# Contents

- Notes on the Author and Contributor vi
- Acknowledgements viii

## Introduction: Popular Culture – a Hybrid Field of Study
- 1. Popular Culture, Hybridity and Cultural Consumption 12
- 2. Cultural Consumption and Cultural Identity 27
- 3. Cultural Consumption, Hybridity and Identity 40
- 4. Fashion and Style – the Material Dimension 54
- 5. Dance, Body and Popular Culture 75
- 6. Popular Culture, Hybridity and Hip-hop by Peter Webb 88
- 7. Visual Popular Culture 107
- 8. Digital Technology and Social Networking 123

## Conclusion
- 149

- Bibliography 151
- Index 160
Introduction: Popular Culture – a Hybrid Field of Study

Popular culture constitutes a vital arena in which people derive great pleasure and make meaning in their lives. Through diverse forms of popular culture in everyday life people define, explore and experiment with their identity and the identity of their society. *Popular Culture: Global Intercultural Perspectives* provides an understanding of popular culture through the intersection of sociology and cultural studies. The book explores a range of fields of study including: fashion, style and materialization; digital technology and social networking; hybridity, identity and style; music and popular culture; visual popular culture; dance and embodiment; and cultural consumption and cultural identity. Examples are drawn from the USA, the UK, and the Asia-Pacific and the book draws on theoretical debates and a wide range of studies and examples.

Theorists from a number of academic disciplines have provided ways of understanding the issue of popular culture and consumption, and highlight a range of different theoretical and conceptual dimensions to the field. This book explores classical and recent theoretical debates. In addition it offers a number of context-derived insights into distinct and discursive arenas of popular consumption. While the book is ostensibly concerned with popular consumption practices in the West, examination of popular culture commodities that cross cultural boundaries or which are generated in the non-Western world for local consumption will also be considered. Issues of gender, ethnicity, race and sexuality all figure in the popular culture discourses outlined in this book.

The Aims and Issues for the Book

1. To understand the myriad forms of popular culture in everyday life and the way people explore and experiment with their identity and the identity of their society;
2. To provide context derived insights into distinct and discursive areas of popular culture, by drawing on theorists, journalists, academics, bloggers and practitioners;
3. To examine the nature of hybridity in relation to its impact on popular cultural forms and identity in different cultural contexts;
4. To examine popular consumption practices through an examination of popular culture commodities;
5. To examine popular culture production and consumption in a cross-cultural and multidisciplinary context;
6. To understand how social and cultural theorists have approached the issue of popular culture and consumption;
7. To examine the impact of globalization on the growth of digital technology and social networking practices;
8. To examine visual aspects of popular culture and to explore the prospects for perspectives on visually centered popular culture ranging from graffiti and street art to comics, television and films;
9. To examine the material dimension of fashion and style;
10. To examine dance and the ‘gendered habitus’ in relation to different cultural settings;
11. To examine the relationship between music and popular culture;
12. To examine the relationship between cultural consumption and cultural identity.

The book *Popular Culture: Global Intercultural Perspectives* sets out to incorporate theoretical, conceptual and empirical elements of popular culture, drawing on cross-cultural examples. It is not narrowly theoretical but draws on a range of relevant contemporary theoretical debates from social and cultural theorists including George Ritzer, Manuel Castells, Zigmund Bauman, Angela McRobbie, David Grazian and Eric Kleinenberg; as well as more classical theoretical figures who have contributed to theoretical traditions in sociology and cultural studies including Georg Simmel and Pierre Bourdieu. The book also looks at social theorists emerging in particular areas, including Joanne Entwistle, whose work on fashion and ‘the fashioned body’ has made a significant theoretical contribution. A range of new cultural and social theorists who have emerged in the contexts of different cultures also feature in the book.

The book is divided into a number of substantive areas of popular cultural including digital technology and social networking; fashion, style and the material dimension; visual popular culture; dance and the ‘gendered habitus’; music, hip-hop and popular culture; and cultural consumption, hybridity and identity.

The combination of theoretical and substantive areas underpinning an understanding of popular culture provides a departure from previous textbooks and broadens the range of areas covered by the field of popular culture. Additionally the field of popular culture has traditionally been a somewhat masculinist one, emphasising theoretical and substantive areas which have been largely dominated by male theorists and substantive areas. This book seeks to integrate discourses around popular culture which significantly emphasise gender, class, indigeneity and ethnicity as significant points of
emphasis. The book also draws on a wide range of cross-cultural examples including examples from the USA, Asia-Pacific, Islamic influences, and the UK. The focus on hybridity includes these interdisciplinary, multidimensional, cross-cultural elements.

**Globalization, Cultural Consumption and Popular Culture**

Globalization has had a dramatic effect on cultural objects, forms and everyday practices. Inglis (2005) notes that throughout history, migration has played an important part in the development of cultural worlds, however the advent of global media, technological advances and the possibility of global travel means that different forms of hybridity are increasingly prevalent. Social and cultural theorists refer to ‘globality’ which comprises forms of consciousness and ways of thinking which regard the earth as ‘one place’ (Beck 2000); examples are the Football World Cup, Olympics and concerts such as Live Aid. As Beck (2000, p. 47) comments: ‘local cultures can no longer be justified, shaped and renewed in seclusion from the rest of the world’. As Inglis (2005, p. 122) notes: ‘It may well be the case that one of the paradoxes of globalization processes is that they tend to throw up not only trends towards cultural homogenization but also vigorous responses to and resistances to that homogenization.’ In the chapters of this book, I explore both the trends away from cultural homogeneity towards cultural hybridity emerging from the intersection of a wide range of cultural influences, but also whether globalization has produced greater cultural homogeneity.

One of the key issues is whether globalization has resulted in more homogeneous or heterogeneous cultural forms. This is often referred to as the ‘McDonaldization’ (Ritzer 2004; see Chapter 1) debate, which looks at whether an American-dominated culture is changing local cultures and producing a global culture. Inglis notes that apart from McDonald’s, other brands include Coca-Cola, Pepsi, Disney, Levis and Nike. European brands like Benetton are also international in their scope and this is explored fully as an example of hybridity in Chapter 3. As Beck (2000, p. 42) observes: in ‘the villages of Lower Bavaria, just as in Calcutta, Singapore or the “favelas” of Rio de Janeiro, people watch Dallas on TV, wear blue jeans’. Despite the continued influence of ‘global brands’ such as McDonald’s and Starbucks, there are clear challenges to global branding influences and the growth within and outside the USA to their influence. For example in California, Peet’s Coffee provides a significant challenge to Starbucks. Trader Joe’s focus on local and cheaper imported foods provides a real alternative to the influence of Safeway. Maybe at this point this challenge is supported by middle class discerning customers but it is likely to expand.

One of the main elements of globalization is to examine relations between global cultural centres, e.g. Hollywood, and the peripheries, although the
postmodern era has seen a strong growth in ‘indie’ culture which celebrates the periphery. Similarly the growth of ‘Bollywood’ has shown that there is no single cultural centre and that different countries are producing their own forms of popular culture. An example of the combination of the global and the local is captured in the film *Slumdog Millionaire*. As Grazian (2010, p. 112) comments: ‘The conventional wisdom among industry insiders was that *Slumdog Millionaire*, that was set in India and had half its dialogue in Hindi – had little commercial appeal. But they were wrong the film grossed over $360 million [US] worldwide in the year following its August 2008 release, and it won the Academy Award for Best Picture.’ Similarly *The Lord of the Rings* trilogy, and now *The Hobbit*, coming from the creative genius of the New Zealander Peter Jackson, have focused on an Australasian cast including Kate Blanchett and Hugo Weaving, as well as providing a huge opportunity to expose New Zealand to the world.

**Hybridity, Identity and Popular Culture**

Hybridity is seen by some theorists as a cultural consequence of globalization. It can also be seen as a catalyst for the emergence of new cultures from the amalgamation and diversification of pre-existing cultures. Some (Pieterse 2001) argue that hybridity is a contested concept because it resists specific definition and is also difficult to operationalise. What is interesting is that the term ‘hybridity’ is more widely used in the context of societies like Australia and Asia as opposed to the USA. The terms ‘hybridity’ and ‘creolisation’ also have a history theoretically (Bhabha 1994; Werbner and Modood 1997). So let’s see what different theorists have to say about hybridity (See Chapter 3 for a full discussion).

Ien Ang (2003, p. 141) offers a theorization of hybridity in the context of Australian cultural identity. She is a Professor of Cultural Studies at the Centre for Social and Cultural Studies in the University of Western Sydney and has written on the topic of hybridity (1995, 1996, 2003). She argues for ‘the importance of hybridity in a world in which we no longer have a secure capacity to draw the line between us and them’ which is especially important in the light of multicultural policy in Australia. Ang argues that identities are porous and as a result of an increasingly globalised world, ‘the forces of hybridisation’ (2003, p.154) are much more influential in the shaping of individual identities than ethnicity or diaspora.

Noble and Tabar (2002, p. 128) are also Australian cultural theorists and researchers and also theorising hybridity out of an Australian context. They argue that hybridity has been central in understanding cultural theory, ‘standing for the contemporary truism that identities are necessarily multiple and fluid’. They maintain that: ‘the notion of “hybridity” currently is used to register...the ways in which identity formation, especially for diasporic
populations, draws on and combines different elements to create something new’ (p.131).

Bauman (1996) argues that multi-ethnic communities have a variety of different perspectives on culture and community and explain them in different ways. Some argue that ethnicity is a fairly fixed category (what sociologists call ‘essentialist’), while others see the boundaries as more fluid and mixed, which makes them more hybrid in character. Bauman maintains that these definitions are often quite political and can be used in different ways to suit different purposes and objectives.

However, Noble and Tabar (2002) are also not completely uncritical of the concept of hybridity, and they maintain that hybridity as a concept is sometimes used uncritically to celebrate difference or ‘otherness’ and in a way which oversimplifies difference, without acknowledging how nuanced hybridity is. As Noble and Tabar (2002, p. 133) claim, hybridity is often presented in a conceptual binary relationship with essentialism, which is seen in a negative light by contrast with hybridity. In addition they note that it overstates the agency of social actors which ignores the determining forces of social relations more broadly.

Across a range of popular cultural forms it is possible to define hybrid characteristics in terms of the identity of the cultural form and its content. This is more fully developed in Chapter 2. As can be seen in the world of fashion...hybridity has a new ‘look’. It is now very popular to look and express racial ambiguity. The ‘remix generation’ (Das 2004) is widely used in the media, with Eurasian (identities of someone with parentage from Europe and Asia) identities for models being seen as extremely popular. Das’s newspaper piece in The Age (2004), a Melbourne newspaper, shows how sociological and cultural studies concepts are becoming part of the media vocabulary.

Contents

The chapters of this book explore how these concepts of hybridity, globalization, cultural consumption, digitalization, and many more impact on different aspects of popular culture across a number of different countries and cultural contexts. It looks at how ethnicity, race, gender, sexuality and class impact upon popular culture and determine its particular character. The book examines a number of different popular culture topics, including social networking and digital technology, dance, fashion and style, visual popular culture including graffiti and street art, comics, newspapers, television, films and music.

One of the important aspects of this book as of all work in sociology is the theoretical arguments underlying an area of study. Popular culture is characterized by theoretical diversity and I have tried to show the theoretical range in this book. It explores some of the social theorists who are influential in contributing to debates in the area of culture, fashion, consumption, globalization,
taste, ‘distinction’, class, capital and style. It provides an outline of the contribution of a classical social theorist like Georg Simmel (1971, 1997a, 1997b) to the area of fashion, materialism and the complexity of social life. This shows the observational strengths of some of the classical theorists in sociology. It also looks at more contemporary social theorists such as Ulrich Beck’s (2000) whose focus is on the relationship between reflexivity and individualism, with its impact on identity and agency, as well as Manuel Castells’s (2000) focus on ‘the network society’. These two theorists have been enormously influential in defining contemporary thinking and identity in late modernity.

The effect of globalization and the impact on the regulation and uniformity of culture through the ‘McDonaldization of society’ is considered through the work of George Ritzer ([1993] 2004, 2010). Bauman’s (1996) work on ‘liquid modernity’ and the rise of consumerism in the creation of identity and lifestyle provides important theoretical grounding for understanding patterns of consumption. Bourdieu’s (1984) concept of ‘distinction’ (see Chapter 1) is important for understanding cultural identity and cultural/social/symbolic aspects of culture and the relationship between class, taste and lifestyle. There are also social theorists emerging in particular areas of popular culture, including Entwistle (2000, 2001), whose work on ‘the fashioned body’ has added understandings on areas of embodiment and fashion, as well as the body. So theorists are essential to an understanding of different areas, and some theorists have major theories which present an overview, other theorists are more applicable to a particular area of study.

Popular culture is an area of study characterised by interdisciplinarity. It is an area of study fed by a number of disciplines including sociology, anthropology, media studies, film studies, cultural studies, literature, art, fashion and design, gender studies and area studies. It is the intersecting nexus of such interdisciplinarity which gives popular culture its vitality and dynamism as an area of study. Thus different popular cultural products have been researched and investigated by different discursive disciplinary narratives. This book draws on many dimensions of this interdisciplinarity in framing the debates in this book.

Chapter 1: Popular Culture, Hybridity and Cultural Consumption

This chapter explores the hybrid nature of popular culture. It also looks at one of the central concepts in the analysis of popular culture, cultural consumption. While hybridity has a specific conceptual meaning and application within popular culture, it is being used here is a broad sense to understand the intermixing and diversity of phenomena and perspectives that constitute popular culture. The hybrid nature of popular culture can be seen in its theoretical diversity, interdisciplinarity, multidimensional nature and
in its cross-cultural examples and rich cultural intermixing. This chapter explores these elements and also looks at the theoretical meaning of cultural consumption and shows how different theoretical perspectives contribute to the analysis of cultural consumption and class as well as cultural capital, taste and class (Bourdieu 1984). It also looks at contemporary theoretical debates based on Ritzer’s concepts of ‘McDonaldization’ ([1993] 2004) and the ‘cathedrals of consumption’ (2010). This chapter looks at cultural diversity and popular culture and also shows how internet usage and the impact of digital technologies (Kleinenberg and Benzecry 2005) impact on popular culture.

Chapter 2: Cultural Consumption and Cultural Identity

In Chapter 2, I reflect on the issues of cultural consumption and cultural identity. I review some of the debates around culture, consumption and identity, including classical models coming from the Frankfurt School and the Centre for Contemporary Cultural Studies (CCCS) in the UK. More contemporary debates around consumption, culture and identity include Ritzer’s (1996, 2010, see also Chapter 1 and 2) work on the ‘McDonaldization’ of society and ‘cathedrals of consumption’, Klein’s (2002) No Logo, Postrel’s (2004) The Substance of Style and Alexander’s (2010) work on celebrity, and Elliott’s (2010) work on cosmetic surgery and celebrity culture. I review these debates and consider issues around the fluidity and manufacture of identity as a result of the creation of ‘internet identity’.

Chapter 3: Cultural Consumption, Hybridity and Identity

This chapter examines the relationship between migration, hybridity and popular culture as well as hybridization and identity in different countries. It explores how hybridity can be translated into popular culture across a wide range of different areas including generation, fashion, music, film, subcultural identity, lifestyle and consumption. It explores the concept of the ‘remix generation’, transnational identity, indigeneity and hybridity in fashion and style, in food and dining, and hybridity in television and film.

This chapter will also consider issues of ethnic hybridity and indigeneity in the establishment of subcultures, fashion and style and how that defines both new popular cultural phenomena and identity. Contemporary sociological and cultural theorists have contributed much to this debate. This chapter considers the work of Ien Ang (1995, 1996) alongside new sociologists who have written on the theme of hybridity, identity and subcultures including: Baldassar (1999) on ethnicity, gender and sexuality among Italian -Australian youth; Noble and Tabar (2002) on Lebanese-Australian hybridity in Arabic speaking youth; and
Chapter 4: Fashion and Style – the Material Dimension

From the streets of Hong Kong and Seoul to the catwalks of Paris and Milan, social analysts draw connections between global flows of material culture and the roles of fashion/style in social phenomena such as status display and neotribalism. The clothes that we wear say much about how we construct our own identities through economic and aesthetic choices. Examining recent work on the appropriation and investment of social meanings in consumer items, this chapter will identify a range of meanings associated with different forms of dress/styles in a number of different contexts such as London, and other fashion shows. The chapter will also examine and assess its relation to the definition of social and cultural capital and the relationship between feminism and fashion.

This chapter also draws on a number of social theorists who have contributed to the debate on fashion, including the classical social theorist Simmel (1971, 1997a, 1997b) on fashion, consumption and materialism; Entwistle (2000, 2001) on the ‘fashioned body’ and Entwistle and Rocamora (2006) on London Fashion Week, and Schultz (2008) on high street fashion production.

Chapter 5: Dance, Body and Popular Culture

This chapter looks at the analysis and relevance of dance to understanding a range of social discourses including: gender, sexuality and dance; prohibitions and resistance within discourses of dance; changing conceptions of the body as expressed through dance; the body, ethnicity, sexuality and dance; dance and subcultural identity in relation to class, gender and ethnicity. Sociologists have been interested in the theoretical debates around the body, identity and the self. Social theorists including Bourdieu, Foucault and Merleau-Ponty have focused on the location of the body in motion in relation to social discourses. The work of contemporary social analysts including Campbell (2004), Pini (1997) and Reed (1998) offer interesting research in this field. Sociologists and cultural theorists have also been interested in issues of ‘the gaze’ and embodiment as well as subcultures and identity. This chapter will look at a number of different dance genres including: ballet, disco, rave and hip-hop. It considers the relationship between gender, ethnicity, sexuality and dance genres such as salsa, tango and rumba and the socio-political contexts. This chapter also looks at the relationship between gender, the body and masculinity and draws on Fisher and Shay’s (2009) analysis of masculinity, ballet and dance, as well as subcultures and gendered subjectivities.
Chapter 6: Popular Culture, Hybridity and Hip-hop

Chapter 6 is written by Peter Webb, who discusses hip-hop as a form of hybrid popular culture. It looks at hip-hop within the context of the USA and its relationship with particular ethnic and class-based communities, as well as with hip-hop as a recognisable musical and cultural form. These two dimensions of the history of hip-hop intersect in the commentary. The chapter also reviews hip-hop as a global hybrid musical and cultural form and its particular articulation in a number of different countries including Germany and the UK. The chapter provides a useful ethnographic approach to studying music in different countries and cultural contexts.

Chapter 7: Visual Popular Culture

In this chapter I analyse how much of what we think of as popular culture is visually oriented. This chapter explores the prospects for perspectives on visually centered popular culture products ranging from graffiti and street art to comics, cartoons, animation and television and film. The impact of globalization on local popular culture products is an important element in understanding visual popular culture and some of the key concepts and conceptual frameworks include diaspora and diasporic identities, hybridization and appropriation. The work of Abu-Lughood (2002) is an important contribution to the debate in relation to television melodramas from an anthropological perspective. The spread of diasporas has resulted in the hybridization of identity which impacts on cultural production and consumption. Thus much visual popular culture reflects hybrid identities. This chapter will consider a range of visual popular culture elements including television soaps and sitcoms, cartoons and animation, graffiti and street art, and the global-local film. The chapter will consider a wide range of global examples.

Chapter 8: Digital Technology and Social Networking

Digital technologies are rapidly transforming the field of popular culture and social networking is rapidly changing the globalization of culture, reducing the impact of local cultures. Throughout the book I consider the impact of digital technologies and social networking but this chapter focuses specifically on this field. I review the impact of both digital technologies and social networking on a wide range of popular culture issues including: the impact of digital technology on news production, social movements and in particular the ‘Arab Uprising’; the impact of digital technology on gambling; the impact of digital technology on new products and new markets; and two case studies of Apple and Facebook; and a recognition of the contribution of Steve Jobs to
digital technology as well as profiling Mark Zuckerberg and Sheryl Sandberg in Facebook and the impact of both on women and technology; finally the phone-hacking scandal in the British press. This is a big and important chapter with significant examples and profiles of some of the most important dimensions of digital technology and social networking and its intersection with the production and consumption of popular culture.

**Note from the author on the further reading sections**

The Further Reading sections consist of a wide range of different types of reading, some theoretical, some easy access newspaper articles. It is useful to get used to reading from a range of sources, so try a number of different types and levels of reading.

**Further Reading**


# Index

Abbas, T., 43  
Abercrombie and Fitch, 33, 47  
Abu-Lughood, L., 9  
activism, 127  
Adidas, 71  
adornment, 54–6  
*see also* fashion  
Adorno, T., 24, 28  
aesthetics, 32–3  
affluence, 16  
African Americans, 20, 79, 88–9, 115  
African popular music, 96  
agency, 6  
Albright, M., 114  
Alexander, J., 34  
Amazon, 22  
American culture, 3  
androgynty, 67  
Ang, Ien, 4, 7, 42–3  
Anonymous, 146  
anti-Americanism, 28  
Apple, 9–10, 150  
case study of, 135–8  
designers at, 135  
iPad, 132  
secrecy and, 137–8  
Steve Jobs and, 136–7  
Arab Spring, 9, 23, 123, 124, 127–32, 147, 150  
art, 20, 69–71  
Asian Americans, 48  
Asian-Australian hybridity, 42–3  
asimilation, 45, 91  
Astaire, Fred, 82  
Aussie pubs, 45  
Australia, 41–5  
authenticity, 24–5  

Baby Boomers, 21  
Baldassar, L., 7, 44–5  
ballet, 8, 75, 81–2  
Barrow, G., 100  
Baryshnikov, M., 82  
bass, 99–100  
Baudelaire, C.P., 57  
Baudrillard, J., 15–17, 150  
Bauman, G., 5, 6  
Bauman, Z., 2, 36  
BBC, 112–13  
beauty, 33–6  
beauty salons, 48  
Beck, U., 3, 6  
Benetton, 3, 41  
Benjamin, W., 24, 28  
Benzecry, C., 7, 22, 23–4, 125, 126, 127  
Bezos, J., 22  
Bhabha, H., 94–5  
Bhundu Boys, 93, 95, 96  
blogging, 123, 125–7  
Blumer, H., 54, 58, 60  
body, 8, 16–17, 35, 77, 80–2  
Bollywood, 4  
Bosman, J., 34  
Boston Film Festival, 46–7  
Bouazizi, M., 129  
Bourdieu, P., 2, 6, 8, 14–15, 24, 54, 60–4, 84–5, 149, 150  
bourgeoisie, 55–6, 59–60  
Bourgois, P., 15  
Boyd, J., 79  
brands, 3, 22–3, 71–2  
break dancing, 90  
Breward, C., 54  
Bristol, 99–104  
Bronx, 88–9  
Brooks, A., 40, 47  
Brook, P., 92  
Brooks, R., 145–6  
Bruckheimer, Je., 116–17  
Brummell, G. B., 56–7
INDEX 161

Brundage, M., 118
Byron, G. G., 57
cable television, 125
Cakewalk, 76
calculability, 17
Calhoun, C., 112–13
Campbell, M., 8, 79–80
capitalism, 55, 105
Carter, M., 59
Casa de Mi Madre, 46
casinos, 18–19, 50
Castells, M., 2, 6, 124, 125
cathedrals of consumption, 17–19, 27, 31–2, 150
Cave, N., 99
celebrity, 7, 13, 33–6, 81, 113–17
Centre for Contemporary Cultural Studies (CCCS), 7, 27, 29–31
Chang, J., 88
changing same, 93–4
children, mobile phones and, 133
Chinese consumers, 72
Choo, J., 72
choreophobia, 81, 82
Clinton, H. R., 113–14
Clooney, G., 113
CNN, 110, 111, 149
Coca-Cola, 3
Coddington, G., 64
Cold War, 31
Collins, J., 95
Colston, E., 99
Colvin, M., 127–8, 147
comics, 117–19
commodification, 24
commodities, 16, 30
communication technologies, 22–4
conspicuous consumption, 13–14, 16
conspicuous leisure, 13–14
consumer choice, 27
consumerism, 6
consumer society, 15–17
consumption, 15–17, 31
cathedrals of, 17–19, 27, 31–2, 150
conspicuous, 13–14, 16
cultural, 3–4, 6–7, 12–25, 27–39, 40–2, 48–50
dinosaurs of, 18
mass, 27
vs. production, 31–2
control, 17
corporate culture, 15
corsets, 56
cosmetic surgery, 7, 33–6
counterhegemony, 30
creolization, 4, 90–1, 94
critical theory, 28, 29, 31
crossover cultures, 40–2
cultural capital, 14–15, 54, 63–6, 150
cultural consumption, 3–4, 6–7, 12–25, 27–39, 33
hybridity and, 40–2
identity and, 40–2
Navajo designs and, 48–50
social class and, 13–14
theoretical debates on, 13–19
in USA, 45–51
cultural diversity, 7, 19–21, 41
cultural evolutionists, 23, 24
cultural homogenization, 3, 6, 28
cultural identity, 4–5, 7, 27
cultural mediation, 65
cultural processes, 90–5
cultural production, 22–4, 54, 58–60, 150
cultural theory, 27–31
culture, 17
mass-media, 16
national, 25
culture industry, 20, 28, 29
Currid, E., 20
cyber-skeptics, 23
dance, 8, 75–85
break dancing, 90
cakewalk, 76
ethnicity and, 79–80
gender and, 76–82
gendered subjectivities and, 82–4
habitus and, 84–5
hip-hop, 9, 47–8, 79–80, 88–90, 95–104
indigenous, 75–6
masculinity and, 80–2
politics and, 75–6
sexuality and, 75–80
subcultures and, 82–4
dandies, 56–7
Das, S., 5
Davidge, N., 100
De Generes, E., 109–10
deindustrialization, 89
Del Naja, R., 100
Depp, J., 116–17
design, 21, 32–3, 48–50, 136
designer politics, 67–8
diasporas, 9, 40, 93, 98–9
digital culture, 123
digital divide, 123
digitalontology, 23
digital recorders, 22
digital revolutionaries, 23
digital technology, 9–10, 22–4, 123–48, 150
  design of, 135–6
  gambling and, 132
  growth of, 125–8
  hacking and, 143–6
  innovation and, 132–8
  social movements and, 127
dinosaurs of consumption, 18
Dior, 71
Disney, 3, 116
DJing, 89–90
domination, 27, 29–31
Dreyfus, J. L., 114
drives, 27
Dug Out Club, 102–3
eating disorders, 33
efficiency, 17
Egypt, 128–32
Elliott, A., 35, 36
emotional labour, 33
English dandyism, 56–7
Entwistle, J., 2, 6, 8, 55, 56, 59, 60–1, 63–6, 84, 85, 149
Erickson, B., 15
essentialism, 5
ethnicity, 5, 7, 15, 20, 41, 50–1
dance and, 79–80
in USA, 45–51
ethnography, 65
e-topias, 23
Evans, C., 54
Facebook, 9, 10, 22, 36, 124, 129–30, 138–43, 150
false needs, 29
fashion, 5, 6, 7, 8, 20, 21, 33, 49–50, 54–74
capital, 63–4
as cultural commodity, 54–6
defined, 54
designers, 67–73
feminism and, 66–7
gender and, 59–60
haute couture, 54, 60–3, 149, 150
modernity and, 54–6
shows, 63–4, 66
status symbols, 71–2
style and, 66–7
theorising, 58–60
fashioned body, 8
fashion houses, 71–2
female bodies, 77
female dandies, 57
feminism, 8, 66–7
Ferrell, W., 46
Finn, R., 118–19
Fisher, J., 8, 81, 82
flâneur, 57–8
Flew, 123
Football World Cup, 3
Ford, T., 62, 71
Foucault, M., 8, 16–17
Fox News, 110, 111
Frankfurt School, 7, 24, 27, 28, 29, 31
Galliano, J., 62, 71
gambling, 9, 18–19, 24, 50, 132
Gaultier, J. P., 63, 69–71
gay politics, 109–10
gaze, 8, 77
gender, 15, 55, 59–60, 76–82
gendered habitus, 2, 84–5
gendered subjectivities, 82–4
Gen Xers, 21
German hip-hop, 97–9
Gillespie, M., 107–8
Gilroy, P., 93–4, 95
Glee, 110
global brands, 3, 6, 71–2
global cities, 20–1
INDEX 163

Asian-Australian, 42–3
cultural consumption and, 12–25, 40–2
cultural processes and, 90–5
globalization and, 12–13, 92
hybridity and, 9, 95–7, 99–104
identity and, 40–5
indigeneity and, 41–2
Italian-Australian, 44–5
limitations of, 24–5
Muslims and, 43
popular culture and, 4–8, 12–25, 88–95, 149–50
transcultural, 93
in USA, 45–51
hyperconsumption, 15, 31–2, 150
hyphenated identity, 43–4
identity, 4–8, 25, 27, 35–7, 40–2
hybridity and, 40–5
hyphenated, 43–4
online, 124
subcultural, 82–4
_The Ides of March_, 113
immigrants, 19–20, 25, 40, 42, 46
inclusivity, 50–1
indie culture, 4
indigeneity, 2, 7, 41–2
indigenous dances, 75–6
individualism, 6
Inglis, D., 3, 124
innovation, 132–8
internet, 7, 123
see also digital technology
dating, 36–7
gambling, 19, 24
identity, 36–7
politics and, 22–3
relationships, 36–7
usage, 21
_The Hobbit_, 4, 108
_Hollywood_, 3, 115–17
homogenization, 3, 6, 28
_Horkheimer_, M., 24, 28
Horlick, P., 100
Howard, P., 128–9
hybridity, 3–9

_habitus_, 60–1, 84–5
hackers, 143–6
Hagey, K., 110–11
Hannerz, U., 90–1
Harris-Perry, M., 111
_haute couture_, 54, 60–3, 149, 150
hegemony, 30
_The Help_, 115
heterogeneity, 3
high fashion, 54, 60–3
high-low culture dichotomy, 29
_hijab_, 47
hip-hop, 9, 47–8, 79–80, 88–90
current forms of, 104
German, 97–9
global culture of, 95–7
hybrid, 99–104
Italian, 96–7
rise of, 88–90
UK, 99–104
hippy culture, 66–7
hip-wop, 80
Hispanics, 45–7
_The Hobbit_, 4, 108
_Hochschild_, A., 33
_Hollywood_, 3, 115–17
homogenization, 3, 6, 28
_Horkheimer_, M., 24, 28
Horlick, P., 100
Howard, P., 128–9
hybridity, 3–9

Copyrighted material – 9780230361348
INDEX

Muslim Brotherhood, 130–1
Muslims, 43–4, 47–8
My Space, 36

NASDAQ, 20
national cultures, 25
Native Americans, 48–50, 76
Native Deen, 47–8
Navajo culture, 48–50
needs, 29
Nepalese salon workers, 48
network society, 23, 124
News International, 143–6
news media, 125–8
newspapers, 126
New York City, 19–20, 21, 88–9
New York Stock Exchange (NYSE), 20
The New York Times, 126
Nijinsky, V., 81
Nike, 3
Noble, G., 4, 5, 7, 44
Nureyev, R., 82

Obama, B., 22–3, 50–1, 114, 127
Obama, M., 67–8
Occupy Movement, 23
O’Donnell, C., 128–9
O’Donnell, L., 114
Olmos, E. J., 46–7
Olympics, 3
online casinos, 19
online identity, 124
online news, 24
O’Reilly, B., 110
otherness, 5

Palin, S., 114
Papastergiadis, N., 25, 40
Paradies, Y., 41–2
Parker, S. J., 61, 149
patriarchy, 77
Peet’s Coffee, 3
Pepsi, 3
personal appearance, 33–6
Pew Research Center, 14, 21, 50
phone-hacking scandal, 143–6
Pieterse, J. N., 91–3
Pini, M., 8, 84
Pirates of the Caribbean, 116–17
Pitt, B., 115
Pixar, 136–7
‘Political Animals’, 113–14
politics
dance and, 75–6
designer, 67–8
digital technology and, 127
Facebook and, 141–2
film and, 113–17
gay, 109–10
popular culture and, 28
presidential, 110–13
race and, 50–1
social networking and, 22–3
television and, 110–13
popular culture, 149–50
cultural consumption and, 12–25
cultural diversity and, 19–21
dance and, 8, 75–85
digital technology and, 22–4
global, 20–1
globalization and, 3–4, 40
hip-hop and, 9, 88–90
hybridity and, 4–8, 12–25, 88–95, 149–50
internet and, 21
introduction to, 1–3
politics and, 28
postmodernism and, 32–3
psychoanalysis and, 28
rise of, 28
television and, 108–14
theories of, 5–6
in USA, 19–21
visual, 9, 107–22
Posen, Z., 63
postmodernism, 4, 32–3
postsocial world, 36
power, 30
predictability, 17
presidential politics, 22–3, 110–13, 127
Presto tablet, 133
print media, 24
privacy issues, social media and, 143–6
product branding, 22–3
production, 31–2
cultural, 22–4, 54, 58–60, 150
symbolic, 60–3, 149
user-generated, 124
| psychoanalysis, 28 | Singapore, 18 |
| public opinion, 30 | Ska, 94 |
| public sphere, 60 | *Slumdog Millionaire*, 4, 108 |
| pulp fiction, 118 | Smith, R., 149 |
| punk, 94, 102, 149–50 | social capital, 63–4 |
| quaintrelle, 57 | social class, 13–14 |
| race, 15, 42–3, 50–1, 79, 115 | social contexts, 41 |
| racial ambiguity, 5 | social movements, 23, 124, 127–32, 150 |
| racism, 44, 88 | *The Social Network*, 124 |
| radicalism, 29 | social networking, 9–10, 22–3, 36–7, 123–48, 150 |
| ragmarkets, 66–7 | Arab Spring and, 128–32 |
| rappers, 89, 90 | politics and, 22–3 |
| rationalization, 17, 30 | social production, 30 |
| rave scene, 21, 82–4 | social relationships, 36–7 |
| Reagan, R., 88 | social theories, 5–6, 13–14, 27–31 |
| reality television, 108–9 | sociology of cultural production, 23–4, 150 |
| real needs, 29 | South America, graffití in, 120 |
| Reed, S. A., 8, 75–6 | South Bronx expressway, 88–9 |
| reflexivity, 6 | Southeast Asia, graffití in, 120–1 |
| reggae, 94, 101–2 | Special Broadcasting Service (SBS), 42 |
| remix generation, 5, 7 | sports, 15 |
| resistance, 27, 29–31 | standardization, 17, 19 |
| restaurant chains, 19 | Starbucks, 3, 30, 33 |
| retail stores, 33 | status symbols, 71–2 |
| Rice, D., 46 | Stelter, B., 109–10 |
| Richards, P., 95 | Storey, J., 28 |
| Ritzen, G., 2, 3, 6, 7, 13–19, 27, 30–2, 36, 37, 150 | street art, 9 |
| Rocamora, A., 8, 60, 63–6, 149 | Srinati, D., 29 |
| Rose, T., 89 | style, 8, 32–3, 54–74 |
| rumba, 78–9 | subcultures, 7, 21, 66–7, 82–4, 85 |
| Safeway, 3 | Suri, R., 133 |
| salsa, 77–8 | Surowiecki, J., 20 |
| Sandberg, S., 10, 139–41, 150 | symbolic capital, 63–4 |
| *Save the Last Dance*, 79 | symbolic production, 60–3, 149 |
| Savigliano, M. E., 78 | Tabar, P., 4, 5, 7, 44 |
| Schor, J. B., 32 | tablets, 132–3 |
| Schoulder, P., 49 | tagging, 119–20 |
| Schull, N. D., 24, 132 | tango, 77, 78 |
| Schultz, S., 8, 54 | Target, 33 |
| *The September Issue*, 64 | taste, 14–15 |
| *Sex and the City*, 61–2 | television, 9, 22, 35, 42, 108–14 |
| sexuality, 16–17, 75–81 | cable, 125 |
| Shay, A., 8, 81 | gay politics and, 109–10 |
| shopping malls, 18, 32 | politics and, 110–13 |
| Simmel, G., 2, 6, 8, 54, 55, 57, 58–60, 149 | ratings, 110–13 |
| Singapore, 18 | reality, 108–9 |


third space, 94–5, 99
Thomas, H., 78–9
Thornton, S., 85
time, 18–19
Toop, D., 89
Trader Joe’s, 3
transnational companies, 41
Trebay, G., 49–50
trickle-down effect, 59
Tricky, 100–1
trousers, 59
Tseelon, E., 55, 63
Tunisia, 128–32
Turkey, 98–9
turn-tablism, 89–90
Twitter, 22, 129–30

United Kingdom, 99–104
United States
cultural consumption in, 45–51
etnicity in, 45–51
hybridity in, 45–51
hyperconsumption in, 31–2
Latinos, 45–7
Muslims in, 47–8
Native Americans, 48–50
politics in, 50–1
popular culture in, 19–21
Urban Outfi tters, 48–9
urban poverty, 88
user-generated productions, 124

Valentino, R., 81–2
Vatican website hacking, 146
Veblen, T., 13–14, 54, 55–6, 149
Veep, 68–9, 114
Victorian women, 56
video games, 134
vintage clothes, 67
visual popular culture, 9, 107–22

comics, 117–19
films, 113–17
globalization and, 107–8
graffiti, 119–21
localisation and, 107–8
television, 108–14

Vogue, 64

Wagner, A., 77
Wang, Vera, 63
War on Terror, 43
Washington, D., 115–16
Weaver, S., 114
Webb, P., 9
Weber, M., 28

The West Wing, 114
Westwood, V., 114, 149, 150
whiteness, 42
WikiLeaks, 125
Wild Style, 90
Wilson, E., 56
Wintour, A., 64, 149
Wolff, J., 57–8
women
in business, 140–1
comics and, 118
dance and, 76–80
fashion and, 59–60
objectification of, 56
Wozniak, S., 136
Wu, J., 63

Yeoh, M., 116
youth culture, 82–4
YouTube, 129–30
Yun-Fat, C., 116

Zevallos, Z., 8, 41
Zuckerberg, M., 10, 124, 138–9, 140, 141–2, 147
zumba, 77