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BIBLIOGRAPHY

This annotated bibliography has been compiled in connection with the conference *GATT, the Arts and Cultural Exchange between the United States and Europe*. It provides an overview of those texts which are directly or indirectly connected to the theme of the conference, and have been published from 1989 until the present. This bibliography should be regarded as an overview and not a comprehensive summary of the field.

We have listed publications about the following topics:

- media
- popular music
- film
- museums
- globalization
- cultural protection
- national identity
- Americanization and the image of America
- cultural exchange and transmission
- cultural policy and politics

The contents of the publications have not been subjected to a value judgement about their quality. Included are Dutch, English, American, and a few German and French publications, which have been summarized in the language of publication.

For the composition of this bibliography the following sources have been consulted: the library of Tilburg University, Tilburg; the library of the Boekman Foundation, Amsterdam; the contributors of the conference 'GATT, the Arts and Cultural Exchange between the United States and Europe'; a list of literature: Berg, I. van den, and Y. Kleekamp. *Internationalisering van de Nederlandse kunst en cultuur*. Amsterdam: Boekmanstudies/Erasmusuniversiteit, 1994. For more information concerning publications of the contributors to the conference we refer to the conference folder.

Compiler: Sonja Schurink, Student Assistant, Faculty of Leisure Studies, Tilburg University.

MEDIA

Blumler, J.G. (ed.) (1992)

Television and the public interest. Vulnerable values in West European Broadcasting. London: Sage Publications.

In the last decade, the public broadcasting institutions have been shattered by a combination of new technologies, changed political and social conditions, and economic pressures. With the emergence of mixed television economies - part still public, part private - modern broadcasting policy faces a number of challenges: how to regulate the growing commercial sector; the position and funding of public service television; and finding appropriate forms of public accountability in the changed media environment. "Television and the public interest" examines these challenges and how they are being addressed in Western European media systems. The authors' aim throughout is to identify the basic values that European policy-makers, politicians, broadcasters and civic groups of all kinds regard as vulnerable in the new conditions and are striving to protect from market pressures. Detailed accounts are provided of how such concerns have arisen in eight individual European nations. Problems of defending such values as quality, diversity and cultural identity through regulation are realistically assessed.

Collins, R. (1990)

Television. Policy & Culture. London: Unwin Hyman.

British television studies in the 1980s have been wide-ranging. In the 1990s, however, there has been a need for a new body of general theory. In this consideration of contemporary issues, the author combines original research with provocative analysis and argument. He focuses on the impact of new technologies, national policies for television in North America and Europe and the effects of internationalization. He considers television news and documentaries, as well as the history and likely development of media studies. In tackling these issues he considers questions of general theory, thereby challenging the dominant assumptions of scholars and forcing a reconsideration of likely future studies.

Drummond, P., R. Paterson and J. Willis (eds.) (1993)

National identity and Europe: the television revolution. London: BFI Publishing.

Dyson, K.H.F., and P. Humpreys (1990)

The political economy of communications: international and European dimensions. London: Routledge.

In the 1980s, broadcasting reforms gathered pace in Western Europe, and Western European states have had to come to terms with their growing interdependency, the role of international institutions, and mounting external changes. The contributors to this book use case studies to explore the central theme of the relationship between politics and markets in policy development. They show how governments have been drawn into increasing interdependency by technological and market developments, with international institutions like the European Community becoming more important in these policy areas. They argue that neither government ideologies nor market and technological forces offer an adequate account of the processes of change in communications policy. This argument leads to a critique of central theories of international political economy, notably neo-liberalism. The authors advocate instead a neo-pluralist perspective for the study of political economy of communications - an approach that takes institutions much more seriously as a central unit of analysis.

Ferguson, M. (ed.) (1990)

Public communication: the new imperatives. Future directions for media research. London: Sage

Publications.

This book highlights the current transformation of media systems and explores the impact upon them of new ownership and regulatory structures, policies and technologies. The authors probe the nature of media power and the changing relationships of the symbolic, political and economic orders: such as the withering of public-interest in policy objectives, the growth of official information management, the unequal distribution of communication resources, and the implications of all these trends for the democratic process.

Ferguson, M. (1992)

'The mythology about globalization.' In: *European Journal of Communication*, vol. 7, 1992, pp. 69-93.

Ferguson, M. (1993)

'Indivisible divides: communication and identity in Canada and the United States.' In: *Journal of Communication*, vol. 43, 1993, no. 2, Spring, pp. 42-57.

Gellner, W. (ed.) (1989)

Europäisches Fernsehen - American - Blend? Fernsehmedien zwischen Amerikanisierung und Europäisierung. Berlin.

Heinsman, L. and J. Servaes (red.) (1991)

Televisie na 1992. Perspectieven voor de Vlaamse en Nederlandse omroep. Leuven/Amersfoort: Acco.

Hoffmann-Riem, W. (1992)

'Trends in the development of broadcasting law in Western Europe.' In: *European Journal of Communication*, vol. 7, 1992, no. 2, pp. 147-171.

Michiels, T.A.G. (1990)

Nederlandse AV-producties in internationaal perspectief. Exportbeleid: ontwikkelingen en knelpunten. Diemen: Bakkenist Management Consultants.

Deze publikatie is gericht op het verschaffen van een totaalbeeld van de activiteiten van de Nederlandse commerciële en niet-commerciële producenten en distributeurs. Aan de orde komen vragen als: Hoe staat het met de kwaliteit en de kwantiteit van het Nederlandse aanbod? Wat zijn de ontwikkelingen en belemmeringen waarmee de branche wordt geconfronteerd? Wat is nodig om de export van audiovisuele producten te stimuleren?

Negrine, R. and S. Papathanassopoulos (1991)

'The internationalization of television.' In: *European Journal of Communication*, vol. 6, 1991, no. 1, pp. 9-32.

Oestergaard, B.S. (ed.) (1992)

The media in Western Europe: the Euromedia handbook. London/Newbury Park/New Delhi: Sage Publications.

This book covers: the whole range of print, broadcast, and other electronic media; the media systems of individual Western European nations; media finance and ownership; regulation of the media; key comparative statistics; the historical development of broadcasting and the press; the context and structure within which the media operate; and policy issues and trends in each country.

Poel, H. van der (1991)

Media Policy in Europe: compromising between nationalism and mass markets. In: *Leisure Studies*, vol. 10, 1991, no. 3, pp. 187-201.

Pohoryles, R., P. Schlesinger and U. Wuggenig (eds.) (1990)
Media structures in a changing Europe. Vienna: ICCR.

Schlesinger, P. (1991)
'Media, the political order and national identity.' In: *Media, Culture & Society*, vol. 13, 1991, no. 3, pp. 297-308.

Schlesinger, P. (1993)
'Wishful thinking: cultural politics, media, and collective identities in Europe.' In: *Journal of Communications*, vol. 43, 1993, no. 2, pp. 6-17.

Schoonhoven, R. (1992)
'Het Europese tekort.' In: *Broadcast Magazine*, vol. 4, 1992, no. 37, pp. 41-43.
Bijdrage over de produktie van films en televisieprogramma's in Europa, met bijzondere aandacht voor internationaal coproduceren. Er wordt een vergelijking gemaakt met de Amerikaanse situatie.

Siune, K. and W. Truetzschler (eds.) (1992)
Dynamics of media politics. Broadcast and electronic media in Western Europe. London: Sage Publications.
The authors explore trends in the broadcast and electronic media in Western Europe. These include the increasing importance of transnational multimedia corporations and the various challenges from commercialization and privatization to the traditions of public service broadcasting. How are individual national systems responding to such developments? What are the implications of transnational media for national cultures and institutions? How does European Community legislation affect broadcasting freedoms and obligations? At the other end of the regulatory spectrum, they examine the widespread development of local radio and television stations and discuss their regulatory framework.

Skovman, M. and K.C. Schrøder (eds.) (1992)
Media cultures. Reappraising transnational media. London/New York: Routledge.

Tan, S. (1990)
European broadcasting and foreign programme imports. Masters Thesis: University of Amsterdam
The author explores the ways in which the European market is influenced by the importation of foreign - mostly American - material. First, an assessment of the current situation of both the domestically produced and the imported foreign programs on the European television networks is discussed. Then, the various policies of European governments are examined more closely, in relation to the foreign import. Another line of investigation deals with the media policy of the European Community and their efforts to create a unified European market.

Thomson, C. W. (ed.) (1989)
Cultural transfer of electronic imperialism?: the impact of American television programs on European television. Heidelberg: Winter.
Proceedings of the Third Annual International Conference of the German Research Council's Special Collaborative Research Program: 'Aesthetics, Pragmatics and History of Television' at the University of Siegen, October 26-28, 1988.

Thompson, J.B. (1990)

Ideology and modern culture. Critical social theory in the era of mass communication. Oxford: Polity Press.

Tunstall, J. and M. Palmer (1991)
Media Moguls. London: Routledge.

Vallerand, C. and J. Kennedy (1992)
Canada compared: cultural industries statistics from selected countries. Ottawa: International Comparative Policy Group.
Comparison of cultural industries in Canada with other countries, including the United Kingdom, the United States, Australia, Japan, and a number of European countries. Industries included are: sound recording, film, video, and publishing.

POPULAR MUSIC

Bach, D. (1990)

'Exchange of goods and services within the music sector.' Paper presented at the 6th International Conference on Cultural Economics, Umea (Sweden).

Bach's contribution to the Swedish conference discussing the exchange of goods and services with the music industry (in part a quantitative study).

Bennett, T. (ed.) (1993)

Rock and popular music: politics, policies, institutions. London and New York: Routledge
With contributions by: S. Frith ('Popular Music and the Local State'); P. Rutten ('Popular Music Policy: a contested area - the Dutch experience'); R. Wallis and K. Malm ('From state monopoly to commercial oligopoly: European broadcasting policies and popular music output over the airwaves').

Boehmer, K. (1992)

'Yankee go home?' In: *Entr'acte*, vol. 4, 1992, no. 10.

Boehmer discusses the dominant influence of American culture and media industry upon the European music industry and market.

Boogaarts, I. (1992)

Zes internationale Amerikaanse festivals: van Carbonne Quartorze tot Bali: Cak! & Lekong. Utrecht: Rijksuniversiteit.

Verslag van een onderzoek naar de mogelijkheden voor Nederlandse deelname aan zes Amerikaanse en Canadese festivals. Aandacht voor het Nederlandse cultuurbeleid in de VS en recente ontwikkelingen in de Amerikaanse cultuursector.

Buck, E.B., D. Campbell-Robinson and M. Cuthbert (1991)

Music at the margins: popular music and global cultural diversity. Newbury Park, California: Sage Publications.

The fundamental question is whether there is a growing homogenization of the world's popular music or, alternatively, a continuing and perhaps even increasing diversity of song, styles and forms. The primary focus is on how the process of popular music production is perceived by the local musicians. Can world wide cultural diversity be expected to persist despite growing concentration within international cultural industry? Specific topics addressed include the rise of the international recording industry, music production in socialist or formerly socialist countries, and censorship and sociopolitical influences.

Cusic, D. (1991)

'Basic differences: the British and American music industries.' In: *Popular Music & Society*, vol. 15, 1991, no. 4, Winter, pp. 47-56.

Feist, A. and R. Hutchinson (eds.) (1990)

Funding the arts in seven western countries: Canada, Federal Republic of Germany, France, The Netherlands, Sweden, United Kingdom, United States. London: Policy Institute.

The government expenditure on art and culture of seven Western countries is examined, on a national, regional, and municipal level. Also the revenues of art organizations themselves have been included in the overview as well. Several different fields are discussed such as: museums, opera, drama, cinema, and galleries.

Frith, S. (1989)

'Euro pop.' In: *Cultural Studies*, vol. 3, 1989, no. 2, pp. 166-172.

Frith, S. (ed.) (1989)

World music. Politics and social change. Manchester/New York: Manchester University Press.

Kloosterman, R. (1991)

'Popcultuur goed voor handelsbalans Amerika.' In: *Het Parool*, 11-1-1991.

De jaarlijkse netto exportwaarde van de Amerikaanse popcultuur bedraagt ongeveer 8 miljard dollar. Daarmee is de popcultuur, op de vliegtuigindustrie na, de grootste exportsector van de Verenigde Staten. Overzicht van factoren waaraan de V.S. deze dominante positie hebben te danken.

Mutsaers, L., G.J. Oud and P. Rutten (1991)

Nederlandse popmuziek op de binnen- en buitenlandse markt: een onderzoek naar de positie van Nederlandse popmuziek op de binnen- en buitenlandse markt voor geluidsdragers en concerten. Rijswijk: Ministerie van WVC. De positie van de Nederlandse popmuziek op de binnenlandse concertmarkt is relatief sterk, de positie op de geluidsdragersmarkt is aanzienlijk minder sterk. Het aandeel van de Nederlandse popmuziek op de Nederlandse en op de buitenlandse radio is relatief bescheiden, maar zou beter geëxploiteerd kunnen worden.

Rutten, P. (1991)

'Local popular music on the national and international markets.' In: *Cultural Studies*, vol. 5, 1991, no. 3, pp. 294-305.

Rutten P. and G.J. Oud (1991)

Nederlandse popmuziek op de binnen- en buitenlandse markt. Rijswijk: Ministerie van Welzijn, Volkgezondheid en Cultuur.

Scheurer, T.E. (1991)

Born in the United States. The myth of America in popular music from colonial times to the present. Jackson/London: University Press of Mississippi.

Schmidt, W.E. (1993)

'American pop culture wilts in Europe.' In: *International Herald Tribune*, March 29, pp. 1-2.

Schwichtenberg, C. (ed.) (1993)

The Madonna Connection. Representational Politics, Subcultural Identities and Cultural Theory. Boulder, Colorado: Westview Press.

Vallerand, C. and J. Kennedy (1992)

Canada compared: cultural industries statistics from selected countries. Ottawa: International Comparative Policy Group.

Comparison of cultural industries in Canada with other countries, including the United Kingdom, the United States, Australia, Japan, and a number of European countries. Industries included are sound recording, film, video, and publishing.

FILM

Beerekamp, H. (1994)

'Puddingen zonder sterren. Het Europese filmbeleid en het *dédain* voor Amerika.' In: NRC Handelsblad, 10-6-1994.

Bernink, M. and Dominicus, M. (1993)

'Filmpromotie over de grenzen.' In: Skrien, 1993, no. 189, pp. 43-44.

Weergave van een gesprek met Fred de Haas, directeur van Holland Film Promotion, de organisatie die zich bezighoudt met de internationale verspreiding van de Nederlandse filmcultuur. Aan de orde komen: de aandacht van buitenlandse festivals voor de Nederlandse films; de hoge vlucht van Nederlandse documentaires en kleinschalige producties.

Bertlein, R. (1989)

'Europese fondsen: van EFDO tot SCRIPT.' In: Film-en t.v.maker, 1989, no. 300, pp. 14-15. Overzicht van een aantal initiatieven op Europees niveau om het filmbedrijf in Europa te stimuleren. Inclusief adressenlijst.

Bruggeman, M. (1989)

'Nederlandse miljoenen in buitenlandse films.' In: Film en t.v.-maker, 1989, no. 300, pp. 10-13. Nederlandse investeerders maken steeds groter deel uit van buitenlandse filmproducties. Twee Nederlandse banken, Credit Lyonnais bank Nederland en Pierson, Heldring & Pierson behoren tot de belangrijkste internationale filmfinanciers in Europa.

Corver, K. (1994)

'Europese audiovisuele industrie wil strijdplan tegen Hollywood.' In: Staatscourant, 124, 4-7-1994.

Elsaesser, T. (1992)

'De competitie met Hollywood.' In: Skrien, 1992, no. 186, pp. 50-54.

In dit nummer van Skrien staan vier artikelen over het onderwerp 'Nederland in ogen van buitenlanders'. In dit artikel plaatst de auteur het begrip 'nationale cinema' in een filmhistorisch perspectief. Hij gaat met name in op de dominante positie van de Amerikaanse film op de Europese filmmarkt: over de oorzaken en de invloed hiervan, maar ook reacties (tegencinema) die de 'Hollywood film' in Europa heeft opgeroepen.

Feist, A. and Hutchinson, R. (eds.) (1990)

Funding the arts in seven western countries: Canada, Federal Republik of Germany, France, The Netherlands, Sweden, United Kingdom, United States. London: Policy Institute.

The government expenditure on art and culture of seven Western countries is examined on a national, regional, and municipal level. Also the revenues of art organizations themselves have been included in the overview as well. Several different cultural fields are discussed, such as: museums, opera, music, drama, cinema, and galleries.

Ogan, C. (1990)

'The audience for foreign film in the United States.' In: Journal of Communication, vol. 40, 1990, no. 4, pp. 58-77.

This article discusses the popularity of foreign films in the United States during the 1950s and 1960s as well as audience decline since that time.

Schoonhoven, R. (1992)

'Het Europese tekort.' In: Broadcast Magazine, vol. 4, 1992, no. 37, pp. 41-43.

Bijdrage over de produktie van films en televisieprogramma's in Europa, met bijzondere aandacht voor internationaal coproduceren. Vergelijking met de Amerikaanse situatie.

Sorlin, P. (1991)

European cinemas, European societies 1939-1990. London: Routledge.

The author looks at the ways in which the nations of Europe have expressed their cultural individuality through film. He examines European film as a whole, contrasting its productions with those of Hollywood. A comparative study in European film of some of the main themes drawing on examples from French, German, Italian and British films is provided.

Spa, R. de (1990)

'Max van Praag, distributeur: "waar zijn die Europese films?"' In: Skoop, vol. 26, 1990, no. 10, pp. 28-32.

Verslag van een interview met de grootste filmverhuurder in Nederland, Max van Praag, over de macht en onmacht van filmdistributeurs, maatschappelijke verantwoordelijkheid, marketing, de kwaliteit van Nederlandse bioscopen en over de Europese filmproduktie in relatie tot het Amerikaanse marktaandeel.

Vallerand, C. and Kennedy, J. (1992)

Canada compared: cultural industries statistics from selected countries. Ottawa: International Comparative Policy Group.

Comparison of cultural industries in Canada with other countries, including the United Kingdom, the United States, Australia, Japan and a number of European countries. Industries included are sound recording, film, video and publishing.

Verdaasdonk, D. (1992)

'Samenwerking in filmfinanciering tussen kleine Europese landen.' In: AV-magazine, vol. 13, 1992, no. 11, pp. 40-41.

Over het opzetten van een netwerk van filmfondsen en andere subsidiërende instellingen op het terrein van de film.

Verdaasdonk, D. (1993)

'Op zoek naar een gezonde Europese filmindustrie: Cannes deel 2.' In: AV-Magazine, vol. 14, 1993, no. 7, pp. 32-35.

Tijdens het festival van Cannes is van gedachten gewisseld over stimuleringsmogelijkheden voor de Europese film. Deel 1 verscheen in AV-Magazine, vol. 14, 1993, no. 6, pp. 40-41.

Vermoolen, S. (1990)

Concernvorming en overheidsregulatie in de Westeuropese filmindustrie. Doctoraalscriptie Universiteit van Amsterdam.

Door middel van een vergelijkend onderzoek naar de geschiedenis van de Amerikaanse en Westeuropese film-industrie poogt de auteur te verklaren hoe het mogelijk is geweest dat de Amerikaanse film de Europese verdrongen heeft op zijn eigen markt: de Europese films worden nog nauwelijks vertoond buiten het land waar ze gemaakt zijn. De Westeuropese situatie wordt beschreven in de landen: Frankrijk, Italië, Groot-Brittannië, West-Duitsland en Nederland.

Wolff, J.P. (1993)

'De ontwikkeling van de concurrentie in het filmbedrijf in Nederland.' In: Film, 1993, no. 3, pp. 3-9.

Bewerking van de rede, uitgesproken tijdens de vergadering van de Nederlandse federatie voor de

cinematografie (4 mei, 1993). Over de rol van de bioscoopbond bij een zekere verstarring van de concurrentieverhoudingen binnen de bioscoopbranche en over de met de internationalisering gepaard gaande ingrijpende wijzigingen in de opvattingen over concurrentie en concurreren in het bioscoopbedrijf.

Wolff, J.P. (1993)

'De inzet van bioscoopexploitanten voor de Europese film, en hoe deze te meten.' In: Film, 1993, no. 2, pp. 9-11.

Het mediabeleid van de Europese Gemeenschap is gericht op ondersteuning van de Europese filmproductie. Tot nu toe beperkt het zich tot het steunen van bioscoopexploitanten met als doel het vertonen van meer Europese films. De auteur betoogt dat een dergelijk beleid nauwelijks tot resultaten kan leiden.

Wolff, J.P. (1993)

In de luwte, uit de luwte. Een economische visie op de bioscoop en de Europese film. Amsterdam: NFC/International Theatre and Film Books.

MUSEUMS

Bolle, M. (1991)

De kunst van het verkopen: over grenzen aan collectiebeheer. Doctoraalscriptie Rijksuniversiteit Leiden.

Een beschrijving van het Nederlandse museumbestel, de verzamel en aankooptaken en argumenten voor en tegen de verkoop van museumcollecties. Onder andere over verkoop in Frankrijk, Groot Brittannië en de Verenigde Staten, en de invloed van de Europese éénwording.

Boylan, P.J. (ed.) (1992)

Museums 2000: politics, people, professionals and profit. London: Museums association.

Record of a Museum's association conference on the future of museums, held in London, May 1989 which discussed the following subjects: politics and the role of museums in the rescue of identity; art and politics; 'reading' museums; people's participation in science museums; museum professionals the endangered species; funding, sponsorship and corporate support; and commercial opportunities for museums.

Feist, A. and Hutchinson, R. (eds.) (1990)

Funding the arts in seven western countries: Canada, Federal Republik of Germany, France, The Netherlands, Sweden, United Kingdom, United States. London: Policy Institute.

The government expenditure on art and culture of seven Western countries is examined on a national, regional, and municipal level. Also the revenues of art organizations themselves have been included in the overview as well. Several different cultural fields are discussed, such as: museums, opera, music, drama, cinema, and galleries.

Frey, B.S. and Pommerehne, W.W. (1993)

'Justifications for Art Trade Restrictions: the economic perspective.' In: *Etudes en Droit de l'Art*, 1993, no. 3, pp. 89-114.

Greenfield, J. (1989)

The return of cultural treasures. Cambridge: Cambridge University Press.

The return to their homelands of cultural treasures has become a potent political issue. The author reviews the historical, legal, and political issues involved and details many case histories.

Hamersveld, I. van (ed.) (1992)

Art museums and the price of success, an international comparison: the United States, the United Kingdom and the Netherlands. Amsterdam: Boekmanstichting.

This conference folder contains basic information concerning museums in the United States, the United Kingdom, and the Netherlands. Subjects include: government policies for museums, museum funding, collecting policies, and collections' management as well as museums and their public(s). The folder also contains summaries of the lectures and an overview of the major museum organisations in these three countries. A bibliography of the most important literature on dilemmas of today and recent developments in art museums is provided.

Gubbels, T. and A. van Hemel (eds.) (1993)

Art museums and the price of success: an international comparison: the United States, the United Kingdom and the Netherlands, with a contribution giving the German perspective: proceedings of the museum conference held at the Rijksmuseum Amsterdam on 10 and 11 December 1992 organized by the Boekman Foundation, Amsterdam. Amsterdam: Boekman Foundation.

Rappard, C. van (1989)

'Internationalism versus the local patriot: is modern art ousting history from our municipal museums?' In: *Generators of Culture: the museum as a stage*. R. van Zoest (ed.), pp. 71-76. Amsterdam: d'Arts.

In this short article the author reflects on the position of contemporary art museums and cultural-historic museums, which have become more internationalized in their focus and direction over the last thirty years. The emphasis has shifted their direction increasingly towards contemporary international art.

GLOBALIZATION

Buck, E.B., D. Campbell-Robinson and M. Cuthbert (1991)

Music at the margins: popular music and global cultural diversity. Newbury park, California: Sage Publications.

The fundamental question is whether there is a growing homogenization of the world's popular music or, alternatively, a continuing and perhaps even increasing diversity of song, styles and forms. The primary focus is on how the process of popular music production is perceived by the local musicians. Can world cultural diversity be expected to persist despite growing concentration within international cultural industry? Specific topics addressed include: the rise of the international recording industry; music production in socialist or formerly socialist countries; and censorship and sociopolitical influences.

Featherstone, M. (1991)

'Global and local cultures.' In: Vrijetijd en samenleving, themanummer: mondialisering, vol. 9, 1991, no. 3/4, pp. 43-58.

The author discusses the growing realization of the increasing world globalization currently underway and the consequences of this trend upon our own consciousness of location and identity.

Featherstone, M. (ed.) (1990)

'Global culture.' In: Theory, Culture & Society, special issue: Global culture, vol. 7, 1990, no. 2/3.

Een dubbel themanummer over globalisatie en nationalisme. In vierhonderd pagina's komen verschillende auteurs aan bod over deze onderwerpen. Met onder andere M. Featherstone (Global culture: an introduction), R. Robertson (Mapping the global condition: globalization as the central concept) en A.D. Smith (Towards a global culture).

Featherstone, M. (1990)

Global culture: nationalism, globalization and modernity. London: Sage Publications.

Recent decades have seen intensified flows of people, commodities, money, ideas, information and images on a global level. Is a unified world culture emerging? If this is the case, how does this relate to existing cultural divisions and to the autonomy of the nation state? In this book, leading social scientists from many countries analyze to what extent we are seeing a globalization of culture. Differing explanations are offered to explain these trends towards global unification and their relation to an economic world system. The contributors explore the emergence of 'third cultures' (such as international law, the financial markets, and media conglomerates) as elements which transcend the boundaries of the nation state. Will the intensification of global contact produce increasing tolerance of other cultures or will an integrating culture produce sharper reactions in the form of fundamentalist and nationalist movements?

Ferguson, M. (1992)

The mythology about globalization.' In: European Journal of Communication, (vol.?) 1992, no. 7, pp. 69-93.

Ferguson, M. (1993)

'Indivisible divides: communication and identity in Canada and the United States.' In: Journal of Communication, vol. 43, 1993, no. 2, pp. 42-57.

Hofstede, B. (1993)

'Internationalisering interpreteren.' In: Boekmancahier, jrg. 5, 1993, nr. 17, pp. 293-305.

In dit artikel gaat Bart Hofstede in op het begrip internationalisering en de verschillende interpre-

taties van dit begrip. Tevens gaat hij op zoek naar een omschrijving van 'culturele internationalisering'.

King, A.D. (ed.) (1991)

Culture, globalization and the world-system. Contemporary conditions for the representation of identity. London: Macmillan.

The rapidly growing interest in the globalization of culture presents a major challenge to both the humanities and social sciences, frequently constrained to analyzing social and cultural phenomena at the level of the nation state. In addressing the relevance of different factors or features (race, gender, ethnicity, class, nation) in which cultures, as socially organized systems of meaning, are represented, major theorists from cultural studies, sociology, art history, cinema and anthropology discuss competing paradigms for understanding cultures and the representation of identity in 'the world as a single place'.

Mommaas, H. (1991)

'Mondialisering en culturele identiteit.' In: Vrijetijd en Samenleving, themanummer: Mondialisering, vol. 9, 1991, no. 3/4, pp. 11-42.

Een bespreking van twee perspectieven van de mondialisering, om dit onderwerp aldus te voorzien van enige sociaal-theoretische en historische context.

Poecke, L. van, and H. van den Bulck, (red). (1994)

Culturele globalisering en lokale identiteit: amerikanisering van de Europese media. Garant: Leuven, Belgium.

De mediacultuur wordt meer en meer gedomineerd door transnationale bedrijven die voor een globale markt, over grenzen heen, produceren. De taal is hierbij het Engels (Amerikaans), de formules en de genres zijn Amerikaans. Wat zijn de gevolgen van deze globalisering voor de lokale identiteit en de culturele diversiteit? Dreigt er een amerikanisering van Europa? Zijn de initiatieven die binnen Europa en vooral door de Europese Unie in dit verband werden en worden genomen, zinvol te noemen?

Robertson, R. (1992)

Globalization: social theory and global culture. London/Newbury Park/New Delhi: Sage Publications.

The author emphasizes the political and economic significance of shifting conceptions of, and forms of participation in, an increasingly compressed world. Robertson distinguishes his analysis and interpretation of globalization from, on the one hand, world-systems theory and, on the other, theories which regard globalization as a direct extension of the 'Western project of modernity'. These approaches, he argues, fail to identify the actual, changing form of globalization and underestimate both the relative autonomy of culture and the political interpretation of modernization and globalization. His alternative view incorporates these aspects of the global scene, and connects them to the historical development of the modern world.

Smith, A.D. (1990)

'Towards a global culture.' In: Theory, culture and society, vol. 7, 1990, no. 2\3, pp. 171-191.

Swaan, A. de (1990)

Alles is in beginsel overal (maar de Mosselman is nergens meer): over het internationaal cultuurstelsel en het nationaal cultuurbeleid. In: Boekmancahier, jrg. 2, 1990, nr. 6, pp. 328-343.

Tekst van de voordracht, uitgesproken tijdens het door de vakgroep Culturele Studies van de Universiteit van Amsterdam en de Boekmanstichting georganiseerde symposium 'Kunst en staat', gehouden op 30 oktober 1990. In de twintigste eeuw deden zich twee culturele revoluties voor: in

de gevestigde kunsten voltrok zich de revolutie van het modernisme; daarnaast transformeerde de volkscultuur zich in een massacultuur. Er is een wereldcultuurstelsel ontstaan en de perifere positie van Nederland in dit geheel heeft consequenties voor het nationale cultuurbeleid.

Swaan, A. de (1991)

Nederlandse kans in taal en cultuur. In: *Ons Erfdeel*, vol. 34, 1991, no. 4, pp. 511-518. Ook verschenen in: *Knipselkrant Raad voor de kunst*, jrg. 23, 1991, nr. 42, p. 184.

Beschouwing over de positie van het Nederlandse cultuurleven in het internationaal cultuurstelsel. Nederlandse cultuurvormen die niet aan taal zijn gebonden, zoals beeldende kunst, architectuur, muziek en dans, weten zich buiten onze grenzen goed te handhaven. Anders is het gesteld met literatuur, toneel en geesteswetenschappen. Hier werkt de taalgrens beschuttend en beperkend. Pleidooi om juist deze discipline in vertaling naar buiten uit te dragen.

Swaan, A. de (1991)

Perron Nederland. Amsterdam: Meulenhoff.

Essays over de positie van Nederland binnen het wereldcultuurstelsel dat aan het ontstaan is en waarin binnen elk land de hoge cultuur wordt onderscheiden van populaire cultuur. Van land tot land nemen overeenkomsten in smaak en stijl toe. Bevat onder andere eerder verschenen essays: *De stad als kunststuk*; *Het Nederlands in het Europees talenstelsel*; *Kwaliteit is klasse*; *Alles is in beginsel overal*.

Swaan, A. de (1989)

'Platform Holland: Dutch society in the context of global cultural relations.' In: *Internationale Spectator*, vol. 43, 1989, no. 11, pp. 718-722.

In the economic as well as the cultural sector, there is a discussion about the increasing interdependence between the Netherlands and other countries. The internationalization of Dutch culture is becoming increasingly Americanized, particularly in the area of pop culture.

CULTURAL PROTECTION

Brusse, K. (1989)

'Dutch culture: here today, gone tomorrow?' In: Dutch Heights, , 1989, no. 3, pp. 16-19. Should we protect Dutch culture? Will the language disappear unless we take a position against foreign infiltration? The author looks at the past and concludes that the 'laissez-faire' attitude was not a bad one for Dutch culture.

Ellwood, D.W., and R. Kroes, (eds.) (1994)

Hollywood in Europe: experiences of a cultural hegemony. Amsterdam: VU University Press. Ever since the 1920s, the American film industry has been perceived as a force much greater than its mere commercial presence or its role in popular leisure patterns would suggest. As the contributors to this volume argue, the passing of time and the progress of methods in the social and historical sciences have allowed the construction of new perspectives on the workings of American power in the world, in particular on the long-term functioning of American myths, models and products in Europe's anguished 20th-century search for progress and self-definition. The focus in this volume is on the transnational tendencies in which the hegemonic status of American mass culture is seen to derive from its endless capacity for innovation, and from its 'modular' nature, its availability for assemblage and re-assemblage abroad by different groups in a limitless number of combinations. Identities and fantasies may be produced, marketed and mediated world-wide, but the study of concrete practices in the 20th century immediately reveals the infinite number of local experiences of and responses to something globally shared.

Kail, M. (1993)

L'Exception culturelle: commerce des choses, commerce des hommes. In: Les Temps Modernes, nr. 569.

Kroes, R. (ed.) (1991)

Within the US orbit: Small national cultures vis-à-vis the United States. Amsterdam: VU University Press.

Small nations that have come under the sway of America's cultural appeal, if not hegemony, will tend to reassert their national cultural identity. Their smallness is a key aspect. As small nations, used to confronting bigger ones, they have long since developed a cultural survival reflex. In our century the reflex may have been triggered even more by the new cultural challenge from the United States. This volume explores the ways in which, in a variety of national settings, American culture has been seen as a challenge, either liberating or oppressive, to the reigning definitions of the national identity. Countries included in this exploration are Belgium, Canada, Denmark, Hungary, the Netherlands and Sweden.

Kroes, R. (1994)

'Amerika is niet van onecht te onderscheiden.' In: NRC Handelsblad, 12-2-1994. De oproep tot verdediging van een Europese cultuur tegen veramerikanisering leidde onder meer tot de recente pogingen Amerikaanse films en tv-series te weren. De Amerikanist Rob Kroes ziet eerder een tegengestelde ontwikkeling, het omvormen van Amerikaanse cultuuruitingen in Europese varianten.

Swaan, A. de (1993)

'Kunst, met protectie.' In: NRC Handelsblad, 2-10-1993, p. 9.

NATIONAL IDENTITY

Anderson, B. (1991, first ed. 1983)

Imagined communities. Reflections on the Origin and Spread of Nationalism. London and New York: Verso.

Corner, J. and S. Harvey, (eds.) (1991)

Enterprise and Heritage. Crosscurrents of National Culture. London and New York: Routledge.

Couwenberg, S.W. (1993)

'Nationale identiteit en nationalisme.' In: Neerlandia, vol. 97, 1993, no. 1, pp. 1-2.

Kanttekeningen bij de op 7 november 1992 gehouden jaarvergadering van het Thijngenootschap over nationale culturele identiteit en bij het op 15 november 1992 gehouden publieke debat in de Salon in Utrecht over de teloorgang van de Nederlandse cultuur.

Drummond, P., R. Paterson and J. Willis, (eds.) (1993)

National identity and Europe: the television revolution. London: BFI Publishing.

Felling, A.J.A. and J. Peters, (eds.) (1991)

Cultuur en sociale wetenschappen: Beschouwingen en empirische studies. (uit de serie Sociaal culturele ontwikkelingen in Nederland) Nijmegen: Instituut voor Toegepaste Sociale Wetenschappen.

Beschouwingen en empirische studies op het gebied van cultuur en sociale studies. Verschillende bijdragen over o.a. nationale karakteristieken, stereotypen, culturele pluriformiteit en identiteit, met bijdragen van onder andere K. Renckstorf, L. Hagendoorn en H. Linssen, W.C. Ultee en N.D. de Graaf en van A.J.A. Felling en J. Peters.

Gilroy, P. (1993)

The Black Atlantic. Modernity and Double Consciousness. London and New York: Verso.

Kroes, R. (ed.) (1991)

Within the US orbit: Small national cultures vis-à-vis the United States. Amsterdam: VU University Press.

Small nations that have come under the sway of America's cultural appeal, if not hegemony, will tend to reassert their national cultural identity. Their smallness is a key aspect. As small nations, used to confronting bigger ones, they have long since developed a cultural survival reflex. In our century the reflex may have been triggered even more by the new cultural challenge from the United States. This volume explores the ways in which, in a variety of national settings, American culture has been seen as a challenge, either liberating or oppressive, to the reigning definitions of the national identity. Countries included in this exploration are Belgium, Canada, Denmark, Hungary, the Netherlands and Sweden.

Leerssen, J.T. and M. Spiering, (eds.) (1991)

National identity - Symbol and Representation. Yearbook of European Studies, no. 4. Amsterdam/Atlanta: Rodopi BV.

Het begrip identiteit wordt (tegenwoordig) niet meer gezien als een vast en onveranderlijk gegeven, maar als een produkt van historische ontwikkelingen en culturele activiteiten. Bijdragen van wetenschappers afkomstig uit verschillende disciplines, onder andere A. Jourdan (docent Frans, UvA), M. Wessel (onderzoeker geschiedenis, UvA), P. Odermatt (onderzoeker antropologie, UvA), A. Alcock (Professor Europese Studies, University of Ulster (N-I)) en A. Szasz.

Smith, A.D. (1991)
National identity. Harmondsworth: Penguin.

AMERICANIZATION/THE IMAGE OF AMERICA

Ellwood, D.W. and R. Kroes, (eds.) (1994)

Hollywood in Europe: experiences of a cultural hegemony. Amsterdam: VU University Press. Ever since the 1920s, the American film industry has been perceived as a force much greater than its mere commercial presence or its role in popular leisure patterns would suggest. As the contributors to this volume argue, the passing of time and the progress of methods in the social and historical sciences have allowed the construction of new perspectives on the workings of American power in the world, in particular on the long-term functioning of American myths, models and products in Europe's anguished 20th-century search for progress and self-definition. The focus in this volume is on the transnational tendencies in which the hegemonic status of American mass culture is seen to derive from its endless capacity for innovation, and from its 'modular' nature, its availability for assemblage and re-assemblage abroad by different groups in a limitless number of combinations. Identities and fantasies may be produced, marketed and mediated world-wide, but the study of concrete practices in the 20th century immediately reveals the infinite number of local experiences of and responses to something globally shared.

Elteren, M. van (1994)

Imagining America: Dutch youth and its sense of place. Tilburg: Tilburg University Press. The comprehensive analysis of the repercussions of American youth-oriented culture in the Netherlands from 1945 onwards, puts special emphasis on lifestyles concentrated around rock music, since popular music is the linchpin of youth culture. How were these manifestations of American youth-oriented culture received in the Netherlands? Which groups took a negative, positive, neutral or ambivalent stance towards these popular cultural forms? For what reasons did this occur? In what forms of youth polity and contexts of inter-generational relationships were these lifestyles embedded? What accounted for the rise, prosperity, and decline of these 'Americanized' lifestyles in Dutch society? The author also presents theoretical notions on the complexities of 'Americanization' and the so-called creolization of culture, as well as on the appropriation of American rock music in Europe, more particularly in the Netherlands. Finally, he reflects on the contemporary situation of cultural complexity in popular music worlds as well as the persisting hegemony of American popular culture in the mass-mediated, global culture concerned and the possible reasons for its appeal among the Dutch and other Europeans.

Elteren, M. van (1992)

'Amerika' in de belevingswereld van Westeuropese jongeren.' In: Beeld en Verbeelding van Amerika, Deel 2. Studium Generale Reeks 9207. Utrecht: Bureau Studium Generale, Rijksuniversiteit Utrecht.

Amerika speelt in de leef- en belevingswereld van Westeuropese jongeren een belangrijke rol. De Amerikaanse cultuur maakt deel uit van hun alledaagse werkelijkheid, hoe zij hier verder ook tegenover mogen staan. In dit artikel spreekt de auteur over het denkfiguur van 'Amerikanisering' dat het mogelijk maakt sociaal-culturele gevolgen van industrieel-kapitalistische ontwikkelingen in Europa louter als resultaat van elders komende ongewenste invloeden af te schilderen, en daaraan een welhaast noodlottig karakter toe te kennen. Dit gebeurt volgens de auteur ten onrechte.

Gidley, M. and D.E. Nye, (eds.) (1994)

American photographs in Europe. Amsterdam: VU University Press.

This collection of essays explores how American photographs entered European culture. From the 1840s on, photographs contributed to stereotypes of the United States, interpreting American events and characteristic landscapes. This was a complex process, in which Europeans were intimately involved, both as photographers and as disseminators of American images. Photographs were always inflected during the process of cultural transmission. They were cropped, captioned,

and positioned within new frames of reference. For example, New Deal photographs received an entirely new set of meanings in Nazi Germany. Likewise, in the contexts of world's fairs, mass distribution magazines, art exhibitions, and advertising, American images played a central role in defining what was considered distinctive about the United States. This path-breaking work charts the contours of this area of intercultural communication for the first time and is arranged as a series of case studies within a chronological and theoretical framework provided by the editors.

Kroes, R. (ed.) (1989)

The American West as seen by Europeans and Americans. Amsterdam: Free University Press. In this book, the American lifestyle, economy and culture is analyzed from European and American points of view. Twenty-seven authors address various subjects in their contributions. Also, the mutual exchange between Europe and the United States is a topic of discussion.

Kroes, R. (1992)

De leegte van Amerika: een massacultuur in de wereld. Amsterdam: Prometheus. Aandacht voor de Europese denkbeelden ten aanzien van de Amerikaanse massacultuur. Deze blijkt tweeledig te zijn: ouderen werden getroffen door het lege conformisme, voor jongeren echter werd het een instrument van hun culturele revolutie. Onder andere aandacht voor de Hollywood films, de reclamecultuur, de Vietnam-oorlog en de massamedia en rap-muziek.

Kroes, R. (1993)

'Hoeveel Amerika zit er in de Nederlandse cultuur?' In: *De Gids*, vol. 156, 1993, no. 1, pp. 79-84.

Kuisel, R.F. (1993)

Seducing the French. The dilemma of Americanization. Berkeley and Los Angeles: University of California Press.

Rigby, B. (1991)

Popular culture in modern France. A study of cultural discourse. London and New York: Routledge.

Ritzer, G. (1993)

The McDonaldisation of Society. An Investigation Into the Changing Character of Contemporary Social Life. Thousand Oaks, etc.: Pine Forge Press.

Tempest, R. (1990)

'Europeans bypass national enmities, sell products with American images.' In: *Star Tribune of the Twin Cities*, December 31: 3D.

Webster, D. (1988)

Looka yonder!: The imaginery America of populist culture. London: Routledge. An analysis of the important and ambivalent terrain of American populism across a range of cultural forms, historical traditions, and political events. In the readings there is a stress on images of masculinity and femininity constructed by an 'imaginary America', especially the links between gender and work in films about the family farm and in contemporary thrillers. The relationship between tradition and American music and literature is also discussed. The focus on the vitality and diversity of American cultural traditions leads into a topical argument against the rhetoric of the 'Americanization' of British culture.

CULTURAL EXCHANGE/TRANSMISSION

Beliën, H.M. (ed.) (1989)

The United States and the European Community. Convergence or conflict? Rotterdam/Den Haag: Nijgh & Van Ditmar Universitair. Proceedings of the Amsterdam Columbia Conference 1988; from 14 until 16 November, 1988. Columbia University New York (Institute on Western Europe) University of Amsterdam (Faculty of Arts/European Studies, Faculty of Economics, Faculty of Law). In co-operation with The European Cultural Foundation, Amsterdam.

Boogaarts, I. (1992)

Zes internationale Amerikaanse festivals: van Carbonne Quartorze tot Bali: Cak! & Lekong. Utrecht: Rijksuniversiteit.

Verslag van een onderzoek naar de mogelijkheden voor Nederlandse deelname aan zes Amerikaanse en Canadese festivals. Aandacht voor het Nederlandse cultuurbeleid in de VS en recente ontwikkelingen in de Amerikaanse cultuursector.

Bosscher, D., M. Roholl and M. van Elteren, (eds.) (1994)

American mass culture in the Netherlands. Amsterdam: VU University Press.

Conference proceedings from the conference on the 'Americanization of Dutch culture' which was held at the Roosevelt Study Center (Middelburg, NL June 11, 1992) and organized by the Dutch Association for the History of the Twentieth Century (VGTE) in cooperation with the Netherlands American Studies Association. How were various manifestations of American popular culture diffused, mediated and received in the Netherlands? What stances did the various groups take towards these popular cultural forms and why? What accounted for the rise, prosperity and decline of these American cultural expressions in Dutch society. 'American mass culture in the Netherlands' consists of three clusters of articles: 1) American influences in leisure: pop/rock, jazz music, and comics; 2) the impact of specific socio-cultural practices as borrowed from America in the Netherlands: American influences in higher education, industrial, and other work settings; 3) images of America in Dutch society as represented by Dutch tourism to the United States, photographs published in popular Dutch magazines, and the information campaigns as part of the American foreign cultural policy with regard to the Netherlands.

Gurevich, P. (1990)

Dialogue of cultures or cultural expansion? Moscow: Progress.

The author expresses his idea that what is now termed 'cultural imperialism' has a negative impact on present-day social development. It involves cultural expansion of different values and ideals inherent in Western ideology in general and in US imperialist ideology in particular. Why is it that the 20th century culture has become an instrument of suppression? How has the rapid growth of technology led to the specific phenomenon of 'pop culture'? And what are the aftereffects of cultural imperialism? The author explores these issues and looks for suitable answers.

Hollander, R. (1991)

'Reyn van der Lugt, promotor van de Nederlandse cultuur in New York: "Onze kunst is onbekend in VS".' In: NRC Handelsblad, 23-9-1991.

Een jaar geleden besloot het ministerie van WVC R. van der Lugt als 'director for cultural affairs' voor een proefperiode van 2 à 3 jaar naar New York te sturen. De voorlopige resultaten van een jaar Nederlandse cultuurpromotie in Noord-Amerika.

Horwitz, R.P. (1993)

Exporting America. Essays on American Studies abroad. New York: Free Press.

Kersten, M. (1992)

'The Canada-United States Free Trade Agreement: Provisions Directly and Indirectly Affecting Trade in Cultural Product.' In: Cultural Economics, A. Khakee en R. Towse (eds.), Berlin-Heidelberg: Springer-Verlag, pp. 165-171.

In this article the Free Trade Agreement (FTA) between Canada and the United States is discussed in relation to the cultural commodities, its commercial implications, the public opinion regarding this FTA, etc. The results of this research were first presented in 1990 at the 6th International Conference of Cultural Economics in Sweden.

Kresl, P.K. (1990)

'Cultural Goods as a Trade Irritant Between The European Community and the United States.' Paper presented at the 6th International Conference on Cultural Economics, Umea, Sweden.

In this article the implications of European integration - for Europe as well as for the United States - in the area of trade and cultural industries are discussed.

Kroes, R., R.W. Rydell, and D.F.J. Bosscher, (eds.) (1993)

Cultural transmission and receptions: American mass culture in Europe. Amsterdam: VU University Press.

Over de past decade there has been growing attention to some of America's cultural exports to Europe, especially jazz and rock music, film, television programmes ("soaps") and the advertising and commercial culture. What accounted for the rise and triumph of mass culture in America and Europe? What institutions in America and Europe were responsible for transmitting American mass cultural forms to European audiences? How was American culture channelled through European capitals like Amsterdam, London, Paris and Berlin? How and why did European attitudes towards American mass culture shift from perceiving American cultural forms as curiosities to regarding them alternatively as threats or sources of liberation?

NIAS Theme Group - D. Ellwood, M. van Elteren, M. Gidley, R. Kroes, D.E. Nye and B. Rydell (1993)

'Questions of cultural exchange: The NIAS statement on the European Reception of American Mass culture.' In: American Studies International, april 1994.

Reijseger, J. (1994)

Government or no Government; is that the Question? Cultural Relations between the Netherlands and the United States of America. Masters Thesis: University of Amsterdam

Survey of opinions among the Dutch international cultural policies with regards to the USA among public and private organizations concerned with the application of cultural policies in exchange programs. Discusses the Foundation for Cultural Exchange the Netherlands - United States of America (Texas project); the Director of Cultural Affairs for North America, Reijn van der Lugt; and the desirability of the Private Association for Foreign Cultural Relations, as researched by the Gevers Committee.

Schenke, M. (1993)

'Kunstpromotor boekt success: VS maakt kennis met Nederlands cultuurgoed.' In: Knipselkrant Raad voor de Kunst, vol. 25, 1993, no. 28, pp. 139. Oorspr. verschenen in: Algemeen Dagblad, 25-6-1993.

Reyn van der Lugt is door het Ministerie van WVC naar New York gezonden om de Nederlandse cultuur in de Verenigde Staten en Canada aan de vrouw en man te brengen. Een interview met de succesvolle 'director for cultural affairs in North America'.

Tomlinson, J. (1991)

Cultural imperialism. A critical introduction. London: Pinter Publishers.

In recent years, cultural commodities like Dallas and Disneyland, Coca-Cola and McDonald's have become emblematic of a supposed Western - and particularly American - cultural domination. The concept of 'cultural imperialism' has become part of the critical vocabulary not only of academics and cultural theorists, but of national representatives in international bodies such as UNESCO. Cultural imperialism is treated as the central critical concept in a number of related discourses and debates including: 'Media Imperialism'; national cultural identity; multinational capitalism; and cultural modernity. An analysis of these various discourses reveals major problems in the way in which the idea of cultural (as distinct from economic or political) imperialism is formulated. The book deals with issues ranging from the ideological effects of imported cultural products, to the process of cultural homogenisation and the nature of cultural autonomy. The author suggests that the critical discourses of cultural imperialism are best understood, not in terms of national cultures, but as protests against the rise of global cultural modernity.

CULTURAL POLICY/POLITICS

Angus, I. and I. Jhally. (1989)

Cultural politics in contemporary America. New York: Routledge.

At the end of the twentieth century the media have come to exert an overwhelming influence on the formation of social identity in America. Through the production and consumption of images we are created, exhausted, and remade. The Hollywood Presidency of Ronald Reagan is founded on the skills of the 'Great Communicator'. Bruce Springsteen's 'Born in the USA' is used by Chrysler Corporation to assure that 'the pride is back'. Feminists and right-wing militants converge to oppose pornography. Racial tensions increase as the Cosby Shows tops the ratings. The media, American culture, and political power are bound together in a gamble, the stakes of which increase daily. 'Cultural politics in contemporary America' is a radical attempt to lay out the complex ways in which the American media and American culture are powerfully interlocked. 'Cultural politics' incorporates the struggles of race, gender, and class; the economy of the commercial media system; the myths of hegemony and imperialism; the crises of privacy and of the intellectual; and such diverse issues as postmodernism, the American automobile, advertising as communication, and television.

Blaser, R. and H. Coward, (1993)

Reflections on cultural policy: past, present and future. Waterloo, Ontario: Wilfrid Laurier University Press.

Buitenlands cultureel beleid (1992)

Buitenlands cultureel beleid. 's-Gravenhage: Sdu Uitgeverij Plantijnstraat

Feist, A. and R. Hutchinson (eds.) (1990)

Funding the arts in seven western countries: Canada, Federal Republic of Germany, France, The Netherlands, Sweden, United Kingdom, United States. London: Policy Institute.

The government expenditure on art and culture of seven Western countries is examined, on a national, regional, and municipal level. Also the revenues of art organizations themselves have been included in the overview as well. Several different fields are discussed such as: museums, opera, drama, cinema, and galleries.

Frey, B.S. and W.W. Pommerehne. (1989)

Muses and markets: explorations in the economics of the arts. Basil Blackwell.

The authors look at how the demands made by individuals such as artists, performing arts managers and museum directors influence political decisions on the arts, and how politicians and public officials respond to such demands. They also examine issues such as the incomes of artists, and the determination of fine art prices.

Harmonisatieraad Welzijnsbeleid. (1989)

Het Europese integratieproces. Gevolgen op sociaal en cultureel terrein in Nederland. 's-Gravenhage.

Heilbrun, J. and C.M. Gray. (1993)

The Economics of Art and Culture. An American Perspective. Cambridge University Press.

Lewis, J. (1990)

Art, culture and enterprise: the politics and the cultural industries. London: Routledge.

Loman, J.M.E., K.J.M. Mortelmans en H.H.G. Post. (1989)

De Europese gemeenschappen en cultuurbeleid: een juridische analyse. Zeist: Kerkebosch. Bezien wordt op welke manier het nationale cultuurbeleid in zijn werking wordt belemmerd door het EEG-recht en of het nationaal beleid een uitzondering kan vormen op de regels van het EEG-verdrag. Vervolgens worden het subsidiebeleid van de Europese instellingen en de richtlijnen, uitgevaardigd door de Brusselse instellingen, besproken. Vanuit een financieel-economisch oogpunt wordt ingegaan op het Europees sociaal fonds en het Europees fonds voor regionale ontwikkeling.

Loman, J.M.E. et al (1992)

Culture and community law: before and after Maastricht. Deventer: Kluwer law and taxation. During the European Summit in Maastricht in December 1991 it was decided that a section on culture should be included in the new Treaty on European Union. The authors examine the effects of the inclusion of this culture section. One conclusion is that it may introduce restrictions on national policies, now that the European Community has an instrument to which it may refer in the future.

Lury, C. (1993)

Cultural Rights. Technology, Legality and Personality. London and New York: Routledge.

Mourik, M. (1989)

Culturele coëxistentie. Een integrale benadering van buitenlands cultureel beleid. Amsterdam: Boekmanstichting.

Peacock, A. and I. Rizzo (et al.) (1994)

Cultural economics and cultural policies. Dordrecht: Kluwer Academic Publishers.

Pronk, T. (1990)

Buitenlands cultureel beleid. Nederland en zijn culturele betrekkingen. Amsterdam: Boekmanstichting.

Literatuurlijst over het buitenlands cultureel beleid van Nederland, het nationale cultuurbeleid binnen de internationale context en de effecten van internationalisering op de binnenlandse politiek. Het gaat om bilateraal- en multilateraal cultuurbeleid van Nederland vanaf 1970.

Reijseger, J. (1994)

Government or no Government; is that the Question? Cultural Relations between the Netherlands and the United States of America. Masters Thesis: University of Amsterdam

Survey of opinions among the Dutch international cultural policies with regards to the USA among public and private organizations concerned with the application of cultural policies in exchange programs. Discusses the Foundation for Cultural Exchange the Netherlands - United States of America (Texas project); the Director of Cultural Affairs for North America, Reijn van der Lugt; and the desirability of the Private Association for Foreign Cultural Relations, as researched by the Gevers Committee.

Swaan, A. de (1990)

Alles is in beginsel overal (maar de Mosselman is nergens meer): over het internationaal cultuurstelsel en het nationaal cultuurbeleid. In: Boekmancahier, jrg. 2, 1990, nr. 6, pp. 328-343.

Tekst van de voordracht, uitgesproken tijdens het door de vakgroep Culturele Studies van de Universiteit van Amsterdam en de Boekmanstichting georganiseerde symposium 'Kunst en staat', gehouden op 30 oktober 1990. In de twintigste eeuw deden zich twee culturele revoluties voor: in de gevestigde kunsten voltrok zich de revolutie van het modernisme; daarnaast transformeerde de volkscultuur zich in een massacultuur. Er is een wereldcultuurstelsel ontstaan en de perifere

positie van Nederland in dit geheel heeft consequenties voor het nationale cultuurbeleid.

Veltman, R. (1993)

'Het Texas project en het Nederlands buitenlands cultureel beleid.' In: Kunst en Beleid in Nederland 6, pp. 113-150. Amsterdam: Boekmanstichting/Van Gennep.

De auteur beschrijft aan de hand van het Texas-project het (falend) Nederlands Buitenlands Culturele beleid. In het artikel wordt nagegaan waarom de oorspronkelijke doelstelling van het beleid op het gebied van de culturele betrekkingen tussen Nederland en de Verenigde Staten reeds in de loop van 1989 werd bijgesteld en tenslotte helemaal werd losgelaten. Literatuur- en archiefstudie, aangevuld met interviews.