and reproduction practices in the digital age. *Information, Communication & Society*. 11, 1 (Feb. 2008), 71–88.
DOI:<https://doi.org/10.1080/13691180701858919>.

[23]

Ben Pitcher 2014. Stories about Race: Knowledge and Form. *Consuming race*. Routledge, Taylor & Francis Group. 129–143.

[24]

benjamin, walter *The Work of Art in the Age of Mechanical Reproduction*.pdf.

[25]

Bennett, A. 2005. *Culture and everyday life*. SAGE.

[26]

Bennett, A. 1999. Hip hop am Main: the localization of rap music and hip hop culture. *Media, Culture & Society*. 21, 1 (Jan. 1999), 77–91.
DOI:<https://doi.org/10.1177/016344399021001004>.

[27]

Bennett, A. 2005. Postmodernism. *Culture and everyday life*. SAGE. 32–53.

[28]

Bennett, A. 2006. Punk's Not Dead: The Continuing Significance of Punk Rock for an Older Generation of Fans. *Sociology*. 40, 2 (Apr. 2006), 219-235.
DOI:<https://doi.org/10.1177/0038038506062030>.

[29]

Bennett, A. 1999. Subcultures or Neo-Tribes? Rethinking the Relationship between Youth, Style and Musical Taste. *Sociology*. 33, 3 (Aug. 1999), 599-617.
DOI:<https://doi.org/10.1177/S0038038599000371>.

[30]

Bennett, A. 2005. The Mass Culture Debate. *Culture and everyday life*. SAGE. 11-31.

[31]

Bennett, A. 2000. The Significance of locality. *Popular music and youth culture: music, identity and place*. Macmillan. 52-70.

[32]

Bennett, A. and Kahn-Harris, K. 2004. Introduction. *After subculture: critical studies in contemporary youth culture*. Palgrave Macmillan. 1-19.

[33]

Bennett, A. and Peterson, R.A. 2004. *Music scenes: local, translocal and virtual*. Vanderbilt University Press.

[34]

Bennett, L. 2014. 'If we stick together we can do anything': Lady Gaga fandom, philanthropy and activism through social media - 19392397.2013.813778. *Celebrity Studies*. (2014).

[35]

Bennett, T. et al. 'Cultural Capital and the Cultural Field in Contemporary Britain' CRESC Working Paper Series Working Paper No. 3.

[36]

Bennett, T. 2009. Researching Cultural Capital: Questions of Theory and Method. Culture, class, distinction. Routledge. 24–39.

[37]

Bennett, T. and Silva, E. 2011. Introduction: Cultural capital, Histories, limits, prospects - main.pdf. Poetics. 39, 6 (2011).

[38]

Bhabha, H. 1983. 'The "Other" Question' Screen 24 (6). (1983).

[39]

Biddle, I. and Knights, V. 2007. 'Introduction: National Popular Musics: Betwixt and Beyond the Local and Global'. Music, national identity and the politics of location: between the global and the local. Ashgate. 1–15.

[40]

Bignell, J. Signs and Myths. Media semiotics: an introduction. Manchester University Press.

[41]

Bocock, R. 1994. 'The Emergence of the Consumer Society'. The Polity reader in cultural theory. Polity Press in association with Blackwell.

[42]

Born, G. and Hesmondhalgh, D. 2000. 'Introduction: On Difference, Representation and

Appropriation in Music'. Western music and its others: difference, representation, and appropriation in music. University of California Press.

[43]

Bourdieu, P. 2010. Chapter 5. Distinction: a social critique of the judgement of taste. Routledge.

[44]

Bourdieu, P. 1993. Chapter 14: 'The Metamorphosis of Taste'. Sociology in question. Sage.

[45]

Bourdieu, P. 1990. 'Social Space and Symbolic Power'. In other words: essays towards a reflexive sociology. Polity Press.

[46]

Bourdieu, P. 1986. The Forms of Capital. Handbook of Theory of Research for the Sociology of Education. (1986).

[47]

Bourdieu, P. and Johnson, R. 1993. The field of cultural production: essays on art and literature. Polity Press.

[48]

Bourdieu, P. and Nice, R. 1980. The production of belief: contribution to an economy of symbolic goods. Media, Culture & Society. 2, 3 (Jul. 1980), 261–293.
DOI:<https://doi.org/10.1177/016344378000200305>.

[49]

Boyne, R. and Rattansi, A. 1990. Postmodernism and society. Macmillan Education.

[50]

Brake, M. 1985. Comparative youth culture: the sociology of youth cultures and youth subcultures in America, Britain and Canada. RKP.

[51]

Brooker, W. 2001. Readings of Racism: Interpretation, stereotyping and The Phantom Menace. Continuum. 15, 1 (Apr. 2001), 15–32. DOI:<https://doi.org/10.1080/713657758>.

[52]

Brooks, S. and Conroy, T. 2011. Hip-Hop Culture in a Global Context: Interdisciplinary and Cross-Categorical Investigation. American Behavioral Scientist. 55, 1 (Jan. 2011), 3–8. DOI:<https://doi.org/10.1177/0002764210381723>.

[53]

Bull, M. 2007. Sound moves: iPod culture and urban experience. Routledge.

[54]

Burke, P. 2009. Cultural hybridity. Polity Press.

[55]

Byrne, D. 1999. MUSIC - Crossing Music's Borders In Search Of Identity - 'I Hate World Music' - NYTimes.com. (Oct. 1999).

[56]

Calhoun, C.J. et al. 1993. Bourdieu: critical perspectives. Polity.

[57]

Chaney, D. 2004. 'Fragmented Culture and Subcultures'. After subculture: critical studies

in contemporary youth culture. Palgrave Macmillan. 36–48.

[58]

Chessel, M. and Dubuisson-Ouellier, S. 2017. The Making of the Consumer: Historical and Sociological Perspectives. The SAGE Handbook of Consumer Culture. SAGE Publications.

[59]

Choi, H. and Burnes, B. 2013. The internet and value co-creation: the case of the popular music industry. *Prometheus*. 31, 1 (Mar. 2013), 35–53.
DOI:<https://doi.org/10.1080/08109028.2013.774595>.

[60]

Clarke et al, J. 2006. Subcultures, Cultures and Class. Resistance through rituals: youth subcultures in post-war Britain. Routledge. 3–59.

[61]

Clarke, G. 1990. 'Defending ski jumpers: a critique of theories of youth and subcultures'. *On record: rock, pop and the written word*. Routledge. 81–96.

[62]

Cohen, P. 2002. 'Subcultural Conflict and Working Class Community'. *Studying culture: an introductory reader*. Arnold. 95–103.

[63]

Cohen, S. 2007. 'Chapter 1: Music and the City: Cultural Diversity in a Global Cosmopolis'. *Decline, renewal and the city in popular music culture: beyond the Beatles*. Ashgate. 9–40.

[64]

Cohen, S. 1991. *Rock culture in Liverpool: popular music in the making*. Clarendon Press.

[65]

Colosi, R. 2010. A return to the Chicago school? From the 'subculture' of taxi dancers to the contemporary lap dancer. *Journal of Youth Studies*. 13, 1 (Feb. 2010), 1–16.
DOI:<https://doi.org/10.1080/13676260903214183>.

[66]

Connell, J. and Gibson, C. 2003. *Sounds and Scenes: A Place for Music? Sound tracks: popular music, identity and place*. Routledge. 90–116.

[67]

Connell, J. and Gibson, C. 2004. World music: deterritorializing place and identity. *Progress in Human Geography*. 28, 3 (Jun. 2004), 342–361.
DOI:<https://doi.org/10.1191/0309132504ph493oa>.

[68]

Connor, S. 1997. *Postmodernist culture: an introduction to theories of the contemporary*. Blackwell.

[69]

Crary, J. 1999. *Suspensions of perception: attention, spectacle, and modern culture*. MIT Press.

[70]

Critical Thinking Skills:
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=684303>.

[71]

Culler, J. 2002. Ch 3: Mythologist. Barthes: a very short introduction. J. Culler, ed. Oxford University Press.

[72]

Culler, J.D. 1986. Saussure. Fontana Press.

[73]

Debord, G. 1995. Separation Perfected. The society of the spectacle. Zone Books. 11-24.

[74]

Dedman, T. 2011. Agency in UK hip-hop and grime youth subcultures? peripherals and purists. *Journal of Youth Studies*. 14, 5 (Aug. 2011), 507-522.
DOI:<https://doi.org/10.1080/13676261.2010.549820>.

[75]

Doreen Massey The Spatial Construction of Youth Cultures. *Cool Places: Geographies of Youth Culture*. T.S. G. Valentine, ed. 122-130.

[76]

Dresser, M. et al. 2007. Bristol: ethnic minorities and the city 1000-2001. Phillimore.

[77]

Durham, Meenakshi.G. and Kellner, D.M. eds. *Media and Cultural Studies: KeyWorks*.

[78]

Dwyer, C. 1998. Contested identities: challenging dominant representations of young British Muslim Women. *Cool places: geographies of youth cultures*. 50-65.

[79]

Dyer, R. 1993. Chapter 13. The matter of images: essays on representations. Routledge.

[80]

Dyer, R. 2002. The Role of Stereotypes. *The matter of images: essays on representation*. Routledge. 11–18.

[81]

Edmond, M. 2014. Here We Go Again. *Television & New Media*. 15, 4 (May 2014), 305–320. DOI:<https://doi.org/10.1177/1527476412465901>.

[82]

Edwards, T. 2000. *Contradictions of consumption: concepts, practices and politics in consumer society*. Open University Press.

[83]

Erlmann, V. 1996. 'The Aesthetics of the Global Imagination: Reflections on World Music in the 1990s', *Public Culture* 8. (1996), 467–487.

[84]

Ewen, S. 2001. *Captains of consciousness: advertising and the social roots of the consumer culture*. BasicBooks.

[85]

Fanon, F. 2008. 'The Fact of Blackness'. *Black skin, white masks*. Grove Press.

[86]

Fatsis, L. 2019. Grime: Criminal subculture or public counterculture? A critical investigation into the criminalization of Black musical subcultures in the UK. *Crime, Media, Culture: An International Journal*. 15, 3 (Dec. 2019), 447–461. DOI:<https://doi.org/10.1177/1741659018784111>.

[87]

Featherstone, M. 1991. Theories of Consumer Culture. Consumer culture and postmodernism. Sage. 13-27.

[88]

Fowler, B. 1997. Pierre Bourdieu and cultural theory: critical investigations. Sage.

[89]

Fowler, B. 2000. Reading Bourdieu on society and culture. Blackwell.

[90]

Fraley, T. 2009. A man's gotta have a code: Identity, Racial Codes and HBO's 'The Wire' | darkmatter Journal. (2009).

[91]

Fraley, T. 2009. I Got a Natural Skill...: Hip-Hop, Authenticity, and Whiteness. Howard Journal of Communications. 20, 1 (Feb. 2009), 37-54.
DOI:<https://doi.org/10.1080/10646170802664979>.

[92]

Frederik Jameson 1991. The Cultural Logic of Late Capitalism. Postmodernism, or, The cultural logic of late capitalism. Duke University Press.

[93]

Frith, S. 1986. Art versus technology: the strange case of popular music. Media, Culture & Society. 8, 3 (Jul. 1986), 263-279. DOI:<https://doi.org/10.1177/016344386008003002>.

[94]

Frith, S. 2000. *The Discourse of World Music. Western music and its others: difference, representation, and appropriation in music.* University of California Press. 305–322.

[95]

García Canclini, N. et al. 1995. *Hybrid cultures: strategies for entering and leaving modernity.* University of Minnesota Press.

[96]

Gendron, B. 1986. 'Theodore Adorno Meets The Cadillacs'. *Studies in entertainment: critical approaches to mass culture.* Indiana University Press. 18–36.

[97]

Gibson, M. 2014. "That's hip-hop to me!": Race, space, and temporal logics of authenticity in independent cultural production | Elsevier Enhanced Reader. *Poetics.* (2014).

[98]

Gilman, S.L. 1985. *Difference and pathology: stereotypes of sexuality, race, and madness.* Cornell University Press.

[99]

Gilroy, P. 2002. *Ali G and the Oscars* | openDemocracy. (2002).

[100]

Gilroy, P. 1991. *Sounds Authentic: Black Music, Ethnicity, and the Challenge of a 'Changing' Same.* *Black Music Research Journal.* 11, 2 (Autumn 1991). DOI:<https://doi.org/10.2307/779262>.

[101]

Gilroy, P. 1993. *The black Atlantic: modernity and double consciousness.* Verso.

[102]

Glevarec, H. and Pinet, M. 2012. Tablatures of musical tastes in contemporary France: distinction without intolerance. *Cultural Trends*. 21, 1 (Mar. 2012), 67–88. DOI:<https://doi.org/10.1080/09548963.2012.641776>.

[103]

Goodwin, A. 1991. Popular music and postmodern theory. *Cultural Studies*. 5, 2 (May 1991), 174–190. DOI:<https://doi.org/10.1080/09502389100490151>.

[104]

Goodwin, A. 1990. 'Sample and hold: pop music in the digital age of reproduction'. *On record: rock, pop and the written word*. Routledge. 258–273.

[105]

Grazian, D. 2019. Demystifying Authenticity in the Sociology of Culture'. *Routledge handbook of cultural sociology*. L. Grindstaff et al., eds. Routledge. 191–200.

[106]

Hall, S. 1980. Encoding/decoding. *Culture, media, language: working papers in cultural studies*, 1972–79. Hutchinson.

[107]

Hall, S. 1992. *New Ethnicities. 'Race', culture and difference*. Sage. 252–259.

[108]

Hall, S. 2013. *The Work of Representation*. Representation. Open University/ SAGE. 1–47.

[109]

Hall, S. *The Work of Representation.pdf*. Sage Publishing.

[110]

Hall, S. 1996. What is this black in black popular culture? Stuart Hall: critical dialogues in cultural studies. Routledge. 465–475.

[111]

Harker, R.K. et al. 1990. An introduction to the work of Pierre Bourdieu: the practice of theory. Macmillan.

[112]

Hayes, D. 2006. Take Those Old Records Off the Shelf': Youth and Music Consumption in the Postmodern Age. *Popular Music & Society*. (2006).

[113]

Haynes, J. 2019. Embodied minstrelsy, racialization and redemption in reggae. *European Journal of Cultural Studies*. (May 2019). DOI:<https://doi.org/10.1177/1367549419847111>.

[114]

Haynes, J. 2010. In the Blood: The Racializing Tones of Music Categorization. *Cultural Sociology*. 4, 1 (Mar. 2010), 81–100. DOI:<https://doi.org/10.1177/1749975509356862>.

[115]

Haynes, J. 2013. Music Affinity. Music, difference and the residue of race. Routledge. 113–144.

[116]

Haynes, J. 2005. World music and the search for difference. *Ethnicities*. 5, 3 (Sep. 2005), 365–385. DOI:<https://doi.org/10.1177/1468796805054961>.

[117]

Haynes, J. and Marshall, L. 2018. Beats and tweets: Social media in the careers of independent musicians. *New Media & Society*. 20, 5 (May 2018), 1973–1993. DOI:<https://doi.org/10.1177/1461444817711404>.

[118]

Haynes, J. and Marshall, L. 2018. Reluctant entrepreneurs: musicians and entrepreneurship in the 'new' music industry. *The British Journal of Sociology*. 69, 2 (Jun. 2018), 459–482. DOI:<https://doi.org/10.1111/1468-4446.12286>.

[119]

Health, J. 2001. The structure of hip consumerism. *Philosophy & Social Criticism*. 27, 6 (Nov. 2001), 1–17. DOI:<https://doi.org/10.1177/019145370102700601>.

[120]

Heath, J. and Potter, A. 2006. Chapter 7: 'From Status Seeking to Coolhunting'. *The rebel sell: how the counterculture became consumer culture*. Capstone.

[121]

Hebdige, D. 2012. Contemporizing 'subculture': 30 years to life. *European Journal of Cultural Studies*. 15, 3 (Jun. 2012), 399–424. DOI:<https://doi.org/10.1177/1367549412440525>.

[122]

Hebdige, D. 1979. *Style. Subculture: the meaning of style*. Methuen. 100–112.

[123]

Herson, B. 2011. A Historical Analysis of Hip-Hop's Influence in Dakar from 1984 - 2000. *American Behavioral Scientist*. 55, 1 (Jan. 2011), 24–35. DOI:<https://doi.org/10.1177/0002764210381727>.

[124]

Hesmondhalgh, D. 2007. 'Digitalisation, Music and Copyright', CRESC Working Paper Series, Working Paper No. 30.

[125]

Hesmondhalgh, D. 2005. Subcultures, Scenes or Tribes? None of the Above. *Journal of Youth Studies*. 8, 1 (Mar. 2005), 21–40. DOI:<https://doi.org/10.1080/13676260500063652>.

[126]

Hodkinson, P. 2002. Chapter 2: 'Reworking subculture' in *Goth: identity, style and subculture*. Goth: identity, style and subculture. Berg.

[127]

Hodkinson, P. 2011. Chapter 12. *Media, culture and society: an introduction*. SAGE.

[128]

Hodkinson, P. 2013. Spectacular Youth Cultures and Ageing: Beyond Refusing to Grow Up. *Sociology Compass*. 7, 1 (Jan. 2013), 13–22. DOI:<https://doi.org/10.1111/soc4.12008>.

[129]

Holly Kruse 1993. Subcultural Identity in Alternative Music Culture. *Popular Music*. 12, 1 (1993), 33–41.

[130]

hooks, bell 2015. *Black looks: race and representation*. Routledge.

[131]

Hosokawa, S. 1984. The walkman effect - walkman_effect.pdf. *Popular Music*. 4, (1984).

[132]

Hughes, J. and Lang, K.R. 2003. If I had a song: The culture of digital community networks and its impact on the music industry. *International Journal on Media Management*. 5, 3 (Jan. 2003), 180–189. DOI:<https://doi.org/10.1080/14241270309390033>.

[133]

Hutnyk, J. Hybridity. *Ethnic and Racial Studies*.

[134]

Hyder, R. 2014. Black Music and Cultural Exchange in Bristol. *Black popular music in Britain since 1945*. J. Stratton and N. Zuberi, eds. Ashgate. 85–99.

[135]

Hyder, R. and Henning, M.. 2015. 'Chapter 7: 'Locating the Bristol Sound: archiving the music as everyday life'. *Sites of popular music heritage: memories, histories, places*. S. Cohen et al., eds. Routledge, Taylor & Francis Group.

[136]

Ilan, J. 2012. 'The industry's the new road': Crime, commodification and street cultural tropes in UK urban music. *Crime, Media, Culture: An International Journal*. 8, 1 (Apr. 2012), 39–55. DOI:<https://doi.org/10.1177/1741659011433367>.

[137]

Inglis, D. and Robertson, R. 2005. *World Music and the Globalisation of Sound. The sociology of art: ways of seeing*. Palgrave. 156–170.

[138]

Iqani, M. 2017. *Consumer Culture and the Media. The SAGE Handbook of Consumer Culture*. SAGE Publications.

[139]

Jameson, F. 2007. *Signatures of the visible*. Routledge.

[140]

Jameson, J. 2002. 'Postmodernism and Consumer Society'. *Studying culture: an introductory reader*. Arnold.

[141]

Jenkins, R. 2002. 'Culture, Status and Distinction'. *Pierre Bourdieu*. Routledge.

[142]

Jenks, C. 1993. Chapter 6. *Culture*. Routledge.

[143]

Jenks, C. 2005. Chapter 7. *Culture*. Routledge.

[144]

Jenks, C. 2005. Conclusion: Identity and Dispersion. *Subculture: the fragmentation of the social*. Sage Publications. 129–147.

[145]

Jesse C. Bockstedt, Robert J. Kauffman and Frederick J. Riggins 2006. The Move to Artist-Led On-Line Music Distribution: A Theory-Based Assessment and Prospects for Structural Changes in the Digital Music Market. *International Journal of Electronic Commerce*. 10, 3 (2006), 7–38.

[146]

Johnson, P. 1997. *Straight outa Bristol: Massive Attack, Portishead, Tricky and the roots of trip-hop*. Sceptre.

[147]

Jones, S. 2000. Music and the internet. *Popular Music*. (2000).

[148]

Jones, S. 2002. MUSIC THAT MOVES: POPULAR MUSIC, DISTRIBUTION AND NETWORK TECHNOLOGIES. *Cultural Studies*. 16, 2 (Mar. 2002), 213–232.
DOI:<https://doi.org/10.1080/09502380110107562>.

[149]

Kelly, L.W. 2009. Casting 'The Wire': Complicating Notions of Performance, Authenticity, and 'Otherness' | *darkmatter Journal*. (2009).

[150]

Kruse, H. 2010. Local Identity and Independent Music Scenes, Online and Off. *Popular Music and Society*. 33, 5 (2010).

[151]

Leavis, F.R. 2013. Mass Civilization and Minority Culture. *Cultural theory and popular culture: a reader*. Pearson Longman. 6–11.

[152]

Leiss, W. 1983. The Icons of the Marketplace. *Theory, Culture & Society*. 1, 3 (Jan. 1983), 10–21. DOI:<https://doi.org/10.1177/026327648300100302>.

[153]

Leyshon, A. et al. 2005. On the reproduction of the musical economy after the Internet. *Media, Culture & Society*. 27, 2 (Mar. 2005), 177–209.
DOI:<https://doi.org/10.1177/0163443705050468>.

[154]

Leyshon, A. 2003. Scary Monsters? Software Formats, Peer-to-Peer Networks, and the Spectre of the Gift. *Environment and Planning D: Society and Space*. 21, 5 (Oct. 2003), 533–558. DOI:<https://doi.org/10.1068/d48j>.

[155]

Lingel, J. and Naaman, M. 2012. You should have been there, man: Live music, DIY content and online communities. *New Media & Society*. 14, 2 (Mar. 2012), 332–349. DOI:<https://doi.org/10.1177/1461444811417284>.

[156]

Lipsitz, G. 1997. 'Chapter 2: Diasporic Noise: History, Hip Hop and the Post-Colonial Politics of Sound'. *Dangerous crossroads: popular music, postmodernism, and the poetics of place*. Verso. 23–48.

[157]

Lunt, P.K. and Livingstone, S.M. 1992. *Mass consumption and personal identity: everyday economic experience*. Open University Press.

[158]

Lury, C. 1996. *Material Culture and Consumer Culture*. Consumer culture. Polity Press. 10–51.

[159]

Lyotard, J.-F. 1984. *The postmodern condition: a report on knowledge*. Manchester University Press.

[160]

Machin, D. Chapter1 Discourses of Popular Music.pdf. Sage Publishing.

[161]

MacKinnon, N. 1993. *The British folk scene: musical performance and social identity*. Open University Press.

[162]

Magaudda, P. 2011. When materiality 'bites back': Digital music consumption practices in the age of dematerialization. *Journal of Consumer Culture*. 11, 1 (Mar. 2011), 15–36. DOI:<https://doi.org/10.1177/1469540510390499>.

[163]

Magaudda, P. 2011. When materiality 'bites back?': Digital music consumption practices in the age of dematerialization. *Journal of Consumer Culture*. 11, 1 (Mar. 2011), 15–36. DOI:<https://doi.org/10.1177/1469540510390499>.

[164]

Malik, S. 2002. *Representing black Britain: a history of black and Asian images on British television*. SAGE Publications.

[165]

Malik, S. and Newton, D.M. eds. 2018. *Adjusting the contrast: British television and constructs of race*. Manchester University Press.

[166]

Marshall, L. 2015. Let's keep music special. Fuck Spotify: on-demand streaming and the controversy over artist royalties. *Creative Industries Journal*. 8, 2 (Jul. 2015), 177–189. DOI:<https://doi.org/10.1080/17510694.2015.1096618>.

[167]

Marshall, P.D. 2010. The promotion and presentation of the self: celebrity as marker of presentational media. *Celebrity Studies*. (2010).

[168]

Marwick, A. and boyd, danah 2011. To See and Be Seen: Celebrity Practice on Twitter. *Convergence: The International Journal of Research into New Media Technologies*. 17, 2 (May 2011), 139–158. DOI:<https://doi.org/10.1177/1354856510394539>.

[169]

Massey, D. 1998. The spatial construction of youth cultures. *Cool places: geographies of youth cultures*.

[170]

McCourt, T. and Burkart, P. 2003. When Creators, Corporations and Consumers Collide: Napster and the Development of On-line Music Distribution. *Media, Culture & Society*. 25, 3 (May 2003), 333–350. DOI:<https://doi.org/10.1177/0163443703025003003>.

[171]

McDonald, D. 1964. A Theory of Mass Culture. *Mass culture: the popular arts in America*.

[172]

McGuigan, J. Apprentices to Cool Capitalism. *Social Semiotics*. 18, 3.

[173]

McGuigan, J. 2009. *Cool capitalism*. Pluto.

[174]

McGuigan, J. 2011. From cultural populism to cool capitalism. *Art & the Public Sphere*. 1, 1 (Jan. 2011), 7–18. DOI:https://doi.org/10.1386/aps.1.1.7_1.

[175]

McGuigan, J. 1999. *Modernity and postmodern culture*. Open University Press.

[176]

McNeil, D. 2009. White Negroes and 'The Wire' | darkmatter Journal. (2009).

[177]

McRobbie, A. 1990. 'Settling Accounts with Subcultures: A Feminist Critique'. On record: rock, pop and the written word. Routledge. 66-80.

[178]

Mercer, K. 1994. 'Reading Racial Fetishism'. Welcome to the jungle: new positions in black cultural studies. Routledge.

[179]

Michael Bull 2005. No dead Air! The iPod and the Culture of Mobile Listening'. Leisure Studies. (2005). DOI:<https://doi.org/10.1080/0261436052000330447>.

[180]

Mike Savage, S.F. 2015. Cultural Sociology and New Forms of Distinction. Poetics. 53, (2015).

[181]

Miles, S. 2017. The Emergence of Contemporary Consumer Culture. The SAGE Handbook of Consumer Culture. SAGE Publications. 37-52.

[182]

Miller, D. 2012. Consumption and its consequences. Polity.

[183]

Mitchell, T. 1996. Popular music and local identity: rock, pop and rap in Europe and Oceania. Leicester University Press.

[184]

Morris, J.W. 2012. Making music behave: Metadata and the digital music commodity. *New Media & Society*. 14, 5 (Aug. 2012), 850–866.
DOI:<https://doi.org/10.1177/1461444811430645>.

[185]

Muggleton, D. and Weinzierl, R. 2003. *The post-subcultures reader*. Berg.

[186]

Mullins, P.R. 2017. *The Materiality of Consumer Culture*. The SAGE Handbook of Consumer Culture. SAGE Publications.

[187]

Nelson, C. and Grossberg, L. 1988. *Marxism and the interpretation of culture*. University of Illinois Press.

[188]

Nick Prior *The Rise of the New Amateurs: Popular Music, Digital Technology and the Fate of Cultural Production*. *Handbook of Cultural Sociology*. J.R.H. Laura Grindstaff and Ming Cheng Miriam Lo, eds.

[189]

Nowak, R. 2016. *The material modalities of music consumption. Consuming music in the digital age: technologies, roles and everyday life*. Palgrave Macmillan.

[190]

Paddock, J. 2017. *Consumption, Class and Taste*. The SAGE Handbook of Consumer Culture . SAGE Publications. 95–114.

[191]

Papastergiadis, N. 2005. Hybridity and Ambivalence. *Theory, Culture & Society*. 22, 4 (Aug. 2005), 39–64. DOI:<https://doi.org/10.1177/0263276405054990>.

[192]

Parker, D. 1998. Rethinking British Chinese identities. *Cool places: geographies of youth cultures*. T. Skelton and et al., eds.

[193]

Paterson, M. 2006. *Consumption and everyday life*. Routledge.

[194]

Peterson, R.A. 1992. Understanding audience segmentation: From elite and mass to omnivore and univore. *Poetics*. 21, 4 (Aug. 1992), 243–258. DOI:[https://doi.org/10.1016/0304-422X\(92\)90008-Q](https://doi.org/10.1016/0304-422X(92)90008-Q).

[195]

Pickering, M. 2001. The Concept of the Stereotype. *Stereotyping: the politics of representation*. Palgrave. 1–21.

[196]

Pieterse, J.N. 2001. Hybridity, So What? *Theory, Culture & Society*. 18, 2–3 (Jun. 2001), 219–245. DOI:<https://doi.org/10.1177/026327640101800211>.

[197]

Potts, L. 2012. 'Amanda Palmer and the #LOFNOTC: How online fan participation is rewriting music labels'. *Participations*, 9(2). (2012), 360–382.

[198]

Qirko, H. 2014. Consumer Authentication of Popular Music in the Global Postmodern -

03007766.2013.798552. Popular Music & Society. 37, 3 (2014).

[199]

Radano, R. 2010. On Ownership and Value - blacmusiresej.30.2.0363.pdf. Black Music Research Journal. 30, 2 (2010).

[200]

Reebee Garofalo 1994. Culture Versus Commerce: The Marketing of Black Popular Music. Public Culture. 7, 1 (Spring 1994), 275–287.
DOI:<https://doi.org/10.1215/08992363-7-1-275>
10.1215/08992363-7-1-275.

[201]

Reebee Garofalo 1993. Whose World, What Beat: The Transnational Music Industry, Identity, and Cultural Imperialism. The World of Music. 35, 2 (1993), 16–32.

[202]

Reitsamer, R. and Prokop, R. 2018. Keepin' it Real in Central Europe: The DIY Rap Music Careers of Male Hip Hop Artists in Austria. Cultural Sociology. 12, 2 (Jun. 2018), 193–207.
DOI:<https://doi.org/10.1177/1749975517694299>.

[203]

Richard A. Peterson and Roger M. Kern 1996. Changing Highbrow Taste: From Snob to Omnivore. American Sociological Review. 61, 5 (1996), 900–907.

[204]

Richard James Burgess 2014. The history of music production. Oxford University Press.

[205]

Rodman, G.B. and Vanderdonckt, C. 2006. MUSIC FOR NOTHING OR, I WANT MY MP3. Cultural Studies. 20, 2–3 (Mar. 2006), 245–261.

DOI:<https://doi.org/10.1080/09502380500495734>.

[206]

Rose, T. 1994. *A Style Nobody Can Deal With: Politics, Style and the PostIndustrial City in Hip-Hop*. Microphone fiends: youth music and youth culture. Routledge. 71–88.

[207]

Rose, T. 1994. *Black noise: rap music and black culture in contemporary America*. Wesleyan University Press.

[208]

Ross, K. 1996. *Black Fights Back Part I: Black Film-making and Strategies of Opposition in Britain*. Black and white media: black images in popular film and television. Polity Press. 33–55.

[209]

Sandywell, B. and Beer, D. 2005. Stylistic Morphing: Notes on the Digitisation of Contemporary Music Culture. *Convergence: The International Journal of Research into New Media Technologies*. 11, 4 (Nov. 2005), 106–121.
DOI:<https://doi.org/10.1177//1354856505061057>.

[210]

Sarup, M. and Raja, T. 1996. *Identity, culture, and the postmodern world*. Edinburgh University Press.

[211]

Sassatelli, R. 2007. *Consumer culture: history, theory and politics*. SAGE Publications.

[212]

de Saussure, F. 1990. *Signs and Language*. Culture and society: contemporary debates. Cambridge University Press. 55–63.

[213]

Saussure, F. de and Riedlinger, A. 1974. *Course in general linguistics*. Fontana.

[214]

Savage, M. 2006. The musical field. *Cultural Trends*. 15, 2–3 (Jun. 2006), 159–174.
DOI:<https://doi.org/10.1080/09548960600712975>.

[215]

Savage, M. and Gayo-Cal, M. 2009. 'Against the omnivore: assemblages of contemporary musical taste in the United Kingdom' CRESC Working Paper Series Working Paper No. 72. (2009).

[216]

Schiermer, B. 2014. Late-modern hipsters. *Acta Sociologica*. 57, 2 (May 2014), 167–181.
DOI:<https://doi.org/10.1177/0001699313498263>.

[217]

Schradie, J. 2011. The digital production gap: The digital divide and Web 2.0 collide. *Poetics*. 39, 2 (Apr. 2011), 145–168. DOI:<https://doi.org/10.1016/j.poetic.2011.02.003>.

[218]

Serazio, M. 2008. The Apolitical Irony of Generation Mash?Up: A Cultural Case Study in Popular Music. *Popular Music and Society*. 31, 1 (Feb. 2008), 79–94.
DOI:<https://doi.org/10.1080/03007760701214815>.

[219]

Sexton, J. 2009. 'Digital Music: Consumption, Distribution and Production'. *Digital cultures*. McGraw-Hill Open University Press.

[220]

Simun, M. 2009. My music, my world: using the MP3 player to shape experience in London. *New Media & Society*. 11, 6 (Sep. 2009), 921–941.
DOI:<https://doi.org/10.1177/1461444809336512>.

[221]

Smart, B. 1993. *Postmodernity*. Routledge.

[222]

Smith, M.J. 2000. *Culture and Everyday Life: the Ordinary is Extraordinary*. Culture: reinventing the social sciences. Open University.

[223]

Smith, P. and Riley, A. 2009. Chapter 1: Culture in Classical Social Theory. *Cultural theory: an introduction*. Blackwell. 6–21.

[224]

SOCI10010 Unit Summary:
https://www.ole.bris.ac.uk/webapps/blackboard/content/listContentEditable.jsp?content_id=_8999831_1&course_id=_261975_1.

[225]

Spillman, L. 2002. Introduction: Culture and Cultural Sociology. *Cultural sociology*. L. Spillman, ed. Blackwell Publishers. 1–15.

[226]

Stahl, G. 2003. 'Tastefully Renovating Subcultural Theory: Making Space for a New Model'. *The post-subcultures reader*. Berg. 27–40.

[227]

Sterne, J. 2012. MP3: the meaning of a format. Duke University Press.

[228]

Sterne, J. 2006. The mp3 as cultural artifact. *New Media & Society*. 8, 5 (Oct. 2006), 825–842. DOI:<https://doi.org/10.1177/1461444806067737>.

[229]

Storey, J. 2012. 'Chapter 4: Marxisms'. *Cultural theory and popular culture: an introduction*. Pearson. 62–70.

[230]

Storey, J. 2012. Chapter 12: Postmodernism' in *Cultural theory and popular culture: an introduction*. Cultural theory and popular culture: an introduction. Pearson.

[231]

Storey, J. 2010. *Culture and power in cultural studies : the politics of signification*. Edinburgh University Press.

[232]

Storey, J. 2018. *Race, Racism and Representation*. *Cultural Theory and Popular Culture : An Introduction*. Routledge.

[233]

Storey, J. 2013. Structuralism and Post-Structuralism. *Cultural theory and popular culture: an introduction*. Routledge. 113–128.

[234]

Storey, J. 2018. *The Culture and Civilization Tradition*. *Cultural theory and popular culture: an introduction*. Routledge.

[235]

Storey, J. 2018. What is Popular Culture? Cultural Theory and Popular Culture : An Introduction. Routledge. 1–17.

[236]

Strinati, D. 2004. An introduction to theories of popular culture. Routledge.

[237]

Strinati, D. 2004. 'Chapter 6: Postmodernism, contemporary popular culture and recent theoretical developments'. An introduction to theories of popular culture. Routledge.

[238]

Strinati, D. 2004. Structuralism, Semiology and Popular Culture. An introduction to theories of popular culture.

[239]

Swedenburg, T. 1992. Homies in the Hood: Rap's Commodification of Insubordination. New formations a journal of culture theory politics. (1992), 53–66.

[240]

Swingewood, A. 1977. 'Chapter 1: The Theory of Mass Society'. The myth of mass culture. Macmillan.

[241]

Swingewood, A. 2000. Chapter 10. A short history of sociological thought. Macmillan.

[242]

Tak Wing Chan and John H. Goldthorpe 2007. Social Stratification and Cultural Consumption: Music in England. European Sociological Review. 23, 1 (2007), 1–19.

[243]

Taylor, T.D. 1997. Global pop: world music, world markets. Routledge.

[244]

Taylor, T.D. World music, value and memory - Populärmusikforschung42_07_Taylor.pdf.

[245]

Thomas Solomon 2005. 'Living underground is tough': authenticity and locality in the hip-hop community in Istanbul, Turkey. (2005).

[246]

Thornton, S. 1995. The Distinction of Cultures without Distinction. Club cultures: music, media and subcultural capital. Polity Press. 1-25.

[247]

Thornton, S. 2006. Understanding Hipness: Subcultural Capital as feminist tool. The popular music studies reader. Routledge. 99-105.

[248]

Thornton, S. and Gelder, K. 1997. The subcultures reader. Routledge.

[249]

Trentmann, F. 2006. The making of the consumer: knowledge, power and identity in the modern world. Berg.

[250]

Warde, A. et al. 2007. Understanding Cultural Omnivorousness: Or, the Myth of the

Cultural Omnivore. *Cultural Sociology*. 1, 2 (Jul. 2007), 143–164.
DOI:<https://doi.org/10.1177/1749975507078185>.

[251]

Webb, P. 2004. Interrogating the Production of Sound and Place: The Bristol Phenomenon, from Lunatic Fringe to Worldwide Massive. *Music, space and place: popular music and cultural identity*. Ashgate. 66–85.

[252]

Welcome – Blackboard Learn:
https://www.ole.bris.ac.uk/webapps/portal/execute/tabs/tabAction?tab_tab_group_id=_17_1.

[253]

Wendy Griswold *Culture and the Cultural Diamond*. Cultures and societies in a changing world. SAGE Publications.

[254]

Wikström, P. 2009. *The music industry: music in the cloud*. Polity.

[255]

Williams, R. 2005. 'Culture and Masses'. *Popular culture: a reader*. Sage.

[256]

Williams, R. 1963. *Culture and society, 1780-1950*. Penguin Books in association with Chatto & Windus.

[257]

Williams, R. 2002. *Culture is Ordinary*. *Studying culture: an introductory reader*. Arnold. 5–14.

[258]

Williams, R. 2015. Keywords: a vocabulary of culture and society. Oxford University Press.

[259]

essaywriting.pdf.

[260]

IFPI Digital Music Report 2013 Engine of a Digital World.