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Sommario/riassunto	The recording industry has been a major focus of interest for cultural commentators throughout the twenty-first century. As the first major content industry to have its production and distribution patterns radically disturbed by the internet, the recording industry's content, attitudes and practices have regularly been under the microscope. Much of this discussion, however, is dominated by US and UK perspectives and assumes the 'the recording industry' to be a relatively static, homogeneous, entity. This book attempts to offer a broader, less Anglocentric and more dynamic understandin