

Global Media Exam Questions And Answers

In order to better understand how the world viewed the US 2016 presidential election, the issues that mattered around the world, and how nations made sense of how their media systems constructed presentations of the presidential election, Robert S. Hinck, Skye C. Cooley, and Randolph Kluver examine global news narratives during the campaign and immediately afterwards. Analyzing 1,578 news stories from 62 sources within three regional media ecologies in China, Russia, and the Middle East, Hinck, Cooley, and Kluver demonstrate how the US election was incorporated into narrative constructions of the global order. They establish that the narratives told about the US election through national and regional media provide insights into how foreign nations construct US democracy, and reflect local understandings regarding the issues, and impacts, of US policy towards those nations. Avoiding jargon-laden prose, *Global Media and Strategic Narratives of Contested Democracy* is as accessible as it is wide-ranging. Its empirical detail will expand readers' understanding of soft power as narrative articulations of foreign nation's policies, values, and beliefs within localized media systems. Communication/media studies students, as well as political scientists whose studies includes media and global politics, will welcome its publication.

A critical cultural materialist introduction to the study of global entertainment media. In *Global Entertainment Media*, Tanner Mirrlees undertakes an analysis of the ownership, production, distribution, marketing, exhibition and consumption of global films and television shows, with an eye to political economy and cultural studies. Among other topics, Mirrlees examines: Paradigms of global entertainment media such as cultural imperialism and cultural globalization. The business of entertainment media: the structure of capitalist culture/creative industries (financers, producers, distributors and exhibitors) and trends in the global political economy of entertainment media. The "governance" of global entertainment media: state and inter-state media and cultural policies and regulations that govern the production, distribution and exhibition of entertainment media and enable or impede its cross-border flow. The new international division of cultural labor (NICL): the cross-border production of entertainment by cultural workers in asymmetrically interdependent media capitals, and economic and cultural concerns surrounding runaway productions and co-productions. The economic motivations and textual design features of globally popular entertainment forms such as blockbuster event films, TV formats, glocalised lifestyle brands and synergistic media. The cross-cultural reception and effects of TV shows and films. The World Wide Web, digitization and convergence culture.

Global Media Giants takes an in-depth look at how media corporate power works globally, regionally, and nationally, investigating the ways in which the largest and most powerful media corporations in the world wield power. Case studies

examine not only some of the largest media corporations (News Corp., The Microsoft Corporation) in terms of revenues, but also media corporations that hold considerable power within national, regional, or geolinguistic contexts (Televisa, The Bertelsmann Group, Sony Corporation). Each chapter approaches a different corporation through the lens of economy, politics, and culture, giving students and scholars a thoughtful and data-driven guide with which to interrogate contemporary media industry power.

With extraordinary transnational and transdisciplinary range, *World Literature, Transnational Cinema, and Global Media* comprehensively explores the genealogies, vocabularies, and concepts orienting the fields within literature, cinema, and media studies. Orchestrating a layered conversation between arts, disciplines, and media, Stam argues for their "mutual embeddedness" and their shared "in-between" territories. Rather than merely adding to the existing scholarship, the book builds a relational framework through the connectivities within literature, cinema, music, and media that opens up analysis to new categories and concepts, while crossing spatial, temporal, theoretical, disciplinary, and mediatic borders. The book also questions an array of hierarchies: literature over cinema; source novel over adaptation; feature film over documentary; erudite over vernacular culture; Western modernisms over "peripheral" modernisms; classical over popular music; written poetry over sung poetry, and so forth. The book is structured around the concept of the "commons," forming a strong thread which links various struggles against "enclosures" of all kinds, with emphasis on natural, indigenous, cultural, creative, digital, and the transdisciplinary commons. *World Literature, Transnational Cinema, and Global Media* is ideal to further the theoretical discussion for those undergraduate and graduate departments in cinema studies, media studies, arts and art history, communications, journalism, and new digital media programs at all levels.

This book is a primer on media governance at a global level and the key influencing forces and organizations, such as ITU, WTO, UNESCO, WIPO, and ICANN. Anyone interested in the media and its progressively rising influence over so many dimensions of society can look here for an introduction to media regulation, governance structures, and trends. Published in cooperation with UNRISD. Visit our website for sample chapters!

Describes and assesses the nature and consequences of the increasing number of mergers among corporations in control of media that deliver content to audiences worldwide. The author examines how they are organized, the nature of their goals, and the implications of their continued growth.

This book is about the processes of globalization, demonstrated through a comparative study of three television case histories in Asia. Also illustrated are different approaches to providing television services in the world: public service (NHK in Japan), state (CCTV in China) and commercial (STAR TV, based in Hong Kong). Through its focus, *Global Media* addresses a considerable lacuna in

the media studies literature, which tends to have a heavy Western bias. It provides an original addition to the literature on globalization, which is often abstract and anecdotal, in addition to making a major contribution to comparative research in Asia. Finally, it offers a thoughtful causal layered analysis, with a concluding argument in favor of public service television.

Global Communication: A Multicultural Perspective, Third Edition is intended to explore, inform, and incite discussions about globalization and global communication. With chapters by some of the foremost global communication scholars, this book covers essential concepts of international communication and contemporary and emerging topics.

Based on a series of case studies of globally distributed media and their reception in different parts of the world, *Imagining the Global* reflects on what contemporary global culture can teach us about transnational cultural dynamics in the 21st century. A focused multisited cultural analysis that reflects on the symbiotic relationship between the local, the national, and the global, it also explores how individuals' consumption of global media shapes their imagination of both faraway places and their own local lives. Chosen for their continuing influence, historical relationships, and different geopolitical positions, the case sites of France, Japan, and the United States provide opportunities to move beyond common dichotomies between East and West, or United States and "the rest." From a theoretical point of view, *Imagining the Global* endeavors to answer the question of how one locale can help us understand another locale. Drawing from a wealth of primary sources—several years of fieldwork; extensive participant observation; more than 80 formal interviews with some 160 media consumers (and occasionally producers) in France, Japan, and the United States; and analyses of media in different languages—author Fabienne Darling-Wolf considers how global culture intersects with other significant identity factors, including gender, race, class, and geography.

Imagining the Global investigates who gets to participate in and who gets excluded from global media representation, as well as how and why the distinction matters.

Review: 'Bringing together a unique understanding of networks, narratives and branding, Archetti offers a distinctive and sophisticated framework to explain how terrorist and counter-terrorist groups operate through today's media ecology. Her compelling analysis and recommendations will make for essential reading as Al-Qaeda evolve and new conflicts emerge in the coming decade.' - Ben O'Loughlin, Royal Holloway University of London, UK

Global Media Studies: An Ethnographic Perspective Routledge

This book investigates the integration of media and sport over the last century. At a time when the stability of the Western media sport order is under challenge, it analyzes a range of key structures, practices and issues, whose ramifications extend far beyond the fields of play and national contexts in which sport events take place.

In the two decades bracketing the turn of the millennium, large-scale weather disasters have been inevitably constructed as media events. As such, they challenge the meaning of concepts such as identity and citizenship for both locally affected populations and widespread spectator communities. This timely collection pinpoints the features of an often overlooked yet rapidly expanding category of global media and analyzes both its forms and functions. Specifically, contributors argue that the intense

promotion and consumption of 'extreme weather' events takes up the slack for the public conversations society is not having about the environment, and the feeling of powerlessness that accompanies the realization that anthropogenic climate change has now reached a point of no return. Incorporating a range of case studies of extreme weather mediation in India, the UK, Germany, Sweden, the US, and Japan, and exploring recent and ongoing disasters such as Superstorm Sandy, the Fukushima nuclear crisis, flooding in Germany, and heat waves in the UK, *Extreme Weather and Global Media* generates valuable inquiry into the representational and social characteristics of the new culture of extreme weather.

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

This volume interrogates what "global" means in the context of "communication," and who benefits from global communication practices and industries. Emerging scholars contribute their unique perspectives in communication scholarship, charting innovative directions for research that connects empirical evidence with pressing questions of social significance. This critical reflection leads to considering problems that result from the way global communication becomes mobilized, in the practice of journalism and development as well as the ICT industry. *Global Communication* defines the term "globalization," through understanding the cultural geography of global, regional, national, and local media. Critical evaluations of media production, distribution, and consumption practices, within cultural contexts, offer insights into how people "mediate" the global. Chapters draw attention to communications in Latin America, the Arab World, and South Asia, complicating territorial boundaries and exploring how local audience and industry practices work within global as well as local configurations. This edited volume examines the ways that global media shapes relations between place, culture, and identity. Through the included essays, Chopra and Gajjala offer a mix of theoretical reflections and empirical case studies that will help readers understand how the media can shape cultural identities and, conversely, how cultural formations can influence the political economy of global media. The interdisciplinary, international scholars gathered here push the discussion of what it means to do global media studies beyond uncritical celebrations of the global media technologies (or globalization) as well as beyond perspectives that are a priori dismissive of the possibilities of global media. Some of the key questions and themes that the international contributors explore within the text include: Is the global audience of global television the same as the global audience of the internet? Can we conceptualize the

global culture-media-identity dynamic beyond the discourse of postcolonialism? How does the globalization of media affect feelings of nationalism? How is the growth of a consumer "global middle class" spread, and resisted, through media? *Global Media, Identity, and Culture* takes a comparative media approach to addressing these, and other, issues across media forms including print, television, film, and new media. Bringing together distinguished scholars from BRICS nations and those with deep interest and knowledge of these emerging powers, this collection makes a significant intervention in the ongoing debates about comparative communication research and thus contributes to the further internationalization of media and communication studies. The unprecedented expansion of online media in the world's major non-Western nations, exemplified by BRICS (Brazil, Russia, India, China and South Africa) is transforming global communication. Despite their differences and divergences on key policy issues, what unites these five nations, representing more than 20 per cent of the global GDP, is the scale and scope of change in their communication environment, triggered by a multilingual, mobile Internet. The resulting networked and digitized communication ecology has reoriented international media and communication flows. Evaluating the implications of globalization of BRICS media on the reshaping of international communication, the book frames this within the contexts of theory-building on media and communication systems, soft power discourses and communication practices, including in cyberspace. Adopting a critical approach in analysing BRICS communication strategies and their effectiveness, the book assesses the role of the BRICS nations in reframing a global communication order for a 'post-American world'. This critical volume of essays is ideal for students, teachers and researchers in journalism, media, politics, sociology, international relations, area studies and cultural studies.

Precarious Creativity examines the seismic changes confronting media workers in an age of globalization and corporate conglomeration. This pathbreaking anthology peeks behind the hype and supposed glamor of screen media industries to reveal the intensifying pressures and challenges workers face. The authors take on crucial issues and provide insightful case studies of workplace dynamics regarding creativity, collaboration, exploitation, and cultural difference. Furthermore, they investigate working conditions and organizing efforts on all six continents, offering comprehensive analysis of contemporary screen media labor in places such as Lagos, Prague, Hollywood, and Hyderabad, across a range of job categories that includes visual effects, production services, and adult entertainment. With contributions from John Caldwell, Vicki Mayer, Herman Gray, Tejaswini Ganti, and others, this collection offers timely critiques of media globalization and broader debates about labor, creativity, and precarity.

Global Media Studies explores the theoretical and methodological threats that are defining global media studies as a discipline. Emphasizing the connection of globalisation to local culture, this collection considers the diversity of modes of reception, reception contexts, uses of media content, and the performative and creative relationships that audiences develop with and through the media. Through ethnographic case studies from Brazil, Denmark, the UK, Japan, Lebanon, Mexico, South Africa, Turkey and the United States, the contributors address such questions as: what links media consumption to a lived global culture; what role cultural tradition plays globally in confronting transnational power; how global elements of mediated messages acquire class; and regional and local characteristics.

This book offers the first systematic study of how the 'Anthropocene' is reported in mass media globally, drawing parallels between the use (or misuse) of the term and the media's attitude towards the associated issues of climate change and global warming. Identifying the potential dangers of the Anthropocene provides a useful path into a variety of issues that are often ignored, misrepresented, or sidelined by the media. These dangers are widely discussed in the social sciences, environmental humanities, and creative arts, and this book includes chapters on how the contributions of these disciplines are reported by the media. Our results

suggest that the natural science and mass media establishments, and the business and political interests which underpin them, tend to lean towards optimistic reassurance (the 'good' Anthropocene), rather than pessimistic alarmist stories, in reporting the Anthropocene. In this volume, contributors explore how dangerous this 'neutralizing' of the Anthropocene is in undermining serious global action in the face of the potential existential risks confronting humanity. The book presents results from media in more than 100 countries in all major languages across the globe. It covers the reporting of key environmental issues, such as the impact of climate change and global warming on oceans, forests, soil, biodiversity, and the biosphere. We offer explanations for differences and similarities in how the media report the Anthropocene in different regions of the world. In doing so, the book argues that, though it is still controversial, the idea of the Anthropocene helps to concentrate minds and behaviour in confronting ongoing ecological (and Coronavirus) crises. The Anthropocene in Global Media will be of interest to students and scholars of environmental studies, media and communication studies, and the environmental humanities, and all those who are concerned about the survival of humans on planet Earth.

Global Media Ethics is the first comprehensive cross-cultural exploration of the conceptual and practical issues facing media ethics in a global world. A team of leading journalism experts investigate the impact of major global trends on responsible journalism. The first full-length, truly global textbook on media ethics Explores how current global changes in media promote and inhibit responsible journalism Includes relevant and timely ethical discussions based on major trends in journalism and global media Questions existing frameworks in Media Ethics in light of the impact of global media Contributors are leading experts in global journalism and communication

Provides an overview of the rapidly changing landscape of global television, combining previously published essays by pioneers of the study of television with new work by cutting-edge television scholars who refine and extend intellectual debates in the field.

The development of new and social networking sites, as well as the growth of transnational Arab television, has triggered a debate about the rise in transnational political and religious identification, as individuals and groups negotiate this new triad of media, religion and culture. This book examines the implications of new media on the rise of political Islam and on Islamic religious identity in the Arab Middle East and North Africa, as well as among Muslim Arab Diasporas. Undoubtedly, the process of globalization, especially in the field of media and ICTs, challenges the cultural and religious systems, particularly in terms of identity formation. Across the world, Arab Muslims have embraced new media not only as a source of information but also as a source of guidance and fatwas, thereby transforming Muslim practices and rituals. This volume brings together chapters from a range of specialists working in the field, presenting a variety of case studies on new media, identity formation and political Islam in Muslim communities both within and beyond the MENA region. Offering new insight into the influence of media exposure on national, political, and cultural boundaries of the Islamic identity, this book is a valuable resource for students and scholars of Middle Eastern politics, specifically political Islam and political communication.

"Comprehensive in its scope and scale, rigorously argued and richly illustrated with wide-ranging examples, this clearly written and user-friendly book from a veteran commentator on international communication will be valuable for students and scholars. Strongly recommended." - Daya Thussu, Professor of International Communication, University of Westminster Global Communication explores the history, present and future of global communication, introducing and explaining the theories, stories and flows of information and media that affect us all. Based on his experience teaching generations of students to critically examine the world of communication around them, Cees Hamelink helps readers understand the thinkers, concepts and questions in this changing landscape. This book: Explores the

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cultural, economic, political and social dimensions and consequences of global communication Introduces the key thinkers who have been inspirational to the field Teaches you to master the art of asking critical questions Takes you through concrete cases from UN summits to hot lines and cyber-surveillance Boosts your essay skills with a guided tour of the literature, including helpful comments and recommendations of what to cite Brings you directly into the classroom with a series of video lectures This book guides students through the complex terrain of global communication, helping you become a critically informed participant in the ever-changing communication landscape. It is essential reading for students of communication and media studies.

The explosion of transnational information flows, made possible by new technologies and institutional changes (economic, political and legal) has profoundly affected the study of global media. At the same time, the globalization of media combined with the globalization of higher education means that the research and teaching of the subject faces immediate and profound challenges, not only as the subject of enquiry but also as the means by which researchers and students undertake their studies. Edited by a leading scholar of global communication, this collection of essays by internationally-acclaimed scholars from around the world aims to stimulate a debate about the imperatives for internationalizing media studies by broadening its remit, including innovative research methodologies, taking account of regional and national specificities and pedagogic necessities warranted by the changing profile of students and researchers and the unprecedented growth of media in the non-Western world. Transnational in its perspectives, *Internationalizing Media Studies* is a much-needed guide to the internationalization of media and its study in a global context.

International Media Studies is a bold introduction to the field that focuses on a de-centering of media epistemology to represent a more thorough world-view. A comprehensive textbook exploring the current state of media studies as it is being practised across the world Takes discussions about media studies beyond other textbooks, by situating the subject firmly in an international context appropriate to the globalized, 21st century Surveys our reception of a wide variety of media content and formats including television, magazines, fiction, newspapers, and popular music Considers both theoretical and much-needed ethnographic perspectives on media studies Showcases global and local media patterns in a variety of countries around the world, including examples from Asia, Africa, and Latin America

Enth.: *A mediated world : the globalization of society and the role of media* / Stig Hjarvard.

Globalisation, Americanisation and politicisation of media research / Daniel Biltereyst.

Globalization and national identity in Danish television : the return of the nation / Henrik

Søndergaard. *Global genre and the complexity of proximity* / Hanne Bruun. *Globalisation and*

localisation, TV coverage of the Olympic Games in Sydney 2000 / Kirsten Frandsen. *Beyond*

imagined community? Transnational media and Turkish migrants in Europe / Kevin Robins.

Miss World going Deshi : addressing an Indian television audience with a global media product

/ Norbert Wildermuth. *Communicating models : the relevance of models for research on the worlds of the internet.*

Global Media, Biopolitics and Affect shows how mediations of bodily vulnerability have become a strong political force in contemporary societies. In discussions and struggles concerning war involvement, healthcare issues, charity, democracy movements, contested national pasts, and climate change, performances of bodily vulnerability is increasingly used by citizens to raise awareness, create sympathy, encourage political action, and to circulate information in global media networks. The book thus argues that bodily vulnerability can serve as a catalyst for affectively charging and disseminating particular political events or issues by means of media. To investigate how, when and why that happens, and to evaluate the long-term social impacts of mediating bodily vulnerability, the book offers a theoretical framework for understanding the role of bodily vulnerability in contemporary digital media culture. Likewise, it presents a range

of close empirical case studies in the areas of illness blogging, global protests after the killing of Neda Agda Soltan in Iran, charity communication, green media activism, online war commemoration and digital witnessing related to conflicts in Sarajevo and Ukraine. Featuring a wide range of exercises, examples, and images, this textbook provides a practical way of analyzing the discourses of the global media industries. Building on a comprehensive introduction to the history and theory of global media communication, specific case studies of lifestyle and entertainment media are explored with examples from films, global women's magazines, Vietnamese news reporting and computer war games. Finally, this book investigates how global media communication is produced, looking at the formats, languages and images used in creating media materials, both globally and in localized forms. At a time when the media is becoming increasingly global, often with the same films, news and television programmes shown all over the world; Global Media Discourse provides an accessible, lively introduction into how globalization is changing the language and communicative practices of the media. Integrating a range of approaches, including political economy, discourse analysis and ethnography, this book will be of particular interest to students of media and communication studies, applied linguistics, and (critical) discourse analysis.

Shows how dominant commercial media practices secure a hold among and affect diverse national cultures.

Bringing together the perspectives of more than 40 internationally acclaimed authors, The Handbook of Global Media Research explores competing methodologies in the dynamic field of transnational media and communications, providing valuable insight into research practice in a globalized media landscape. Provides a framework for the critical debate of comparative media research Posits transnational media research as reflective of advanced globalization processes, and explores its roles and responsibilities Articulates the key themes and competing methodological approaches in a dynamic and developing field Showcases the perspectives and ideas of 30 leading internationally acclaimed scholars Offers a platform for the discussion of crucial issues from a variety of theoretical, methodical and practical viewpoints

International communication as a field of inquiry is, in fact, not very "internationalized." Rather, it has been taken as a conceptual extension or empirical application of U.S. communication, and much of the world outside the West has been socialized to adopt truncated versions of Pax Americana's notion of international communication. At stake is the "subject position" of academic and cultural inquirers: Who gets to ask what kind of questions? It is important to note that the quest to establish universally valid "laws" of human society with little regard for cultural values and variations seems to be running out of steam. Many lines of intellectual development are reckoning with the important dimensions of empathetic understanding and subjective consciousness. In Internationalizing "International Communication," Lee and others argue that we must reject both America-writ-large views of the world and self-defeating mirror images that reject anything American or Western on the grounds of cultural incompatibility or even cultural superiority. The point of departure for internationalizing "international communication" must be precisely the opposite of parochialism – namely, a spirit of cosmopolitanism. Scholars worldwide have a moral responsibility to foster global visions and mutual understanding, which forms, metaphorically, symphonic harmony made of cacophonous sounds.

This book investigates ways in which global media coverage of conflicts affects the worldviews of the social and cultural values of nationals from the war regions. It identifies the cultural patterns in remote communities that have been 'diluted' by IT and the extent to which the changes impacted the values of the indigenes. It also describes the role that IT especially social media and broadcast media play in the

understanding of war among residents in highly wired and remote communities, respectively.

Media ownership and concentration has major implications for politics, business, culture, regulation, and innovation. It is also a highly contentious subject of public debate in many countries around the world. In Italy, Silvio Berlusconi's companies have dominated Italian politics. Televisa has been accused of taking cash for positive coverage of politicians in Mexico. Even in tiny Iceland, the regulation of media concentration led to that country's first and only public referendum. *Who Owns the World's Media?* moves beyond the rhetoric of free media and free markets to provide a dispassionate and data-driven analysis of global media ownership trends and their drivers. Based on an extensive data collection effort from scholars around the world, the book covers thirteen media industries, including television, newspapers, book publishing, film, search engines, ISPs, wireless telecommunication and others, across a ten to twenty-five year period in thirty countries. In many countries--like Egypt, China, or Russia--little to no data exists and the publication of these chapters will become authoritative resources on the subject in those regions. After examining each country, Noam and his collaborators offer comparisons and analysis across industries, regions, and development levels. They also calculate overall national concentration trends beyond specific media industries, the market share of individual companies in the overall national media sector, and the size and trends of transnational companies in overall global media. This definitive global study of the extent and impact of media concentration will be an invaluable resource for communications, public policy, law, and business scholars in doing research and also for media, telecom, and IT companies and financial institutions in the private sector.

Conventional wisdom views globalization as a process that heralds the diminishing role or even 'death' of the state and the rise of transnational media and transnational consumption. *Global Media and National Policies* questions those assumptions and shows not only that the nation-state never left but that it is still a force to be reckoned with. With contributions that look at global developments and developments in specific parts of the world, it demonstrates how nation-states have adapted to globalization and how they still retain key policy instruments to achieve many of their policy objectives. This book argues that the phenomenon of media globalization has been overstated, and that national governments remain key players in shaping the media environment, with media corporations responding to the legal and policy frameworks they deal with at a national level.

This current and comprehensive overview of global media developments discusses key concepts like freedom, journalism ethics and education, news cultures, and international news flow. With timely case studies, the book offers a foundation for today's journalism students learning about the practice, growth, and impact of global journalism.

This new introductory textbook provides students with the tools they need to understand the way digital technologies have transformed the global media business of the 21st century. Focusing on three main approaches – media economics, critical political economy, and production studies – the authors provide an empirically rich analysis of ownership, organizational structures and culture, business strategies, markets, networks of strategic alliances, and state policies as they relate to global

media. Examples throughout involve both traditional and digital media and are taken from different regions and countries to illustrate how the media business is influenced by interconnected historical, political, economic, and social factors. In addition to introducing today's convergent world of global media, the book gives readers a greater understanding of their own potential roles within the global media industries. Many researchers and China observers would agree that understanding how China pursues global communication is critical for assessing its growing soft power. While soft power as a concept has, in many ways, become almost inextricably linked with the PRC's (People's Republic of China) international diplomacy of the twenty-first century, the specific role of global media within soft power diplomacy and the corresponding influence of Western mediated public diplomacy within China is a lacuna that has remained largely unexplored. Moreover, the different Chinese and Western perspectives on the influence of global media and public diplomacy on Sino-Western relations, and the changing role of global media on this crucial aspect of international politics, have not yet been critically examined. This volume presents a broad social science audience with recent innovative scholarship and research findings on global media and public diplomacy concerning Sino-Western relations. It focuses on the implicit nexus between global media and public diplomacy, and their actual utilisation in and impact on the shifting relationships between China and the West. Special attention is given to the changing nature of globalised media in both China and Western nations, and how globalised media is influencing, shaping and changing international politics. The contributions delve deeply into both theory and practice, and focus especially upon the analysis of several key aspects of the issue from both Chinese and Western perspectives. This combination of approaches distinguishes the volume from most other published works on the topic, and greatly enriches our knowledge base in this important contemporary field.

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