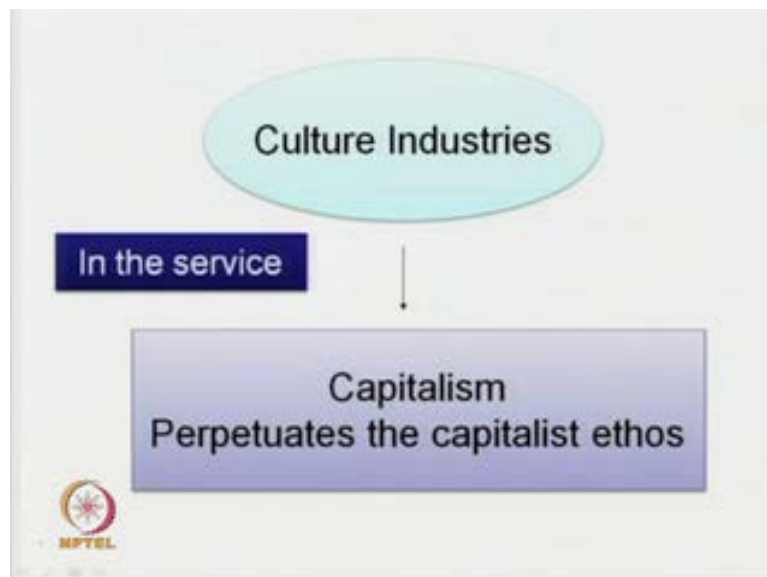


**Media**  
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**Module No.# 04**  
**Lecture No. # 03**  
**Culture Industries, Cultural Forms**

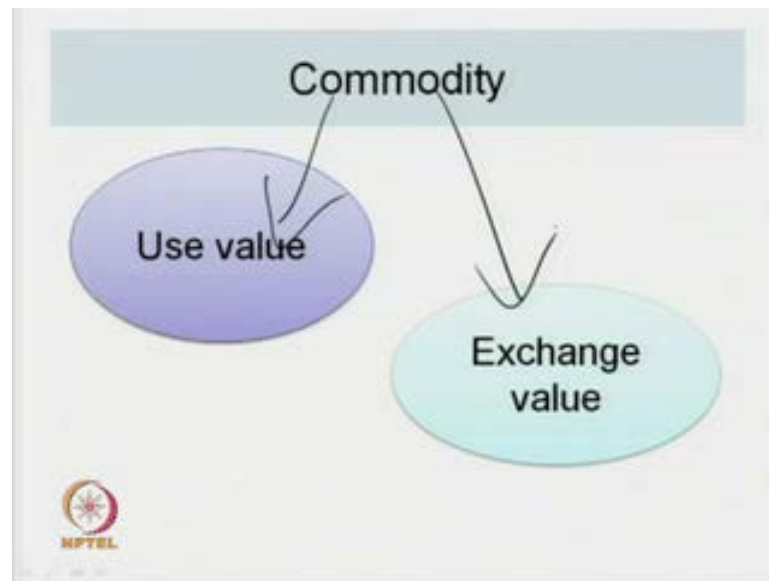
Welcome back to NPTEL- The National Program on Technology Enhanced Learning, these are video lectures being brought to you by the Indian Institutes of Technology and the Indian Institute of Science. We are in module 4, and which is entitled cultural industries, cultural forms. We are now in the third lecture entitled Media; you will recall that the last 2 lectures were devoted to cultural industry and the smallest unit really of cultural forms, which is a commodity, which we called the equivalent of the molecule in science.

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As always let us do, first a recap of what we did in the last lecture. The last lecture was, in the last lecture, we talked about cultural industries and that culture was in the service of capitalism and that it perpetuates the capitalist ethos. We also looked at that aspect from the point of view of the commodity.

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We saw that after Marx, the commodity has two kinds of values which is use value or utility of the commodity, and its exchange value, that is, the value it has, as something that is exchanged in the market.

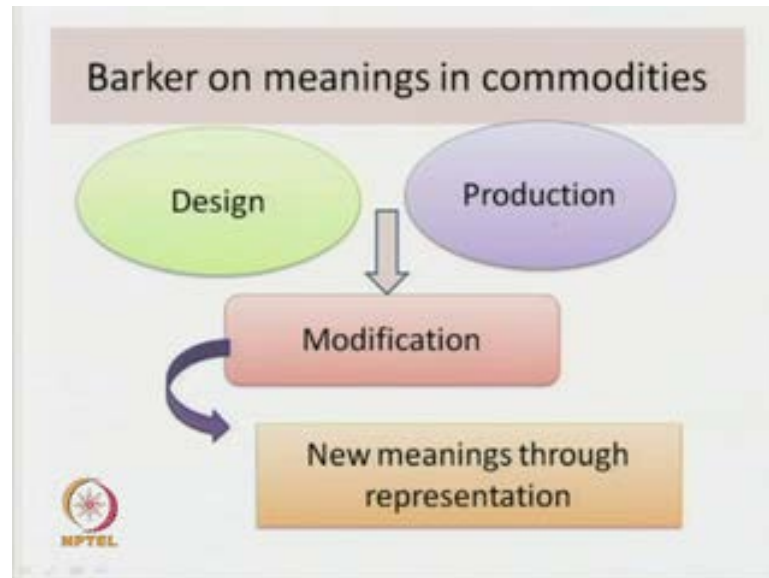
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We also looked at a very important term not only in Marxism, but a term which is applied today to cultural studies, various aspects of cultural studies, namely the idea of commodity fetishism. And we found that commodity fetishism is a term that was given to us by Marxism and we found that commodities in this understanding have a surface

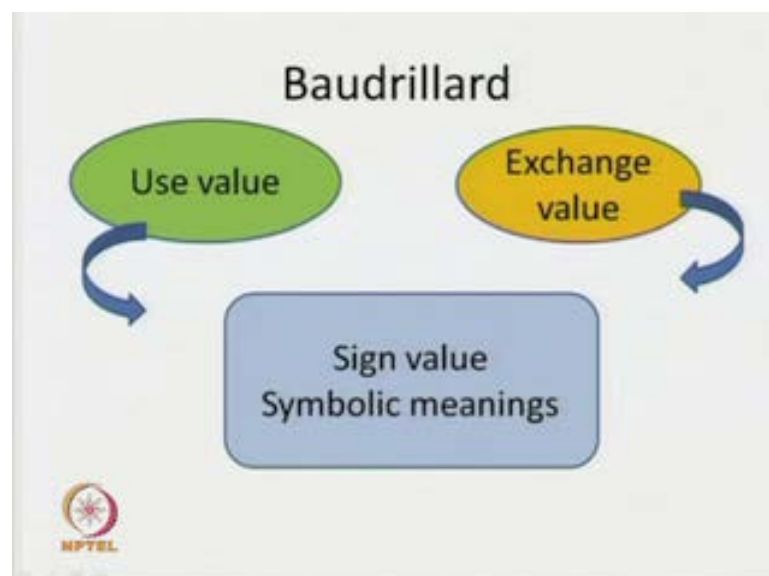
appearance -a very attractive surface appearance, but that really masks the underlying foundation or underlying system of exploitation of the laborer. So, in commodity fetishism surface appearances, mask or obscure the exploitative relationships in production.

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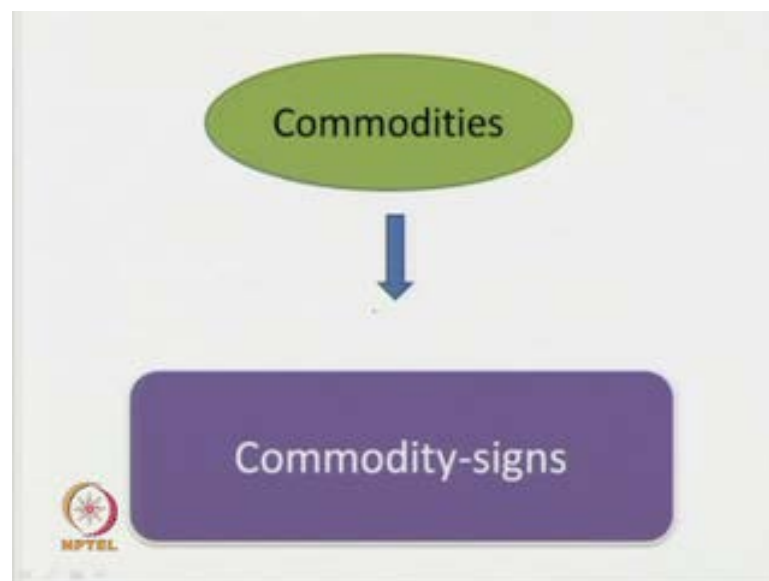
Then, we also found to Chris Barker, what we could say on meanings in commodities and we find that meanings in commodities arise from two aspects that is, their design and production, which lead, which are modified according to needs and in their modification, they give new meanings to commodities through the representation process.

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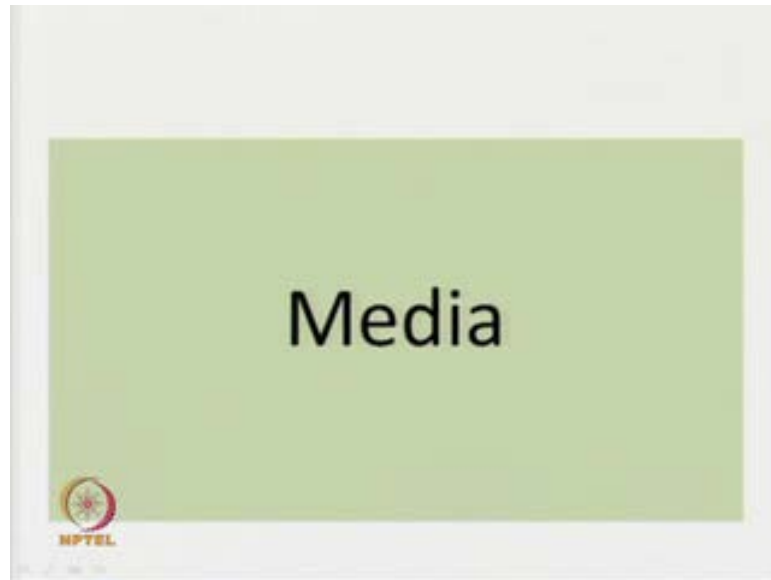
And finally, we saw interestingly, how Shah Baudrillard adds another aspect to the value of commodities that was ((C)) to given by KarlMarx. And he said, that commodities not only have use value or exchange value, butalso something he calls sign value. So, sign value give symbolic meanings, which are also a characteristic of commodities which were not really- you knowwhich were not really - extended or explained in at least in the way in which cultural studies thus today.

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Therefore, commodities are no longerreally commodities. It is not that they are not material tangible objects, but commodities are now commodity signs.Commodities are material commodities all right,but along with them the sign value becomes immensely important.

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So, well, now the lecture today is on media, and in the beginning I would like to say that this lecture is general in nature. You too would be aware of the fact that media is something that, you know, could really devote an entire course to media. You could have 40 lectures only on various aspects of the media. So, as we have done with other lectures, other topics, what we are going to do here is, we are going to look at media from a cultural studies perspective.

Media studies is an area of study, all right it is a very important burgeoning area of study, but - we are going to - since, our course is entitled cultural studies and we are looking at all aspects of culture through the methodology of cultural studies. What we are going to do is, similarly, here look at media from a cultural studies methodology.

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**Key source texts in this lecture**

- Chris Barker, *Cultural Studies: Theory and Practice*.
- Chris Barker, *The Sage Dictionary of Cultural Studies*.
- Meenakshi G Durham and D Kellner, eds, *Media and Cultural Studies*.
- Toby Miller, ed. *A Companion to Cultural Studies*.




As always, let me declare the key source texts in this lecture, which are Chris Barker's cultural studies, theory and practice. Chris Barker's, the sage dictionary of cultural studies, Meenakshi Durham and Douglas Kellner's edited book media and cultural studies, which is the main book really for this lecture, and Toby Miller's edited companion to cultural studies.

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**Barker, Sage Dictionary**

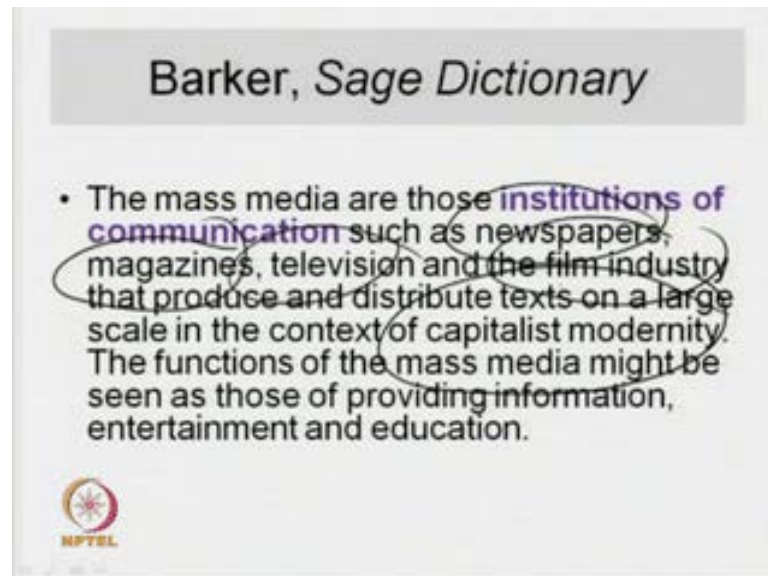
- The mass media are those **institutions of communication** such as newspapers, magazines, television and the film industry that produce and distribute texts on a large scale in the context of capitalist modernity. The functions of the mass media might be seen as those of providing information, entertainment and education.



Now, we are first going to define media **and by media, media could**, what is media? To talk about media, you talking about a medium, a medium through which something a message

is given to you. So, very broadly speaking, anything really, any act of communication which goes through a medium is referred to as media; media being the plural form of medium, that is why when we say medium. Media, we usually should say media are, but anyway for convenience sake, I would refer to it as a singular. So, when we talk about media here, we are really referring to mass media.

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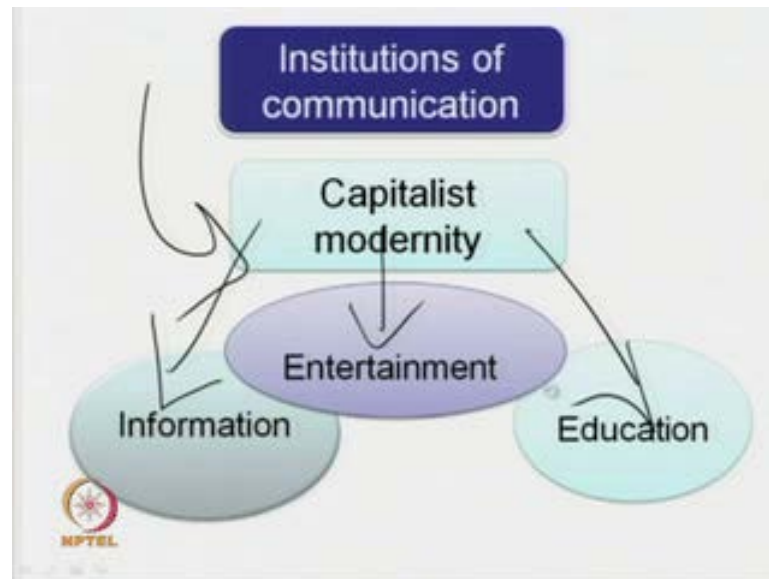
So, Barker says, let us read from him, the mass media are those institutions of communication such as newspapers, magazines, television and the film industry, so what falls on the mass media. These are, as we saw newspapers, the film industry, magazines, televisions, etcetera, and what is their role or function that produce and distribute texts on a large scale - now this is important - in the contexts of capitalist modernity.

We shall see a while later that, by media we simply it never meant only mass media as, we understand it as a television, for instance of films, but if you are talking about mass media then, mass media has to happen on the recapitalized modernity. There has to be certain characteristics, you will recall all this was discussed in the first lecture and we talked about cultural industry and we also said that cultural industry is really a new term to refer to the mass media.

Whereas, in the first lecture, we talked about the industry aspect of it and in this lecture, we are going to talk about media forms in general. And the next lecture is going to

bedevoted to one media form, which is the television. So, the mass media therefore, are all these things which have to be produced and consumed under a capitalist modernity. (Refer Slide Time: 05:54). The functions - let us read again - the functions of the mass media might be seen as those of providing information, entertainment and education.

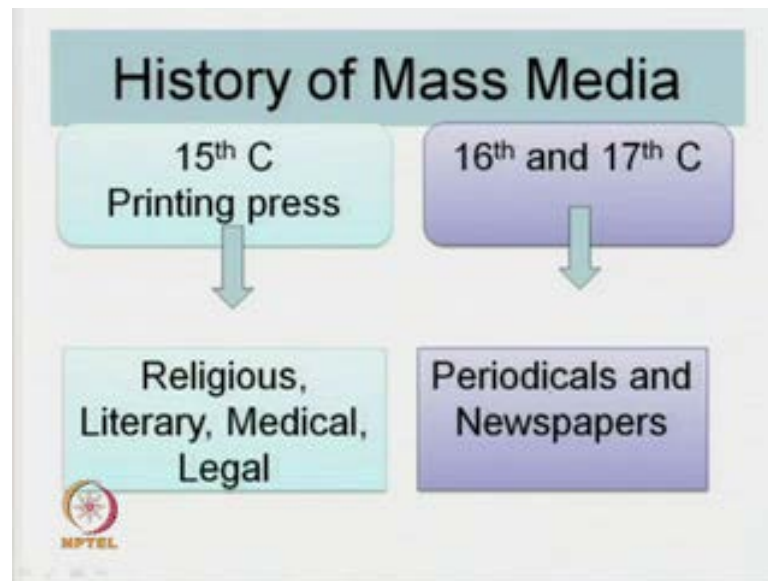
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So, let us look at it in this diagram; therefore, we have mass media are the institutions of communication. Remember, **these** this is a very important point, we are not only talking about media forms, media forms come to us through certain institutions. So, institutions of communication that are there in capitalist modernity and whose main function, functions are information - the dissemination of information, entertainment and education that is the acquiring of knowledge. So, these are the functions of media as given to us by Chris Barker.



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As I said, we will talk about mass media and say that mass media did not happen only in capitalist modernity. It has a history, it may not have been **early in** early on in Europe particularly in England, it **would not** may not have taken or may not have happened you know or taken the garb of capitalize modernity or the characteristics of capitalize modernity. Nevertheless, like all media forms and all cultural forms **really** media also had a history.

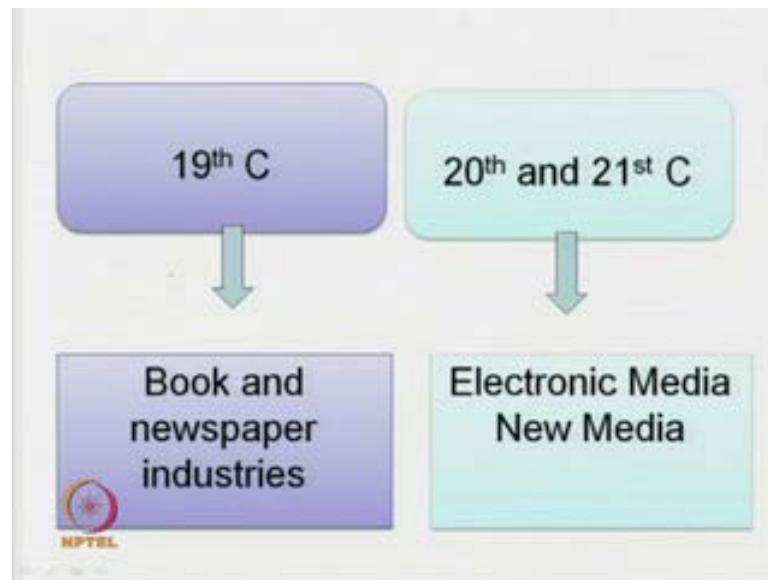
So, in the 15th century, with John Gutenberg, many of you are aware of this, we have the printing press, so with the printing press, what kind of media that, it was also medium. So, you were printing, for the first time you were printing text, which were text books which were for wider dissemination or growing public, at least a public that was beginning, would eventually grow in the 17th and 18th century to large proportions.

The kind of text that was there in this time is -just look at the slide -are religious, literary, medical and legal text. The nature of the text were these and by simply looking at the nature of the media text that is a printed text during those time, you can also eventually explore, use these as tools to find out what kind of culture was there in 15th century Europe, particularly 15th century, England.

Next, we move on to the 16th and 17th centuries and we find that the 16th and 17th centuries, the printing press further produced periodicals and newspapers. So, they were

not any newspapers really before this time. So, newspapers are a media form, all of you are aware of that. Newspapers and periodicals, these were produced after the printing press revolution really began and in the 17th and 18th century, the media forms that were added to either to the existing books were or pamphlets or periodicals and newspapers.

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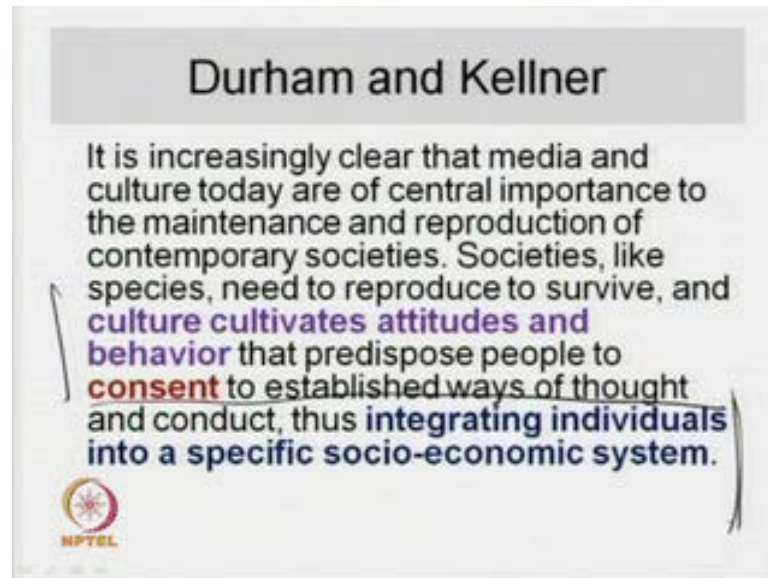


In the 19th century, we had these media forms really becoming industries, so we find - look at the slide here please - that in the nineteenth century, we had the book and newspaper industries. And then a phenomenal increase really in the reading public, the number of people who were reading and also this is time to you know the those of you who do social history, cultural history would not find it difficult to relate to the fact that these industries were growing, why because there was the availability of leisure time, people had the time to read books, people had the time to read newspapers more and more people were reading newspaper and books.

Women, in the 18th and 19th century in England, you will find a phenomenon - a cultural phenomenon - where woman were also formed the different segment of reading, so, in the 19th century, we had book and newspaper industries. And then, in the 20th and the 21st centuries, we have this you know we had this new radically new form which is the electronic media and the new media. I shall devote a whole lecture to new media, a couple of lectures from now, but you see that media also like other cultural forms have a history, and the history of cultural forms again forms a sub-domain of cultural studies.

So, in the 20th and 21st centuries electronic media and new media are completely, you know, going to if not completely are going to add a wholly new dimension, a radically a new dimension to media.

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So, Durham and Meenakshi Durham and Douglas Kellner's media and cultural studies which is very important, very useful, edited volume which brings brightest as diverse as you know, in time at least as a Karl Marx and Shah Baudrillard and Mark Poster and from areas relating to globalization to political economy to semiotics to feminism. So, in their introductory piece in the book, this is what they say, and let us read from here and I shall explain. It is increasingly clear that media and culture today are of central importance to the maintenance and reproduction of contemporary societies.

Media and culture all are the cultural forms help enabled the reproduction of contemporary societies. Societies like species need to reproduce to survive, and culture activates attitudes and behavior that predispose people to consent to established ways of thought and conduct, thus integrating- this is very important - integrating individuals to a specific socio-economic system.

Why do we think alike about certain things? What is the commonality in us? Why is that we speak from a certain platform, we understand one another, even though many of our beliefs may be different, many of our thoughts may be different, they are segments of

people who think in different ways, but still there is the way we can communicate. Douglas Kellner and Meenakshi Durham believe that it is media and other cultural forms that helps to cultivate in the population, helps to cultivate certain attitudes, and behavior by which we give consent to a certain dominant order. To establish as they say, ways of thought, ways of thinking, thus how do you integrate the individual into a system. Integrating individuals was specific socio-economic system, for instance say capitalism or feudalism.

How do we integrate the people, you will have to give them common, that is why we say mass media, the masses are educated. What is the function of media? The function of media is not simply to entertain; the function of media is to give information and to disseminate knowledge among people. Knowledge may not be highly specialized knowledge, so what happens is, there are common things to speak, there is a common pool of knowledge from which we derive a common knowledge that helps us to integrate ourselves into the system.

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Then, they say forms of media culture like television, film, popular music, magazines, and advertising provide role and gender models. For instance, again they are not, you know only said for education, for amusement, for entertainment and for knowledge, what is important is, even as we are enjoying a media product. Even as we are enjoying a television serial or a watching a documentary or the news, what happens is, side by side

certain models are created, and certain models are created of behavior. For instance, if these are all ways of representation, for instance a good mother, the way the good mother is shown on television, in television advertisements, you will see that, there is a certain commonality, in the advertisers sort of advertisers caption on a particular way of showing a mother.

A Mother is usually young, a mother is usually good looking, a mother is with a child of a certain kind of course, the product that is being shown here, will determine how it is represented. But, if you look next time, if you look carefully at the advertisements, you see how you have a certain kind of women being presented here.

Also, general role models, if there is, for instance, a food product that is being shown, it is usually if not always, the woman who is shown to be given that fruit drink or given that item of food item to the child. It is very rarely, that a man is shown whenever the husband is shown there or whenever the father is shown there, the father is interestingly shown also enjoying the food with the child and commenting on the food that it is bad or good etcetera. So, what happens by reputation, these are we can use a word bombarded to us all the time and they create certain role models that a good mother has to be this and a good mother has to be looked like that, and women try and approximate those roles, general roles and models.

So, again let us read forms of media culture like television, film, popular music, magazines and advertising provides roles and gender models, fashion hints, lifestyle images and icons of personality (Refer Slide Time: 15:04).

The narratives of media culture offer patterns look at these patterns, these are not individual, they do not, and these are not tailor made for us. We are to fit into them, they only give us some patterns, and the patterns were been repeatedly represented on the screen or in the book. For instance, Mills and Boon in romance, which in our time was a very common kind of novel that we read; the Mills and Boon romances is a kind of interpolated or better known to the reader, to produce a certain kind of women and certain kind also of man. So, it is not simply television, but also books that can also genres - a particular genres - that can create you know that can help create modules to which many people aspire.

So, the narratives of media, media culture of a pattern of proper and improper behavior, **what is** even what is proper behavior? and what is improper behavior? **These are also sort to** these are also learned by us from the media products (Refer Slide Time: 15:04).

So, the narratives of media culture offer patterns of proper and improper behavior even moral messages and ideological conditioning. The way you are going to look at the world, perceive the world; these are also being talked to you by the media products. Then, what they do, let us read on from here, sugar coating, social and political ideas with pleasurable and seductive forms of popular entertainment.

Popular entertainment, with these very attractive images, what they do is, ultimately they also serve; remember, what Adorno and Horkheimer said that the culture industry and their forms, what do they do? They only perpetuate and maintain the capitalist order. In the same way here, we find that these media forms, they are sugar coat, social and political ideas with pleasurable and seductive forms of popular entertainment.

For instance, any ideology that you are going to read as a scholar, that may be either shown to you in a positive light or that may be shown to you in a parodic form by this so called sugar coated media items.

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Therefore, culture as they say, Kellner and Durham says, culture is ordinary, a familiar part of everyday life, yet special cultural artifacts are extraordinary. One of the main

things that we had that has remained with us and which I highlighted in the first two lectures in module 1, is that culture as understood in cultural studies as a discipline. A culture is not dance or music, people will usually say cultural program, and they mean dance or theatre or whatever. Culture is certainly, as you know by now, not understood in that light in cultural studies. Culture is everyday life, culture is the ordinary, everything that is happening around all the time, that is what culture is, culture is about everyday practices.

So, they say that culture is ordinary, a familiar part of everyday life, yet special cultural artifacts are extraordinary. Why are they extraordinary? They are extraordinary in the sense that, they help people to see and understand things, they have never quite perceived, like certain novels or films that - this is important - change your view of the world. How many times you may have thought or you told your friend that this particular film or this particular book changed, it was a landmark experience for me, it changed my life, so we use phrases like this, or it gave me a new life for instance.

So, special cultural artifacts again these are media forms, your everyday practices are the practices that you go through. Media is of course, a part of everyday practices, but then these artifacts, these cultural forms are made, they are produced, and they are the result of the production process. So, they are in that sense extraordinary and many of both, many of film have really also affected us so much that, we even say that these have changed our or changed us or changed our lives.

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So, I would like to draw your attention to John Erni's essay, this essay is in the edited volume as I said, media and cultural studies by Meenakshi Durham and Douglas Kellner and the essay is entitled media studies and cultural studies a symbiotic convergence.

After talking a bit general about media, we are now trying to see again as I said, we are doing cultural studies analysis. We are trying to find out the relation of cultural studies, we are trying to see how cultural studies look at media. So, this essay is in that sense throws a great deal of light on this media studies and cultural studies a symbiotic convergence.

Now, he points to the commonalities between media studies and cultural studies, in that he says, there are three common things that are shared by media studies and cultural studies. Remember, we are already making a distinction between media studies and cultural studies, we have to remember this. Cultural studies cannot swallow up media studies, media studies cannot swallow up cultural studies. We begin by accepting that fact and then, we go on to say that there is a convergence nevertheless, between media studies and cultural studies.

So, the commonalities between media studies and cultural studies are one that there is a mutual accessibility. There is a mutual accessibility in the sense that both, the areas of study the concerns of cultural studies, the forms that it looks at and media, and the forms



in media. There, each can access the other, in fact, that is discourses are common and each media studies can comment on culture studies and cultural studies can comment on media studies.

Second, there are shared methods. Let me give you an example: for instance, as a methodology, Marxism. Marxism you know is one of the theoretical schools of cultural studies. In the same way, there is a very strong Marxist school in media studies. So, once you have a common platform for instance, semiotics. It is not that semiotics is not a part of media studies, but semiotics is also part of cultural studies. Feminism, in media studies, feminism in cultural studies, ethnography on even ethnicity in both, ok. So, you find that there are many common areas that you know each of these two domains would like to sort of demarcate their boundaries and say that no, we are not exactly the same.

The second is shared methods and as I said, you know they are both of these both these concerns share the same methodology to a large extent, then production and reception of cultural text and commodities. The way texts you know the way texts are produced, and the way they are received by audiences' right. (Refer Slide Time: 22:20) The cultural text commodities, they are also similarities as far as the discourse is concerned or at least they are convergences between media studies and cultural studies.

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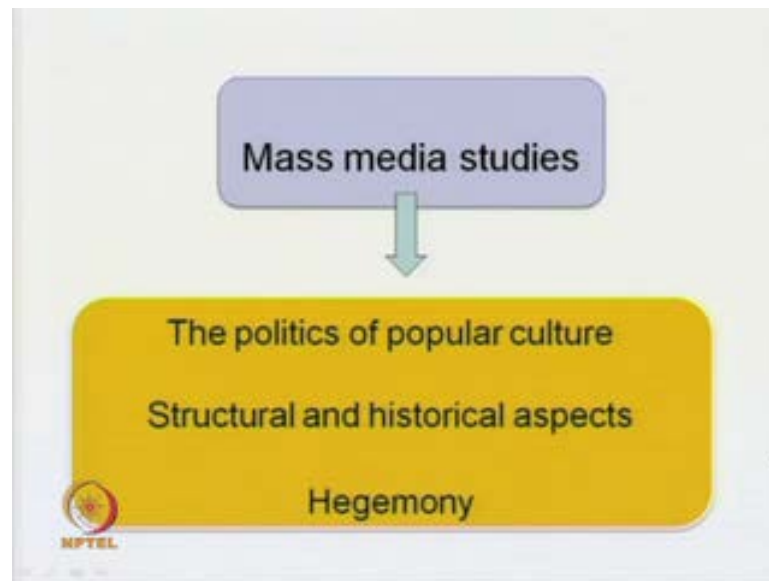
Therefore, we may also safely say after earning that, cultural studies has if we can say that media studies comes before cultural studies as a domain then, we can also after earning claim this, that the culture studies has reconfigured media studies ok, this is an important point.

We just a while ago, we saw that there are convergences, there are similar there has some very strikingly similar things between cultural studies and media studies, but we have to see the width coming in of cultural studies, media studies has also been reconfigured or undergone change. For instance, the first point if you look at this slide, the first point here is semiological criticism which may have been a part of **part of** a media studies ok, gains more place now in media studies, ok why because you know that semiotics or study of science, its systems and signifying practices they are immensely important, they are you know the forms so to speak a part of the debrack of cultural studies right, if you remember our initial lectures.

And what happens is, in this reconfiguration of media studies by cultural studies, semiological criticism of criticism based on media, and the science of media products. This has this **this is** occupying more space so to speak in mainstream media studies. Secondly, identity based media studies one we saw was to do with the sign; the second is, there is an increase in media studies which **which** look at which **you know which** different areas which look at how identity is constructed by these media forms.

If you really look at older ways of media analysis and media forms, a huge one on one and the huge part of it has behind it clearly if I may use a word, a classical Marxism right based on the classical base and superstructure, right superstructure architecture where, media is seen as a part of **part of a part of the** superstructure ok, but it is not that kind of study has not gone, but I would say that you know, even a semiological criticism of media or an identity base media criticism. Criticism, that looks at media representation for instance ok, will make this political economy approach to media studies the richer, do you understand for a **(( ))** as I have always felt that, whenever you make clearly structuralist or a deconstructionist analysis of media forms, ok we cannot stop only at doing that analysis, we would have to say why this analysis came, or why this propensity or why this trajectory came about in the media form in the first place right.

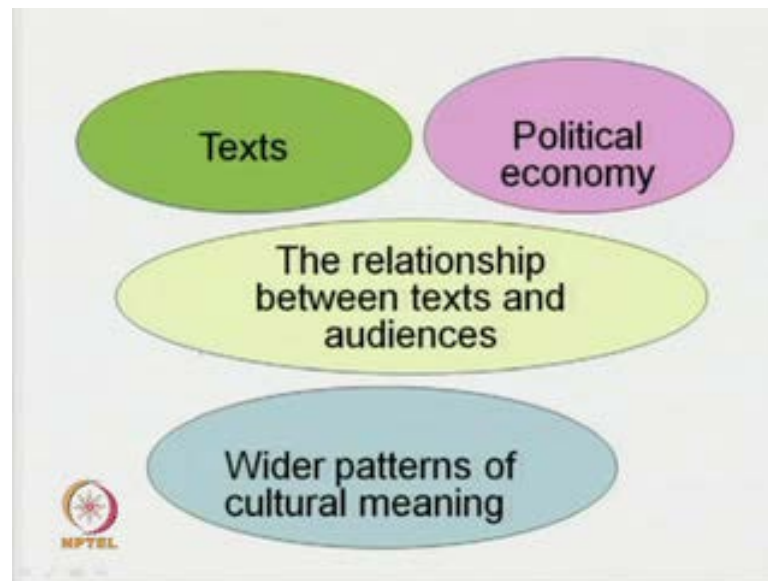
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So, mass media studies then, we may say is enriched by cultural studies in the fact that the politics of popular culture, this is important, ok. The politics of popular culture is further the power in the politics of popular culture is highlighted by cultural studies.

And also the structural, and historical aspects of media and remember talking about the consent how you know in order to be integrated into a socio-economic, particular socio-economic system, what happens is that the individual ok you know has this forms that beckon to him or her to consent to dominant order. So, we also find that cultural studies have strengthened studies of hegemony ok, studies of manufacture consent as far as media study is concerned.

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Therefore, if we were to say, or if we have to delineate this scope of media studies then, we would say that the scope of media studies **after it has** after it has been impacted by or after it has been affected by cultural studies methodologies, after this symbiosis so to speak.

Today, look at texts looks at media texts, now when we saying media text, we are talking of a text in the sense of it being a signifying system, ok so that even something you watch every day, which is a news right whether or you if you accelerate your radio, your listening to a news item **ok** on the radio right. That news item that you watch on television, or you are listening to on the radio what happens is that it becomes a text to be decoded and cultural studies semiological criticism gives in your scholars, the tools by which they can analyze a media text with a lot of text **(())** ok.

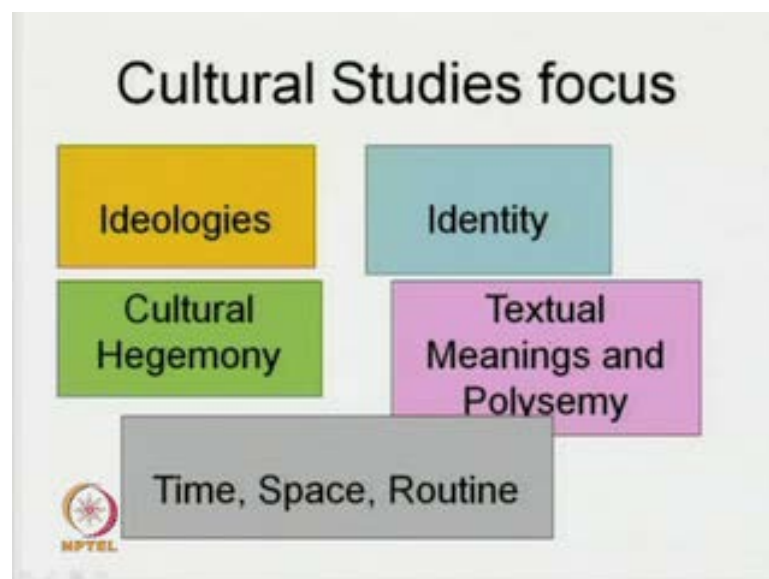
Then, political economy, as I had said it was there before and it is still a very **it is a very** important part of the scope of cultural studies of media. Then, the relationship between text and audiences, the audience studies are increasingly becoming very important concurrently with the semiological approach at looks at texts. The reception of media and you know we do with the older school of thought, where the audience is just the passive receiver of the media message ok or the media communicating media forms ok.

Today, we also as we shall see even in the lecture on television as we shall see, today what is happening is, you know we are talking about segmented audiences, we are talking about audiences that have different needs. We are you know looking at different age segments for instance, what programs the young look for and what programs the old or the middle age look for ok.

So, the relationship between text and audiences is another part of the scope of media and cultural studies convergence and finally, but not the last, the wider patterns of cultural meaning.

(Refer Slide Time: 30:07) Now, if the text tells us about meaning, then we are also looking at the wider patterns of meaning through the political economy particularly, political economy or the feminists approach or you know the approaches based on race for instance. We are looking for wider socio-cultural patterns there, not just semiological meaning patterns, this is very important for us ok. Otherwise, we will simply be between micro levels studies right so, we are looking for cultural meaning wider patterns of cultural meaning that can tell us a lot about, the background ok of that is the political economy of production, distribution and consumption and the relationship between text and audience. This is also a part of the wider patterns of cultural meaning that arise, fine.

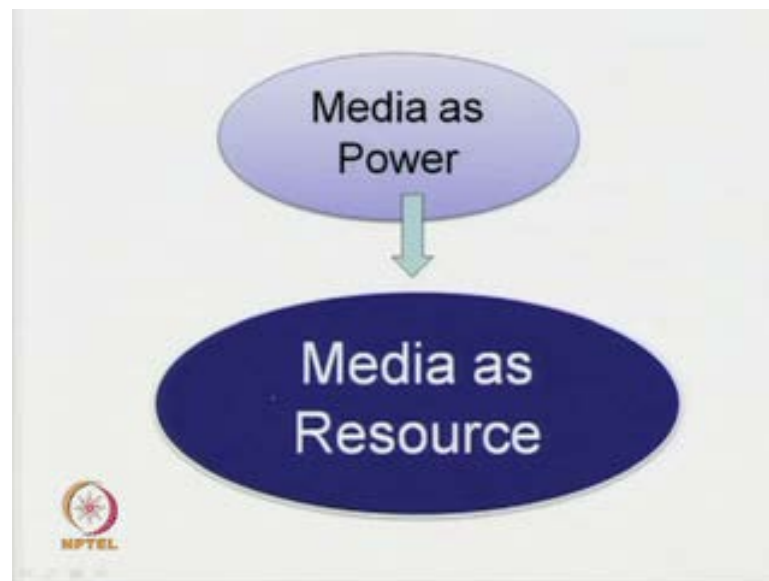
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Therefore, the cultural studies focus on media have to put it in other way, have to do with ideologies, have to do with identity, with cultural hegemony, with textual meanings and polysemy. Polysemy is - poly means many, that is many meanings that come up are given to us by an increasingly heterogynous audience, like many meanings coming from many different kinds of audiences.

And of course, time; how time, space and routines and patterns of in a behavior and patterns of life in the family in particular all over around the media. How time, space and routine are affected you know are affected by the media. For instance, when you watch your favorite program, your favorite program takes up that time ok, it becomes routine for you, it becomes routine as it practices ok, your space and time and route practices are determined by media to a certain extent.

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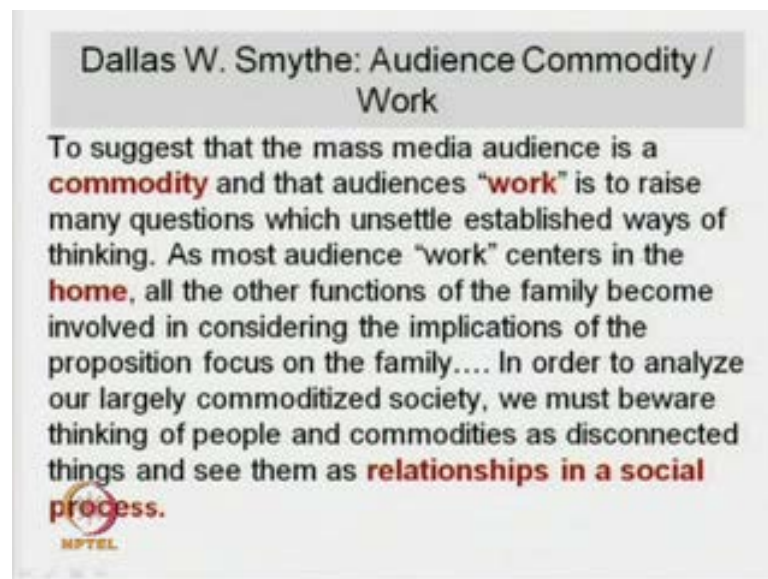
Therefore, where as you know originally, we would talk about media as power, ok we find that increasingly people are talking about, please look at the slide here, people are talking about media as resource ok and in the first format, we had this sort of an idea. That well media is all powerful, and media is outgoing to different media forms are going to create the audiences, going to create the desire in the audience much in the way in which do not know and (( )) if you remember in their deliberations on cultural industry on remember at this points of similarity of sameness of mass deception right.

All these things are there, but we will see that there is a shift to media as resource **ok** so media is now, today are people can resist media, people can see so to speak through the representation, people can see through the message and they can use media as a resource in quite a different way, than it was you know probably envisioned earlier **ok**.

As I said the idea of the passive consumer of media products no longer holds, **right**. Today, audiences are well informed, audiences can even, you can even file you know public interest litigation against a particular media item or program or text, if you think that it is not quite **right to for a** for a channel to be showing a certain program or a book to be you know forwarding a certain point **ok**.

So, what did we see here? We saw the media as a form of power today is of course, it is there, but there is a shift there is a shift, the thematic shift to media as resource, as used by people.

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Then, I would like to point to an essay by Dallas Smythe which is in the same book in the same collection, and this is very important concept of what is called audience commodity or audience work right.

Now, you must be wondering how does audience become a commodity and how do audiences work? After all audiences do not work, work is something we leave behind

when we come to media, we come for leisure, we come for pleasure and for entertainment.

But, let us look at what Smith has to say and what is the formulation he makes on audience commodity, the concept of audience commodity and audience work. To suggest that, the mass media audience is a commodity and that audience work is to raise many questions which unsettle established ways of thinking. He admits the fact that, as I said while earlier, how can audience ever be commodity and how can audience work and unwork to work right.

Now, he goes on to say as most audience work, centers in the home and this is why it is invisible. (Refer Slide Time: 36:25) Audience work is invisible, because it happens you know it is situated usually to a large extent in the home as most audience work, centers in the home all the other functions of the family look at this, all the other functions of the family become involved in considering the implications of the proposition focus on the proposition, focus on the family.

In order to analyze our largely commoditized society, we must beware thinking of people and commodities as disconnected you know. People, normally what is the idea we have, here is a commodity in front of me, here is a commodity is particularly say on the shelf in the market, in the mall, in front of me and I am an agent, I am a subject and I am buying the commodity. The commodity is not me, and I am not the commodity, but Smith and others of this school of the audience commodity and audience work school of thought, you know in cultural studies and media studies, they point to the fact that you know we must be aware and alert to the fact, that there is a tendency to disconnect to show to disconnect between people and commodities right.

We have to see them as a slide shows here, (Refer Slide Time: 36:25) relationships in a social process so media forms, media commodities ok, media items, media text are not separate from people, there is a relationship between you know between people and the commodities that they purchase and we shall see in a while how, right.



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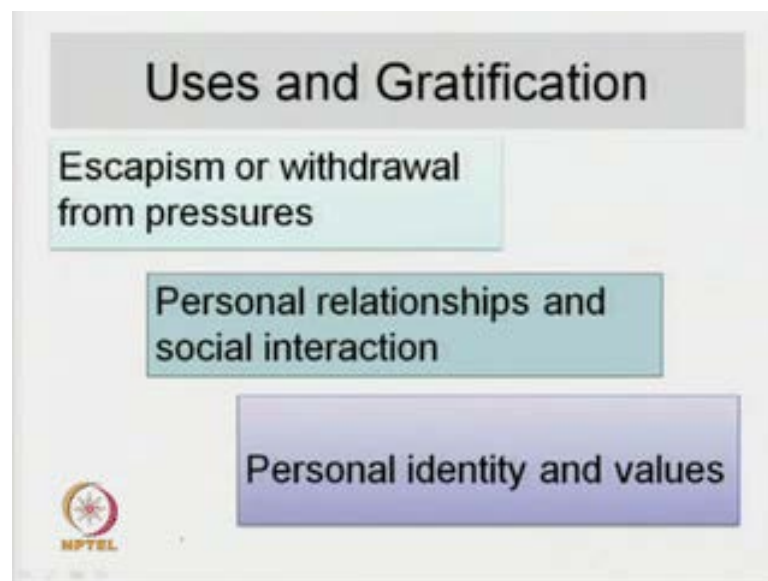


Now, how does media **how does media** affect? So to speak how that is how is, how do media come into the home; you know that the home said by Smith, the home is the sight of the local way audience commodity and audience work happens. Now, he says that for instance, marital relations **marital relations** are affected by media products ok, when so that if you think you are a person who is consuming, you are paying for the channels. So you are a consumer, you are buying, you know these media items ok and you are consuming it and if you see think that you are just you are relaxing and you simply being entertained by it, it does not seem to be so right.

Audience work is involved in the sense, that whatever you are enjoying you are also in the back of a mind working it out right, there are comparisons being made, there are issues that crop up right and therefore, the audience in that sense has to **has to** work right.

(Refer Slide Time: 39:21) Leisure in the same way, leisure activities consumer expenditure, child care and development and decision making, these are the different domains which are affected by the media as far as aspects of home and family life are concerned ok. It is wrong as Smith says, rightly should be aware of the fact that, people and commodities in this case, commodities of mass media that they are separate ok there is a relationship between them.

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Next, as far as audience studies is concerned now, even if you even if you do empirical studies of audience, you select a certain sample or do a survey of how audiences you know in particular segment for instance, how a middle class show the middle class in a particular place, ok how you know, how they respond to media product. There is also you know, even in those studies it is not about, how many hours or week you watch television or what are your programs that you watch and you know who has control over the remote etcetera they apart from such statistical questions ok.

The shift is in audience studies today, towards and this is clearly something that has been contributed by cultural studies ok and so there is a shift and this shift centers around issues of subjectivity and identity ok. How, what is what happens to subjectivity of individuals when they peruse media products, right. What how do people construct and reconstruct identities based on media forms. How do audiences resist the ways in which some media forms seek you know advertising for advertisement for instance.

Seek to create the identity, you know some advertisements are like mirrors right in which, you are supposed to see yourself, if you do not see yourself in that particular garb and form and structure you know, then or that look you are, you have fallen behind or you are not up to the mark for that, ok.

So, issues of subjectivity and identity again are not in the narrow sense understood as things that are formed by the media ok things, things that are over which media forms have control ok. We also have the audience answering or say speaking back if you will, ok to the media forms. So in this sense, we have a school of thought or one orientation in media studies which is called user, the uses and gratification, the uses and gratification school of thought, where which says that issues of subjectivity and identity ok are to do with you know, are also tied in with the users of media forms of media texts ok.

They are also also you know they are about the gratification and satisfaction, ok that are that we receive from media forms. In that for instance, look at this slide please (Refer Slide Time: 41:07), as users and gratification, one of the ways is that, definitely there is a withdrawal; it helps you escape from certain pressure from certain pressures. Even if in the end, it does not you know act as a complete escape from, you know from work from gratuity, remember that kind of theory does not hold any more because you already have a whole school of thought saying that it is audience work, right and we also saw in I think do not know an hock hymns essay.

In the first lecture of this module, that you know entertainment can also be boring. Entertainment is also a prolong leisure. It is a prolongation of work ok, because it is the same socio-economic set up that is reproduced and maintains so to speak largely by these media forms, ok (Refer Slide Time: 41:07).

So, there is at least then an illusion if you will of escape or withdrawal which is very gratifying to people, and personal relationships and social interaction are also part of the users of media why because, when you as I said, when you when you watch you know or talk more about this probably, when you talk about television, when you watch a program, when you read a book, usually you do not keep it to yourself these are motivations for conversations, motivations for social for conviviality for instance right. (Refer Slide Time: 41:07).

So, personal relationships can also be affected and you put media forms to use, you put media forms to use for you know your personal relationships, social interaction, and personal identity and values right, are also under the schema of the users and in the sense of formation of identity. And definitely media has a very powerful you know what is that what should I use a very a very powerful tool for the creation or values it is not that we completely negate and we are alert and we say no.

Now, I am going to watch a program and I am not going not going to take the values of the program; after all, it is an interpolation and it is a seduction. It is a package in a certain ways part of the capitalist system. It is never as simple as that, though, many more would wanted to be rather, we have always in a you know sort of dialog and if you may be the dialectical relationship with me the media forms and ourselves ok.

We build on what media give us, we revise them, resist them, but we do not completely we do not completely I feel not really negate these things ok. So part of the uses and gratification schema of media a product which is the very rich area of study, ok. This also includes a study of what is what is hidden in the very process of uses and gratification.

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Then, I would like to end with the point about Taste-cultures ok. Now certainly, if we if we you just have to look around and see how many television channels are there, not only in your own place, not only in nationally, but also internationally, you know we can see the amount you know, the increase in you know in the number of media forms that are available to us.

(Refer Slide Time: 47:13) So, what happens in that cases, there is a growing competition and with the lower costs of production what happens, these highly different you know highly different channels and you know for instance, you have channels today on only on travel, you have channels on food, ok. You have channels on education, you have channels you know to do with various forms of entertainment, you have channels which have for children and we have the cartoon channels right.

So, what happens is with the proliferation of media forms right, I am talking about television here, but also applies to all the media forms like book films books, films etcetera. Now, with the availability of more kinds of films for instance, more kinds of books, we have taste cultures that are developing ok. This is also a cultural studies contribution to media studies; they are taste cultures that are developing.

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And we shall see that these new, let us look at these new taste cultures are highly segmented ok. For instance, ethnicity you may have programs that are never watched by you right, you have never stop at that channel ok whereas, there are channels you know which others do not watch, but you watch with a lot of you know with awareness right.

So ethnic, ethnicity could be one point for instance, an ethnic group may be may have propensity for watching certain kinds of programs, which show their own ethnic cultures for instance and also has a person who does not belong to a particular ethnic group for instance, you may be you may be very interested in knowing about a community right and you go on to a certain channel to you know to watch, what that community is like, what their culture is like and what their intellectual forms are like, ok.

In this same way, age is another segment or other another taste culture; different age groups have different definitely have different taste cultures, not everybody watches MTV and not everybody watches the yoga channels right. So, with new taste cultures are forming and say this, you say this there is fragmentation and this creation of new and micro levels of taste cultures (Refer Slide Time: 48:32).

Then genres of course, people go by genres, by types of media products, education is another determiner here, gender and work rhythms for instance, those who work in the day time and those who is work, who is working in the night time ok.

Then, the work rhythms are different and the taste cultures are different, though I must add here with the coming in of the facility of recording ok. In you know, these cable providers give you facilities for recording programs that you may watch in another times, this work rhythm factor may not today hold you know for very long and also political orientation.

Political orientation may lead you to watch certain channels and not others for instance, you also have you know channels that are to do as I said to do with religion, those who are of religious orientation will peruse those channels ok, this is again not to say that the young do not look at some channels or that men do not look at other channels, but that seems to be the scenario here.

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Therefore, let us go to the discussion and very quickly a couple of questions how have media forms changed historically, ok (Refer Slide Time: 08:08). We found the media forms is not you know a mass media, though today mass media may have a huge you know along with new media ok. There is an explosion where the audiences are very diverse and very different enormous in number (Refer Slide Time: 08:08).

However, we may go back to the 15th century with the beginning of the printing press and then moving on to the 16th and 17th centuries where, you know to the previous books and the manual you know sorry pamphlets were added periodicals and newspapers on various topics (Refer Slide Time: 10:21).

In the 19th century, books and newspapers became industries, ok became industries in order to cater to a growing reading public and in the 20th and 21st centuries, we have we had electronic media and the new media you know to do with, which is a digital media on which, I shall be you know will be devoting a whole lecture in a couple of lectures from now.

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Then, outline the relationship between media studies and cultural studies, this is perhaps a most important point. (Refer Slide Time: 22:20) We go by John Erni in saying that, they are commonalities between media studies and cultural studies, even as these two



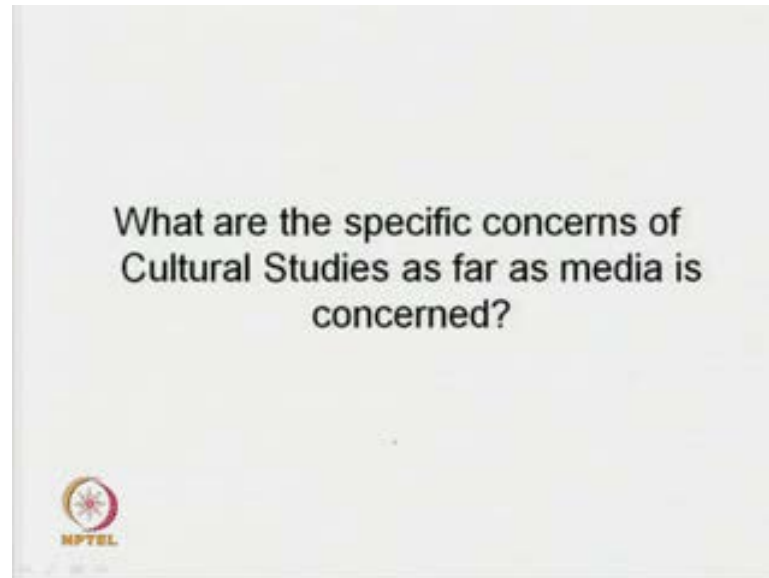
domains try you know (( )) really to retain the boundary and to say that for instance media studies would say that, the cultural studies we are not followed up by culture studies, ok.

So, we accept and we say there are convergences ok. Convergences, which talk about mutual accessibility of areas ok of discourses from one to other and they are shared methods. I had given you the example of political economy method for instance and today of the semiological approach of identity base criticisms, which are shared by both media and cultural studies.

And the production and reception of cultural texts and commodities and media being a cultural text definitely this is one, almost you could say an overlapping area and media and cultural studies. (Refer Slide Time: 25:46) Cultural studies, it is claimed as reconfigured media studies in that cultural studies has come a little later perhaps in media studies. And therefore has, with its coming there is reconfiguration of media studies in the sense, there is increasing importance on the politics of the sign the power structures involved in the sign, in the media text and there is also interest in identity based criticism and this keyword in cultural studies is key concept that is representation ok.

How are things represented in the media, this is how if you if you do zoom in on one area, this is it. (Refer Slide Time: 29:09) therefore, mass media studies today talk about the politics of popular culture, the historical and structural aspects and also hegemony in your ways.

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What are the specific concerns of cultural studies as far as media is concerned? (Refer Slide Time: 33:33) The special concerns are to do with ideologies, identity, cultural hegemony, textual meanings and polysemy and of times space and routines as our livelife our concerned.

Well,IhopeIwas able to that is to tell you, orshow you some of the ways in which cultural studies and media studies converges, some of the ways in which cultural studies has you know thrown open new areas;particularly,Isaid that politics of the science semiology ok,polysemy and you know newer forms of political economic studies, right.So,these you staywith these andwe are going to talk about television and new media in the next few lectures followed by cyber culture and therein, also you we will see how cultural studies has you know helped us ok, in developing at discourse and the methodology.

Thank you so much.