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Nota di contenuto	1. Introduction -- 2. Media Governance -- 3. Changes in Korean Society since 1980 -- 4. Fluctuating Media in the 1980s -- 5. Media Liberation following Democratization in 1987 -- 6. Changes in Media Industry's Value and Governance in the 1990s -- 7. Introduction of New Media: Information Society and Media -- 8. 2000 Broadcasting Act and 2005 Newspaper Act: Balancing Public Interest and Market -- 9. Age of Media Convergence -- 10. Establishment of the Korea Communications Commission in 2008 -- 11. Revision of the Media Laws and Cross-Ownership of Newspaper and Broadcasting in 2009 -- 12. From Media Governance to ICT Governance -- 13. Internet Governance -- 14. Changes in Media Governance 1980-2017.
Sommario/riassunto	This book uncovers how music experience - live and recorded - is changing along with the use of digital technology in the 2000s. Focussing on the Nordic region, this volume utilizes the theory of mentalization: the capacity to perceive and interpret what others are thinking and feeling, and applies it to the analysis of mediated forms of agency in popular music. The rise of new media in music production

has enabled sound recording and processing to occur more rapidly and in more places, including the live concert stage. Digital technology has also introduced new distribution and consumption technologies that allow record listening to be more closely linked to the live music experience. The use of digital technology has therefore facilitated an expanding range of activities and experiences with music. Here, Yngvar Kjus addresses a topic that has a truly global reach that is of interest to scholars of musicology, media studies and technology studies.
