

SOCI10009: Introduction to the Sociology of Culture

[View Online](#)

[1]

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

[2]

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

[3]

J. C. Alexander, 'Introduction: The Meanings of (Social) Life: On the Origins of a Cultural Sociology', in *The meanings of social life: a cultural sociology*, Oxford: Oxford University Press, pp. 3-9 [Online]. Available: <https://bris.on.worldcat.org/oclc/58992173>

[4]

P. Smith and A. Riley, 'Chapter 1: Culture in Classical Social Theory', in *Cultural theory: an introduction*, 2nd ed., Malden, MA: Blackwell, 2009, pp. 6-21.

[5]

J. Storey, *Culture and power in cultural studies : the politics of signification*. Edinburgh University Press, 2010 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1962040>

[6]

R. Williams, *Keywords: a vocabulary of culture and society*, New edition. New York, NY: Oxford University Press, 2015 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=679632&ppg=62>

[7]

J. C. Alexander and et al, 'Introduction: Cultural Sociology Today', in *The Oxford Handbook of Cultural Sociology*, J. C. Alexander and et al., Eds. 2017, pp. 1-23 [Online]. Available: <https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780195377767.001.0001/oxfordhb-9780195377767-e-1>

[8]

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

[9]

Wendy Griswold, 'Culture and the Cultural Diamond', in *Cultures and societies in a changing world*, 4th ed., Thousand Oaks, Calif: SAGE Publications [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1016402&ppg=20>

[10]

L. Spillman, 'Introduction: Culture and Cultural Sociology', in *Cultural sociology*, vol. 6, L. Spillman, Ed. Malden, MA: Blackwell Publishers, 2002, pp. 1-15.

[11]

J. Storey, 'What is Popular Culture?', in *Cultural Theory and Popular Culture : An Introduction*, 8th ed., Routledge, 2018, pp. 1-17 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=5220275&query=>

[12]

M. Arnold, 'Chapter 1: Sweetness and Light', in *Culture and anarchy and other writings*, Cambridge: Cambridge University Press, 1993, pp. 58-80 [Online]. Available: <https://www.cambridge.org/core/books/arnold-culture-and-anarchy-and-other-writings/2906E05F75A5DFDD69AABF51CD456B48>

[13]

T. W. Adorno and M. Horkheimer, 'The Culture Industry: Enlightenment as Mass Deception', in *Dialectic of enlightenment*, vol. Verso classics, London: Verso, 1997, pp. 120-167.

[14]

R. Williams, 'Culture is Ordinary', in *Studying culture: an introductory reader*, 2nd ed., London: Arnold, 2002, pp. 5-14.

[15]

J. Storey, 'The Culture and Civilization Tradition', in *Cultural theory and popular culture: an introduction*, Routledge, 2018 [Online]. Available: <http://linker2.worldcat.org/?jHome=https%3A%2F%2Fbookcentral.proquest.com%2Flib%2Fbristol%2Fdetail.action%3FdocID%3D5220275&linktype=best>

[16]

A. Bennett, 'The Mass Culture Debate', in *Culture and everyday life*, London: SAGE, 2005, pp. 11-31 [Online]. Available: <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.bris.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781847871039>

[17]

F. R. Leavis, 'Mass Civilization and Minority Culture', in *Cultural theory and popular culture: a reader*, Fourth edition., Harlow: Pearson Longman, 2013, pp. 6-11.

[18]

J. Storey, "Chapter 4: Marxisms", in *Cultural theory and popular culture: an introduction*, 6th ed., Harlow: Pearson, 2012, pp. 62-70 [Online]. Available:

<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=1694346>

[19]

D. Strinati, An introduction to theories of popular culture, 2nd ed. London: Routledge, 2004 [Online]. Available:

<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=200017>

[20]

M. Arnold, 'Culture and Anarchy', in Cultural theory and popular culture: a reader, Fourth edition., Harlow: Pearson Longman, 2013, pp. 6-11.

[21]

T. Adorno, 'On popular music: I. The musical material', Studies in Philosophy and Social Sciences, vol. 9, 1941.

[22]

T. Adorno, "Culture Industry Reconsidered", in The culture industry: selected essays on mass culture, vol. Routledge classics, London: Routledge, 2001 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=242323>

[23]

walter benjamin, 'The Work of Art in the Age of Mechanical Reproduction.pdf'. [Online]. Available: <https://web.mit.edu/allanmc/www/benjamin.pdf>

[24]

B. Gendron, "Theodore Adorno Meets The Cadillacs", in Studies in entertainment: critical approaches to mass culture, vol. Theories of contemporary culture, Bloomington: Indiana University Press, 1986, pp. 18-36.

[25]

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

1964.

[26]

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

[27]

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

[28]

R. Williams, Culture and society, 1780-1950, vol. Pelican books. Harmondsworth: Penguin Books in association with Chatto & Windus, 1963.

[29]

Meenakshi. G. Durham and D. M. Kellner, Eds., Media and Cultural Studies: KeyWorks. [Online]. Available:
<http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=141270&site=ehost-live>

[30]

R. Williams, "Culture and Masses", in Popular culture: a reader, London: Sage, 2005.

[31]

D. Strinati, 'Structuralism, Semiology and Popular Culture', in An introduction to theories of popular culture, 2004 [Online]. Available:
<http://linker2.worldcat.org/?jHome=https%3A%2F%2Fbris.idm.oclc.org%2Flogin%3Furl%3Dhttps%3A%2F%2Fwww.dawsonera.com%2Fabstract%2F9780203645161&linktype=best>

[32]

S. Cottrell, 'Critical Thinking Skills'. [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=684303>

[33]

S. Hall, 'Encoding/decoding', in *Culture, media, language: working papers in cultural studies, 1972-79*, London: Hutchinson, 1980 [Online]. Available:
<https://www-taylorfrancis-com.bris.idm.oclc.org/books/e/9780203381182/chapters/10.4324/9780203381182-18>

[34]

R. Barthes, *Mythologies*, vol. 10. Paris:
E
,
ditions du Seuil, 1970.

[35]

J. Bignell, 'Signs and Myths', in *Media semiotics: an introduction*, Manchester [England]: Manchester University Press.

[36]

J. Culler, 'Ch 3: Mythologist', in *Barthes: a very short introduction*, [Rev. ed.], vol. 56, J. Culler, Ed. Oxford: Oxford University Press, 2002.

[37]

J. D. Culler, *Saussure*, 2nd ed. London: Fontana Press, 1986.

[38]

S. Hall, 'The Work of Representation.pdf'. Sage Publishing [Online]. Available:
https://uk.sagepub.com/sites/default/files/upm-binaries/66880_The_Work_of_Representation.pdf

[39]

F. de Saussure, 'Signs and Language', in *Culture and society: contemporary debates*, Cambridge [England]: Cambridge University Press, 1990, pp. 55-63.

[40]

F. de Saussure and A. Riedlinger, *Course in general linguistics*, Rev. ed. London: Fontana, 1974.

[41]

J. Storey, 'Structuralism and Post-Structuralism', in *Cultural theory and popular culture: an introduction*, Sixth edition., London: Routledge, 2013, pp. 113-128.

[42]

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

[43]

T. Dedman, 'Agency in UK hip-hop and grime youth subcultures ? peripherals and purists', *Journal of Youth Studies*, vol. 14, no. 5, pp. 507-522, Aug. 2011, doi: 10.1080/13676261.2010.549820.

[44]

A. Bennett, 'Subcultures or Neo-Tribes? Rethinking the Relationship between Youth, Style and Musical Taste', *Sociology*, vol. 33, no. 3, pp. 599-617, Aug. 1999, doi: 10.1177/S0038038599000371.

[45]

D. Hebdige, 'Style', in *Subculture: the meaning of style*, vol. New accents, London: Methuen, 1979, pp. 100-112 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=169053&ppg=107>

[46]

L. Fatsis, '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*, vol. 15, no. 3, pp. 447–461, Dec. 2019, doi: 10.1177/1741659018784111.

[47]

A. Bennett, 'Punk's Not Dead: The Continuing Significance of Punk Rock for an Older Generation of Fans', *Sociology*, vol. 40, no. 2, pp. 219–235, Apr. 2006, doi: 10.1177/0038038506062030.

[48]

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

[49]

D. Chaney, "Fragmented Culture and Subcultures", in *After subculture: critical studies in contemporary youth culture*, Basingstoke: Palgrave Macmillan, 2004, pp. 36–48.

[50]

G. Clarke, "Defending ski jumpers: a critique of theories of youth and subcultures", in *On record: rock, pop and the written word*, London: Routledge, 1990, pp. 81–96 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=253949>

[51]

P. Cohen, "Subcultural Conflict and Working Class Community", in *Studying culture: an introductory reader*, 2nd ed., London: Arnold, 2002, pp. 95–103.

[52]

R. Colosi, 'A return to the Chicago school? From the "subculture" of taxi dancers to the contemporary lap dancer', *Journal of Youth Studies*, vol. 13, no. 1, pp. 1–16, Feb. 2010, doi: 10.1080/13676260903214183.

[53]

D. Hebdige, 'Contemporizing "subculture": 30 years to life', European Journal of Cultural Studies, vol. 15, no. 3, pp. 399–424, Jun. 2012, doi: 10.1177/1367549412440525.

[54]

D. Hesmondhalgh, 'Subcultures, Scenes or Tribes? None of the Above', Journal of Youth Studies, vol. 8, no. 1, pp. 21–40, Mar. 2005, doi: 10.1080/13676260500063652.

[55]

P. Hodkinson, 'Chapter 2: "Reworking subculture" in Goth: identity, style and subculture', in Goth: identity, style and subculture, vol. Dress, body, culture, Oxford: Berg, 2002.

[56]

P. Hodkinson, 'Spectacular Youth Cultures and Ageing: Beyond Refusing to Grow Up', Sociology Compass, vol. 7, no. 1, pp. 13–22, Jan. 2013, doi: 10.1111/soc4.12008.

[57]

P. Hodkinson, 'Chapter 12', in Media, culture and society: an introduction, Los Angeles: SAGE, 2011.

[58]

Holly Kruse, 'Subcultural Identity in Alternative Music Culture', Popular Music, vol. 12, no. 1, pp. 33–41, 1993 [Online]. Available:

[http://www.jstor.org/stable/931257?Search=yes&resultItemClick=true&searchText=\(%27Subcultural&searchText=Identity&searchText=in&searchText=Alternative&searchText=Music&searchText=Culture\)&searchText=AND&searchText=jid:\(j100590\)&searchUri=%2Faction%2FdoBasicSearch%3Ffilter%3Djid%253A10.2307%252Fj100590%26amp%3BQuery%3D%25E2%2580%2598Subcultural%2Bentity%2Bin%2BAlternative%2BMusic%2BCulture&refreqid=search%3Aac7a86563007bf56650f51ba2a7aafdf1&seq=1#page_scan_tab_contents](http://www.jstor.org/stable/931257?Search=yes&resultItemClick=true&searchText=(%27Subcultural&searchText=Identity&searchText=in&searchText=Alternative&searchText=Music&searchText=Culture)&searchText=AND&searchText=jid:(j100590)&searchUri=%2Faction%2FdoBasicSearch%3Ffilter%3Djid%253A10.2307%252Fj100590%26amp%3BQuery%3D%25E2%2580%2598Subcultural%2Bentity%2Bin%2BAlternative%2BMusic%2BCulture&refreqid=search%3Aac7a86563007bf56650f51ba2a7aafdf1&seq=1#page_scan_tab_contents)

[59]

C. Jenks, 'Conclusion: Identity and Dispersion', in Subculture: the fragmentation of the

social, London: Sage Publications, 2005, pp. 129–147 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=254660&ppg=140>

[60]

A. McRobbie, ““Settling Accounts with Subcultures: A Feminist Critique””, in On record: rock, pop and the written word, London: Routledge, 1990, pp. 66–80 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=253949>

[61]

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

[62]

G. Stahl, ““Tastefully Renovating Subcultural Theory: Making Space for a New Model””, in The post-subcultures reader, Oxford: Berg, 2003, pp. 27–40.

[63]

S. Thornton, ‘The Distinction of Cultures without Distinction’, in Club cultures: music, media and subcultural capital, Cambridge: Polity Press, 1995, pp. 1–25 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1584071&ppg=15>

[64]

S. Thornton, ‘Understanding Hipness: Subcultural Capital as feminist tool’, in The popular music studies reader, London: Routledge, 2006, pp. 99–105.

[65]

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

[66]

J. Clarke et al, ‘Subcultures, Cultures and Class’, in Resistance through rituals: youth subcultures in post-war Britain, 2nd ed., London: Routledge, 2006, pp. 3–59.

[67]

W. Atkinson, 'The context and genesis of musical tastes: Omnivorousness debunked, Bourdieu buttressed', *Poetics*, vol. 39, no. 3, pp. 169–186, Jun. 2011, doi: 10.1016/j.poetic.2011.03.002.

[68]

J. Paddock, 'Consumption, Class and Taste', in *The SAGE Handbook of Consumer Culture*, SAGE Publications, 2017, pp. 95–114 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=5202388&ppg=95>

[69]

R. A. Peterson, 'Understanding audience segmentation: From elite and mass to omnivore and univore', *Poetics*, vol. 21, no. 4, pp. 243–258, Aug. 1992, doi: 10.1016/0304-422X(92)90008-Q.

[70]

T. Bennett and E. Silva, 'Introduction: Cultural capital, Histories, limits, prospects - main.pdf', *Poetics*, vol. 39, no. 6, 2011 [Online]. Available: <https://www.sciencedirect.com/science/article/pii/S0304422X11000775>

[71]

T. Bennett, 'Researching Cultural Capital: Questions of Theory and Method', in *Culture, class, distinction*, vol. *Culture, economy and the social*, London: Routledge, 2009, pp. 24–39 [Online]. Available: <https://www-taylorfrancis-com.bris.idm.oclc.org/chapters/mono/10.4324/9780203930571-1/researching-cultural-capital-questions-theory-method-tony-bennett-mike-savage-elizabet-h-bortolaia-silva-alan-warde-modesto-gayo-cal-david-wright?context=ubx&refId=11082245-4876-43fd-9c1e-bc35cd8da237>

[72]

T. Bennett, M. Savage, E. Silva, A. Warde, M. Gayo-Cal, and D. Wright, '"Cultural Capital and the Cultural Field in Contemporary Britain" CRESC Working Paper Series Working Paper No. 3.' [Online]. Available:

<http://hummedia.manchester.ac.uk/institutes/cresc/workingpapers/wp3.pdf>

[73]

P. Bourdieu, 'The Forms of Capital', *Handbook of Theory of Research for the Sociology of Education*, 1986 [Online]. Available:
<https://www.marxists.org/reference/subject/philosophy/works/fr/bourdieu-forms-capital.htm>

[74]

P. Bourdieu and R. Nice, 'The production of belief: contribution to an economy of symbolic goods', *Media, Culture & Society*, vol. 2, no. 3, pp. 261-293, Jul. 1980, doi: 10.1177/016344378000200305.

[75]

P. Bourdieu, 'Chapter 5', in *Distinction: a social critique of the judgement of taste*, vol. Routledge classics, London: Routledge, 2010 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=4643435>

[76]

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

[77]

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

[78]

P. Bourdieu, 'Chapter 14: "The Metamorphosis of Taste"', in *Sociology in question*, vol. Theory, culture&society, London: Sage, 1993.

[79]

C. J. Calhoun, E. LiPuma, and M. Postone, Bourdieu: critical perspectives. Cambridge: Polity, 1993.

[80]

Tak Wing Chan and John H. Goldthorpe, 'Social Stratification and Cultural Consumption: Music in England', European Sociological Review, vol. 23, no. 1, pp. 1-19, 2007 [Online]. Available:
http://www.jstor.org/stable/4137348?Search=yes&resultItemClick=true&searchText=Social&searchText=Stratification&searchText=and&searchText=Cultural&searchText=Consumption&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3DSocial%2BStratification%2Band%2BCultural%2BConsumption%26amp%3Bfilter%3Dj_id%253A10.2307%252Fj100604&refreqid=search%3Aa6262a24504644a05ef5da5a6309cf32&seq=1#page_scan_tab_contents

[81]

B. Fowler, Pierre Bourdieu and cultural theory: critical investigations, vol. Theory, culture&society. London: Sage, 1997.

[82]

B. Fowler, Reading Bourdieu on society and culture, vol. Sociological review monographs. Oxford: Blackwell, 2000.

[83]

H. Glevarec and M. Pinet, 'Tablatures of musical tastes in contemporary France: distinction without intolerance', Cultural Trends, vol. 21, no. 1, pp. 67-88, Mar. 2012, doi: 10.1080/09548963.2012.641776.

[84]

R. Jenkins, "Culture, Status and Distinction", in Pierre Bourdieu, Rev. ed., vol. Key sociologists, London: Routledge, 2002.

[85]

C. Jenks, 'Chapter 6', in Culture, vol. Key ideas, London: Routledge, 1993.

[86]

R. K. Harker, C. Mahar, and C. Wilkes, An introduction to the work of Pierre Bourdieu: the practice of theory. London: Macmillan, 1990.

[87]

Richard A. Peterson and Roger M. Kern, 'Changing Highbrow Taste: From Snob to Omnivore', American Sociological Review, vol. 61, no. 5, pp. 900–907, 1996 [Online]. Available:

http://www.jstor.org/stable/2096460?Search=yes&resultItemClick=true&searchText=Changing&searchText=High-Brow&searchText=Taste:&searchText=From&searchText=Snob&searchText=to&searchText=Omnivore&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3DChanging%2BHigh-Brow%2BTaste%253A%2BFrom%2BSnob%2Bto%2BOmnivore%26amp%3Bfilter%3Djid%253A10.2307%252Fj100080&refreqid=search%3A51d220100b3f400fb4653cfeb21b9fad&seq=1#page_scan_tab_contents

[88]

M. Savage, 'The musical field', Cultural Trends, vol. 15, no. 2–3, pp. 159–174, Jun. 2006, doi: 10.1080/09548960600712975.

[89]

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

<http://hummedia.manchester.ac.uk/institutes/cresc/workingpapers/wp72.pdf>

[90]

A. Warde, D. Wright, and M. Gayo-Cal, 'Understanding Cultural Omnivorously: Or, the Myth of the Cultural Omnivore', Cultural Sociology, vol. 1, no. 2, pp. 143–164, Jul. 2007, doi: 10.1177/1749975507078185.

[91]

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

[92]

'essaywriting.pdf'. [Online]. Available:
<http://davidgauntlett.com/wp-content/uploads/2018/08/essaywriting.pdf>

[93]

A. Bennett, 'Postmodernism', in Culture and everyday life, London: SAGE, 2005, pp. 32-53
[Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=334357>

[94]

Frederik Jameson, 'The Cultural Logic of Late Capitalism', in Postmodernism, or, The cultural logic of late capitalism, Durham, N.C.: Duke University Press, 1991 [Online]. Available:
<https://search-ebscohost-com.bris.idm.oclc.org/login.aspx?direct=true&db=nlebk&am;p;AN=681874&site=ehost-live>

[95]

J. Baudrillard, 'Simulacra and Simulations', in Jean Baudrillard: selected writings, 2nd ed, rev.Expanded., Stanford, Calif: Stanford University Press, 2001, pp. 169-187.

[96]

G. Debord, 'Separation Perfected', in The society of the spectacle, New York: Zone Books, 1995, pp. 11-24.

[97]

J. Storey, 'Chapter 12: Postmodernism' in Cultural theory and popular culture: an introduction', in Cultural theory and popular culture: an introduction, 6th ed., Harlow: Pearson, 2012 [Online]. Available:
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.bris.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780273780069>

[98]

J. Crary, *Suspensions of perception: attention, spectacle, and modern culture*. Cambridge, Mass: MIT Press, 1999 [Online]. Available: <http://cognet.mit.edu/book/suspensions-of-perception>

[99]

R. Boyne and A. Rattansi, *Postmodernism and society*, vol. Communications and culture. Basingstoke: Macmillan Education, 1990.

[100]

S. Connor, *Postmodernist culture: an introduction to theories of the contemporary*, 2nd ed. Oxford: Blackwell, 1997.

[101]

A. Goodwin, 'Popular music and postmodern theory', *Cultural Studies*, vol. 5, no. 2, pp. 174-190, May 1991, doi: 10.1080/09502389100490151.

[102]

M. Iqani, 'Consumer Culture and the Media', in *The SAGE Handbook of Consumer Culture*, SAGE Publications, 2017 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=5202388>

[103]

F. Jameson, *Signatures of the visible*, vol. Routledge classics. London: Routledge, 2007.

[104]

C. Jenks, 'Chapter 7', in *Culture*, 2nd ed., vol. Key ideas, London: Routledge, 2005.

[105]

J.-F. Lyotard, *The postmodern condition: a report on knowledge*, vol. Theory and history of literature. Manchester: Manchester University Press, 1984.

[106]

J. McGuigan, *Modernity and postmodern culture*, vol. Issues in cultural and media studies. Buckingham: Open University Press, 1999.

[107]

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

[108]

B. Smart, *Postmodernity*, vol. Key ideas. London: Routledge, 1993.

[109]

D. Strinati, "Chapter 6: Postmodernism, contemporary popular culture and recent theoretical developments", in *An introduction to theories of popular culture*, 2nd ed., London: Routledge, 2004 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=200017>

[110]

A. Swingewood, 'Chapter 10', in *A short history of sociological thought*, 3rd ed., Basingstoke: Macmillan, 2000.

[111]

W. Brooker, 'Readings of Racism: Interpretation, stereotyping and The Phantom Menace', Continuum, vol. 15, no. 1, pp. 15-32, Apr. 2001, doi: 10.1080/713657758.

[112]

J. Storey, 'Race, Racism and Representation', in *Cultural Theory and Popular Culture : An Introduction*, 8th ed., Routledge, 2018 [Online]. Available:

<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=5220275&query=>

[113]

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

[114]

bell hooks, Black looks: race and representation. New York: Routledge, 2015 [Online]. Available: <https://www.taylorfrancis.com/books/9781315743226>

[115]

H. Bhabha, "The "Other" Question' Screen 24 (6).', 1983 [Online]. Available: http://courses.washington.edu/com597j/pdfs/bhabha_the%20other%20question.pdf

[116]

R. Dyer, 'The Role of Stereotypes', in The matter of images: essays on representation, 2nd ed., London: Routledge, 2002, pp. 11–18.

[117]

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

[118]

C. Dwyer, 'Contested identities: challenging dominant representations of young British Muslim Women', in Cool places: geographies of youth cultures, 1998, pp. 50–65 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=240213>

[119]

F. Fanon, "The Fact of Blackness", in Black skin, white masks, New York: Grove Press, 2008 [Online]. Available:

<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.bris.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781849644532>

[120]

T. Fraley, 'A man's gotta have a code: Identity, Racial Codes and HBO's "The Wire" | darkmatter Journal', 2009 [Online]. Available: <http://www.darkmatter101.org/site/2009/05/29/a-mans-gotta-have-a-code-identity-racial-codes-and-hbos-the-wire/>

[121]

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

[122]

P. Gilroy, 'Ali G and the Oscars | openDemocracy', 2002 [Online]. Available: <https://www.opendemocracy.net/node/459/pdf>

[123]

S. Hall, 'The Work of Representation', in Representation, 2nd ed., vol. Culture, media and identities, London: Open University/ SAGE, 2013, pp. 1-47.

[124]

S. Hall, 'New Ethnicities', in 'Race', culture and difference, London: Sage, 1992, pp. 252-259.

[125]

S. Hall, 'What is this black in black popular culture?', in Stuart Hall: critical dialogues in cultural studies, vol. Comedia, London: Routledge, 1996, pp. 465-475 [Online]. Available: <https://www-taylorfrancis-com.bris.idm.oclc.org/chapters/edit/10.4324/9780203993262-35/black-black-popular-culture-stuart-hall?context=ubx&refId=6377201b-68fe-4642-998a-e78fa8f963d9>

[126]

L. W. Kelly, 'Casting "The Wire": Complicating Notions of Performance, Authenticity, and "Otherness" | darkmatter Journal', 2009 [Online]. Available: [http://www.darkmatter101.org/site/2009/05/29/casting-the-wire-complicating-notions-of-pe
rformance-authenticity-and-otherness/](http://www.darkmatter101.org/site/2009/05/29/casting-the-wire-complicating-notions-of-performance-authenticity-and-otherness/)

[127]

D. McNeil, 'White Negroes and "The Wire" | darkmatter Journal', 2009 [Online]. Available: <http://www.darkmatter101.org/site/2009/05/29/white-negroes-and-the-wire/>

[128]

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

[129]

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

[130]

D. Parker, 'Rethinking British Chinese identities', in *Cool places: geographies of youth cultures*, T. Skelton and et al., Eds. 1998 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=240213>

[131]

M. Pickering, 'The Concept of the Stereotype', in *Stereotyping: the politics of representation*, Basingstoke: Palgrave, 2001, pp. 1-21.

[132]

Ben Pitcher, 'Stories about Race: Knowledge and Form', in *Consuming race*, London: Routledge, Taylor & Francis Group, 2014, pp. 129-143.

[133]

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

[134]

D. Inglis and R. Robertson, 'World Music and the Globalisation of Sound', in The sociology of art: ways of seeing, Basingstoke: Palgrave, 2005, pp. 156-170.

[135]

D. Grazian, 'Demystifying Authenticity in the Sociology of Culture', in Routledge handbook of cultural sociology, Second edition., L. Grindstaff, M. M. Lo, and J. R. Hall, Eds. London: Routledge, 2019, pp. 191-200 [Online]. Available: <https://bris.on.worldcat.org/oclc/1061147821>

[136]

A. Appadurai, 'Disjuncture and Difference in the Global Cultural Economy', Theory, Culture & Society, vol. 7, no. 2, pp. 295-310, Jun. 1990, doi: 10.1177/026327690007002017.

[137]

J. Barbalet, 'Globalization and cosmopolitanism: Continuity and disjuncture, contemporary and historical', Journal of Sociology, vol. 50, no. 2, pp. 199-212, Jun. 2014, doi: 10.1177/1440783312448686.

[138]

J. Barrett, 'World Music, Nation and Postcolonialism', Cultural studies., pp. 237-247, 1996.

[139]

I. Biddle and V. Knights, "Introduction: National Popular Musics: Betwixt and Beyond the Local and Global", in Music, national identity and the politics of location: between the global and the local, vol. Ashgate popular and folk music series, Aldershot: Ashgate, 2007, pp. 1-15.

[140]

G. Born and D. Hesmondhalgh, "Introduction: On Difference, Representation and Appropriation in Music", in Western music and its others: difference, representation, and appropriation in music, Berkeley, Cal: University of California Press, 2000.

[141]

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

[142]

D. Byrne, 'MUSIC - Crossing Music's Borders In Search Of Identity - "I Hate World Music" - NYTimes.com', Oct. 1999 [Online]. Available:
<http://query.nytimes.com/gst/fullpage.html?res=9901EED8163EF930A35753C1A96F958260&pagewanted=all>

[143]

N. García Canclini, R. Rosaldo, C. L. Chiappari, and S. L. López, Hybrid cultures: strategies for entering and leaving modernity. Minneapolis: University of Minnesota Press, 1995.

[144]

V. Erlmann, "The Aesthetics of the Global Imagination: Reflections on World Music in the 1990s", Public Culture 8, pp. 467-487, 1996 [Online]. Available:
<https://www.amherst.edu/system/files/media/0338/Erlmann%2520-%2520The%2520Aesthetics%2520of%2520the%2520Global%2520Imagination-%2520Reflections%2520on%2520World%2520Music%2520in%2520the%25201990s.pdf>

[145]

S. Frith, 'The Discourse of World Music', in Western music and its others: difference, representation, and appropriation in music, Berkeley, Cal: University of California Press, 2000, pp. 305-322 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=223029&ppg=317>

[146]

Reebbee Garofalo, 'Culture Versus Commerce: The Marketing of Black Popular Music', *Public Culture*, vol. 7, no. 1, pp. 275–287, Spring 1994, doi: 10.1215/08992363-7-1-275
10.1215/08992363-7-1-275. [Online]. Available:
<http://publicculture.dukejournals.org/content/7/1/275.citation>

[147]

Reebbee Garofalo, 'Whose World, What Beat: The Transnational Music Industry, Identity, and Cultural Imperialism', *The World of Music*, vol. 35, no. 2, pp. 16–32, 1993 [Online]. Available: https://www.jstor.org/stable/43615564?seq=1#page_scan_tab_contents

[148]

J. Connell and C. Gibson, 'World music: deterritorializing place and identity', *Progress in Human Geography*, vol. 28, no. 3, pp. 342–361, Jun. 2004, doi: 10.1191/0309132504ph493oa.

[149]

P. Gilroy, 'Sounds Authentic: Black Music, Ethnicity, and the Challenge of a "Changing" Same', *Black Music Research Journal*, vol. 11, no. 2, Autumn 1991, doi: 10.2307/779262.

[150]

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

[151]

J. Haynes, 'Music Affinity', in *Music, difference and the residue of race*, vol. Routledge research in race and ethnicity, New York: Routledge, 2013, pp. 113–144 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1075023&ppg=120>

[152]

J. Haynes, 'In the Blood: The Racializing Tones of Music Categorization', *Cultural Sociology*, vol. 4, no. 1, pp. 81–100, Mar. 2010, doi: 10.1177/1749975509356862.

[153]

J. Haynes, 'World music and the search for difference', *Ethnicities*, vol. 5, no. 3, pp. 365–385, Sep. 2005, doi: 10.1177/1468796805054961.

[154]

D. Machin, 'Chapter1 Discourses of Popular Music.pdf'. Sage Publishing [Online]. Available: https://uk.sagepub.com/sites/default/files/upm-binaries/32902_Machin_Chap1.pdf

[155]

J. Hutnyk, 'Hybridity', *Ethnic and Racial Studies* [Online]. Available: <https://www.tandfonline.com/doi/pdf/10.1080/0141987042000280021>

[156]

N. Papastergiadis, 'Hybridity and Ambivalence', *Theory, Culture & Society*, vol. 22, no. 4, pp. 39–64, Aug. 2005, doi: 10.1177/0263276405054990.

[157]

J. N. Pieterse, 'Hybridity, So What?', *Theory, Culture & Society*, vol. 18, no. 2–3, pp. 219–245, Jun. 2001, doi: 10.1177/026327640101800211.

[158]

D. Massey, 'The spatial construction of youth cultures', in *Cool places: geographies of youth cultures*, 1998 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=240213>

[159]

T. D. Taylor, *Global pop: world music, world markets*. New York: Routledge, 1997 [Online]. Available: <https://www.taylorfrancis.com/books/9780203949207>

[160]

T. D. Taylor, 'World music, value and memory - Popularmusikforschung42_07_Taylor.pdf'. [Online]. Available: http://geb.uni-giessen.de/geb/volltexte/2017/12969/pdf/Popularmusikforschung42_07_Taylor.pdf

[161]

T. Fraley, 'I Got a Natural Skill...: Hip-Hop, Authenticity, and Whiteness', *Howard Journal of Communications*, vol. 20, no. 1, pp. 37–54, Feb. 2009, doi: 10.1080/10646170802664979.

[162]

T. Rose, 'A Style Nobody Can Deal With: Politics, Style and the PostIndustrial City in Hip-Hop', in *Microphone fiends: youth music and youth culture*, London: Routledge, 1994, pp. 71–88 [Online]. Available: <https://www.taylorfrancis.com/chapters/edit/10.4324/9780203699768-8/style-nobody-deal-tricia-rose?context=ubx&refId=6f79969e-66b0-40a1-8d05-a7937b7b6ebe>

[163]

L. Barron, 'The sound of street corner society: UK grime music as ethnography', *European Journal of Cultural Studies*, vol. 16, no. 5, pp. 531–547, Oct. 2013, doi: 10.1177/1367549413491937.

[164]

A. Bennett, 'The Significance of locality', in *Popular music and youth culture: music, identity and place*, London: Macmillan, 2000, pp. 52–70.

[165]

A. Bennett, 'Hip hop am Main: the localization of rap music and hip hop culture', *Media, Culture & Society*, vol. 21, no. 1, pp. 77–91, Jan. 1999, doi: 10.1177/016344399021001004.

[166]

S. Brooks and T. Conroy, 'Hip-Hop Culture in a Global Context: Interdisciplinary and Cross-Categorical Investigation', *American Behavioral Scientist*, vol. 55, no. 1, pp. 3-8, Jan. 2011, doi: 10.1177/0002764210381723.

[167]

M. Gibson, '"That's hip-hop to me!": Race, space, and temporal logics of authenticity in independent cultural production | Elsevier Enhanced Reader', *Poetics*, 2014 [Online]. Available:
<https://reader.elsevier.com/reader/sd/pii/S0304422X14000527?token=79D11BC83E2AB2A0BBBFBA147254B063E2BC963CCF0F01AEF700288E2CB16BE3F6FD4385DD4BAD6640D3F9F44E78BD87>

[168]

B. Herson, 'A Historical Analysis of Hip-Hop's Influence in Dakar from 1984 - 2000', *American Behavioral Scientist*, vol. 55, no. 1, pp. 24-35, Jan. 2011, doi: 10.1177/0002764210381727.

[169]

J. Ilan, '"The industry's the new road": Crime, commodification and street cultural tropes in UK urban music', *Crime, Media, Culture: An International Journal*, vol. 8, no. 1, pp. 39-55, Apr. 2012, doi: 10.1177/1741659011433367.

[170]

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

[171]

H. Qirko, 'Consumer Authentication of Popular Music in the Global Postmodern - 03007766.2013.798552', *Popular Music & Society*, vol. 37, no. 3, 2014 [Online]. Available: <https://www.tandfonline.com/doi/pdf/10.1080/03007766.2013.798552?needAccess=true>

[172]

R. Reitsamer and R. Prokop, 'Keepin' it Real in Central Europe: The DIY Rap Music Careers of Male Hip Hop Artists in Austria', *Cultural Sociology*, vol. 12, no. 2, pp. 193–207, Jun. 2018, doi: 10.1177/1749975517694299.

[173]

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

[174]

Thomas Solomon, ““Living underground is tough”: authenticity and locality in the hip-hop community in Istanbul, Turkey”, 2005 [Online]. Available: https://www.cambridge.org/core/services/aop-cambridge-core/content/view/A1976C69E98C0C06337C206CA87597B1/S0261143004000273a.pdf/living_underground_is_tough_authenticity_and_locality_in_the_hiphop_community_in_istanbul_turkey.pdf

[175]

T. Swedenburg, ‘Homies in the Hood: Rap’s Commodification of Insubordination’, *New formations a journal of culture theory politics.*, pp. 53–66, 1992.

[176]

S. Cohen, ““Chapter 1: Music and the City: Cultural Diversity in a Global Cosmopolis””, in *Decline, renewal and the city in popular music culture: beyond the Beatles*, vol. Ashgate popular and folk music series, Aldershot: Ashgate, 2007, pp. 9–40.

[177]

J. Connell and C. Gibson, ‘Sounds and Scenes: A Place for Music?’, in *Sound tracks: popular music, identity and place*, vol. Critical geographies, London: Routledge, 2003, pp. 90–116 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=180116&ppg=103>

[178]

M. Dresser, P. Fleming, E. Burton, J. Hillaby, and F. Maisokwadzo, *Bristol: ethnic minorities and the city 1000-2001*, vol. An England’s past for everyone paperback. Chichester: Phillimore, 2007.

[179]

J. Haynes, 'Embodied minstrelsy, racialization and redemption in reggae', European Journal of Cultural Studies, May 2019, doi: 10.1177/1367549419847111.

[180]

R. Hyder and M. . Henning, "Chapter 7: 'Locating the Bristol Sound: archiving the music as everyday life'", in Sites of popular music heritage: memories, histories, places, vol. Routledge studies in popular music, S. Cohen, R. Knifton, M. Leonard, and L. Roberts, Eds. New York: Routledge, Taylor & Francis Group, 2015 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=1775344>

[181]

R. Hyder, 'Black Music and Cultural Exchange in Bristol', in Black popular music in Britain since 1945, vol. Ashgate popular and folk music series, J. Stratton and N. Zuberi, Eds. Farnham, Surrey: Ashgate, 2014, pp. 85–99.

[182]

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

[183]

H. Kruse, 'Local Identity and Independent Music Scenes, Online and Off', Popular Music and Society, vol. 33, no. 5, 2010 [Online]. Available: <https://doi-org.bris.idm.oclc.org/10.1080/03007760903302145>

[184]

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

[185]

P. Webb, 'Interrogating the Production of Sound and Place: The Bristol Phenomenon, from

'Lunatic Fringe to Worldwide Massive', in Music, space and place: popular music and cultural identity, vol. Ashgate popular and folk music series, Aldershot: Ashgate, 2004, pp. 66-85.

[186]

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

[187]

Doreen Massey, 'The Spatial Construction of Youth Cultures', in Cool Places: Geographies of Youth Culture, T. S. G. Valentine, Ed. pp. 122-130 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=240213>

[188]

R. Radano, 'On Ownership and Value - blacmusiresej.30.2.0363.pdf', Black Music Research Journal, vol. 30, no. 2, 2010 [Online]. Available: <https://www.jstor.org/stable/pdf/10.5406/blacmusiresej.30.2.0363.pdf?refreqid=excelsior%3A0b8952588d05c93f881ff2a3c578edf2>

[189]

Michael Bull, 'No dead Air! The iPod and the Culture of Mobile Listening', Leisure Studies, 2005, doi: 10.1080/0261436052000330447. [Online]. Available: <https://www.tandfonline.com/doi/pdf/10.1080/0261436052000330447?needAccess=true>

[190]

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

[191]

J. Sexton, "Digital Music: Consumption, Distribution and Production", in Digital cultures, Maidenhead: McGraw-Hill Open University Press, 2009 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=420772>

[192]

Richard James Burgess, *The history of music production*. Oxford University Press, 2014 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1696420&ppg=176>

[193]

C. Anderson and C. Anderson, *The long tail: how endless choice is creating unlimited demand*. London: Random House Business Books, 2006.

[194]

M. Avdeef, "Technological Engagement and Musical Eclecticism: An Examination of Contemporary Listening Practices", *Participations*, 9(2)', 2012 [Online]. Available:
<http://www.participations.org/Volume%209/Issue%202/16%20Avdeeff.pdf>

[195]

D. Bartmanski and I. Woodward, 'The vinyl: The analogue medium in the age of digital reproduction', *Journal of Consumer Culture*, vol. 15, no. 1, pp. 3-27, Mar. 2015, doi: 10.1177/1469540513488403.

[196]

N. K. Baym, "Fans or Friends?: Seeing Social Media Audiences as Musicians Do" *Participations* 9 (2)', pp. 286-316, 2012 [Online]. Available:
<http://www.participations.org/Volume%209/Issue%202/17%20Baym.pdf>

[197]

D. Beer, 'Making Friends with Jarvis Cocker: Music Culture in the Context of Web 2.0', *Cultural Sociology*, vol. 2, no. 2, pp. 222-241, Jul. 2008, doi: 10.1177/1749975508091034.

[198]

D. Beer, '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*, vol. 11, no. 1, pp. 71–88, Feb. 2008, doi: 10.1080/13691180701858919.

[199]

D. Beer, 'Mobile Music, Coded Objects and Everyday Spaces', *Mobilities*, 2010 [Online]. Available:
<https://www-tandfonline-com.bris.idm.oclc.org/doi/pdf/10.1080/17450101.2010.510331?ne=edAccess=true>

[200]

L. Bennett, "'If we stick together we can do anything': Lady Gaga fandom, philanthropy and activism through social media - 19392397.2013.813778", *Celebrity Studies*, 2014 [Online]. Available:
<https://www-tandfonline-com.bris.idm.oclc.org/doi/pdf/10.1080/19392397.2013.813778?ne=edAccess=true>

[201]

Jesse C. Bockstedt, Robert J. Kauffman and Frederick J. Riggins, '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*, vol. 10, no. 3, pp. 7–38, 2006 [Online]. Available:
http://www.jstor.org/stable/27751191?seq=1#page_scan_tab_contents

[202]

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

[203]

H. Choi and B. Burnes, 'The internet and value co-creation: the case of the popular music industry', *Prometheus*, vol. 31, no. 1, pp. 35–53, Mar. 2013, doi: 10.1080/08109028.2013.774595.

[204]

M. Edmond, 'Here We Go Again', *Television & New Media*, vol. 15, no. 4, pp. 305–320, May 2014, doi: 10.1177/1527476412465901.

[205]

S. Frith, 'Art versus technology: the strange case of popular music', *Media, Culture & Society*, vol. 8, no. 3, pp. 263–279, Jul. 1986, doi: 10.1177/016344386008003002.

[206]

A. Goodwin, "“Sample and hold: pop music in the digital age of reproduction”", in *On record: rock, pop and the written word*, London: Routledge, 1990, pp. 258–273 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=253949>

[207]

D. Hayes, 'Take Those Old Records Off the Shelf': Youth and Music Consumption in the Postmodern Age', *Popular Music & Society*, 2006 [Online]. Available: <https://www-tandfonline-com.bris.idm.oclc.org/doi/pdf/10.1080/03007760500167370?needAccess=true>

[208]

J. Haynes and L. Marshall, 'Beats and tweets: Social media in the careers of independent musicians', *New Media & Society*, vol. 20, no. 5, pp. 1973–1993, May 2018, doi: 10.1177/1461444817711404.

[209]

J. Haynes and L. Marshall, 'Reluctant entrepreneurs: musicians and entrepreneurship in the “new” music industry', *The British Journal of Sociology*, vol. 69, no. 2, pp. 459–482, Jun. 2018, doi: 10.1111/1468-4446.12286.

[210]

D. Hesmondhalgh, "“Digitalisation, Music and Copyright”, CRESC Working Paper Series, Working Paper No. 30'. 2007 [Online]. Available: <http://hummedia.manchester.ac.uk/institutes/cresc/workingpapers/wp30.pdf>

[211]

S. Hosokawa, 'The walkman effect - walkman_effect.pdf', Popular Music, vol. 4, 1984 [Online]. Available:
https://www.cambridge.org.bris.idm.oclc.org/core/services/aop-cambridge-core/content/view/88BE235E3BF397CADFECEC5BEFF47035/S0261143000006218a.pdf/walkman_effect.pdf

[212]

J. Hughes and K. R. Lang, 'If I had a song: The culture of digital community networks and its impact on the music industry', International Journal on Media Management, vol. 5, no. 3, pp. 180–189, Jan. 2003, doi: 10.1080/14241270309390033.

[213]

'IFPI Digital Music Report 2013 Engine of a Digital World'. [Online]. Available:
<http://www.ifpi.org/content/library/DMR2013.pdf>

[214]

S. Jones, 'MUSIC THAT MOVES: POPULAR MUSIC, DISTRIBUTION AND NETWORK TECHNOLOGIES', Cultural Studies, vol. 16, no. 2, pp. 213–232, Mar. 2002, doi: 10.1080/09502380110107562.

[215]

S. Jones, 'Music and the internet', Popular Music, 2000 [Online]. Available:
https://www.cambridge.org/core/services/aop-cambridge-core/content/view/A5006DB488B19BEE5E79B4EB7CA18097/S02611430000012Xa.pdf/music_and_the_internet.pdf

[216]

A. Leyshon, 'Scary Monsters? Software Formats, Peer-to-Peer Networks, and the Spectre of the Gift', Environment and Planning D: Society and Space, vol. 21, no. 5, pp. 533–558, Oct. 2003, doi: 10.1068/d48j.

[217]

A. Leyshon, P. Webb, S. French, N. Thrift, and L. Crewe, 'On the reproduction of the

musical economy after the Internet', *Media, Culture & Society*, vol. 27, no. 2, pp. 177–209, Mar. 2005, doi: 10.1177/0163443705050468.

[218]

J. Lingel and M. Naaman, 'You should have been there, man: Live music, DIY content and online communities', *New Media & Society*, vol. 14, no. 2, pp. 332–349, Mar. 2012, doi: 10.1177/1461444811417284.

[219]

T. McCourt and P. Burkart, 'When Creators, Corporations and Consumers Collide: Napster and the Development of On-line Music Distribution', *Media, Culture & Society*, vol. 25, no. 3, pp. 333–350, May 2003, doi: 10.1177/0163443703025003003.

[220]

P. Magaudda, 'When materiality ?bites back?: Digital music consumption practices in the age of dematerialization', *Journal of Consumer Culture*, vol. 11, no. 1, pp. 15–36, Mar. 2011, doi: 10.1177/1469540510390499.

[221]

L. Marshall, 'Let's keep music special. Fuck Spotify: on-demand streaming and the controversy over artist royalties', *Creative Industries Journal*, vol. 8, no. 2, pp. 177–189, Jul. 2015, doi: 10.1080/17510694.2015.1096618.

[222]

P. D. Marshall, 'The promotion and presentation of the self: celebrity as marker of presentational media', *Celebrity Studies*, 2010 [Online]. Available: <https://www-tandfonline-com.bris.idm.oclc.org/doi/pdf/10.1080/19392390903519057?needAccess=true>

[223]

J. W. Morris, 'Making music behave: Metadata and the digital music commodity', *New Media & Society*, vol. 14, no. 5, pp. 850–866, Aug. 2012, doi: 10.1177/1461444811430645.

[224]

A. Marwick and danah boyd, 'To See and Be Seen: Celebrity Practice on Twitter', *Convergence: The International Journal of Research into New Media Technologies*, vol. 17, no. 2, pp. 139–158, May 2011, doi: 10.1177/1354856510394539.

[225]

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

[226]

L. Potts, "'Amanda Palmer and the #LOFNOTC: How online fan participation is rewriting music labels'. *Participations*, 9(2)', pp. 360–382, 2012 [Online]. Available: <http://www.participations.org/Volume%209/Issue%202/20%20Potts.pdf>

[227]

M. Simun, 'My music, my world: using the MP3 player to shape experience in London', *New Media & Society*, vol. 11, no. 6, pp. 921–941, Sep. 2009, doi: 10.1177/1461444809336512.

[228]

G. B. Rodman and C. Vanderdonckt, 'MUSIC FOR NOTHING OR, I WANT MY MP3', *Cultural Studies*, vol. 20, no. 2–3, pp. 245–261, Mar. 2006, doi: 10.1080/09502380500495734.

[229]

B. Sandywell and D. Beer, 'Stylistic Morphing: Notes on the Digitisation of Contemporary Music Culture', *Convergence: The International Journal of Research into New Media Technologies*, vol. 11, no. 4, pp. 106–121, Nov. 2005, doi: 10.1177//1354856505061057.

[230]

J. Schradie, 'The digital production gap: The digital divide and Web 2.0 collide', *Poetics*, vol. 39, no. 2, pp. 145–168, Apr. 2011, doi: 10.1016/j.poetic.2011.02.003.

[231]

M. Serazio, 'The Apolitical Irony of Generation Mash?Up: A Cultural Case Study in Popular Music', *Popular Music and Society*, vol. 31, no. 1, pp. 79–94, Feb. 2008, doi: 10.1080/03007760701214815.

[232]

J. Sterne, MP3: the meaning of a format, vol. Sign, storage, transmission. Durham, N.C.: Duke University Press, 2012 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=1173260>

[233]

J. Sterne, 'The mp3 as cultural artifact', *New Media & Society*, vol. 8, no. 5, pp. 825–842, Oct. 2006, doi: 10.1177/1461444806067737.

[234]

P. Wikström, The music industry: music in the cloud, vol. Digital media and society series. Cambridge: Polity, 2009.

[235]

B. Schiermer, 'Late-modern hipsters', *Acta Sociologica*, vol. 57, no. 2, pp. 167–181, May 2014, doi: 10.1177/0001699313498263.

[236]

M. Featherstone, 'Theories of Consumer Culture', in *Consumer culture and postmodernism*, vol. Theory, culture&society, London: Sage, 1991, pp. 13–27 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=420926&ppg=42>

[237]

C. Lury, 'Material Culture and Consumer Culture', in *Consumer culture*, Cambridge: Polity Press, 1996, pp. 10–51.

[238]

J. Baudrillard, "“Consumer Society”", in Jean Baudrillard: selected writings, 2nd ed, rev.Expanded., Stanford, Calif: Stanford University Press, 2001, pp. 32–59.

[239]

R. Bocock, "“The Emergence of the Consumer Society”", in *The Polity reader in cultural theory*, Cambridge: Polity Press in association with Blackwell, 1994.

[240]

A. Bennett, *Culture and everyday life*. London: SAGE, 2005 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=334357>

[241]

M. Chessel and S. Dubuisson-Ouillier, 'The Making of the Consumer: Historical and Sociological Perspectives', in *The SAGE Handbook of Consumer Culture*, SAGE Publications, 2017 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=5202388>

[242]

N. MacKinnon, *The British folk scene: musical performance and social identity*, vol. Popular music in Britain. Buckingham: Open University Press, 1993.

[243]

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

[244]

T. Edwards, *Contradictions of consumption: concepts, practices and politics in consumer*

society. Buckingham: Open University Press, 2000.

[245]

S. Ewen, Captains of consciousness: advertising and the social roots of the consumer culture, 25th anniversary ed. New York: BasicBooks, 2001.

[246]

J. Health, 'The structure of hip consumerism', *Philosophy & Social Criticism*, vol. 27, no. 6, pp. 1-17, Nov. 2001, doi: 10.1177/019145370102700601.

[247]

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

[248]

J. Jameson, "Postmodernism and Consumer Society", in *Studying culture: an introductory reader*, 2nd ed., London: Arnold, 2002.

[249]

W. Leiss, 'The Icons of the Marketplace', *Theory, Culture & Society*, vol. 1, no. 3, pp. 10-21, Jan. 1983, doi: 10.1177/026327648300100302.

[250]

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

[251]

J. McGuigan, 'Apprentices to Cool Capitalism', *Social Semiotics*, vol. 18, no. 3 [Online]. Available:
<https://www.tandfonline.com/doi/pdf/10.1080/10350330802217089?needAccess=true>

[252]

J. McGuigan, 'From cultural populism to cool capitalism', *Art & the Public Sphere*, vol. 1, no. 1, pp. 7–18, Jan. 2011, doi: 10.1386/aps.1.1.7_1.

[253]

P. Magaudda, 'When materiality "bites back": Digital music consumption practices in the age of dematerialization', *Journal of Consumer Culture*, vol. 11, no. 1, pp. 15–36, Mar. 2011, doi: 10.1177/1469540510390499.

[254]

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

[255]

S. Miles, 'The Emergence of Contemporary Consumer Culture', in *The SAGE Handbook of Consumer Culture*, SAGE Publications, 2017, pp. 37–52 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=5202388&ppg=37>

[256]

D. Miller, *Consumption and its consequences*. Cambridge: Polity, 2012.

[257]

P. R. Mullins, 'The Materiality of Consumer Culture', in *The SAGE Handbook of Consumer Culture*, SAGE Publications, 2017 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=5202388>

[258]

M. Paterson, *Consumption and everyday life*, vol. The new sociology. London: Routledge, 2006.

[259]

R. Sassatelli, Consumer culture: history, theory and politics, 1st ed. Los Angeles: SAGE Publications, 2007.

[260]

F. Trentmann, The making of the consumer: knowledge, power and identity in the modern world, vol. Cultures of consumption series. Oxford: Berg, 2006.