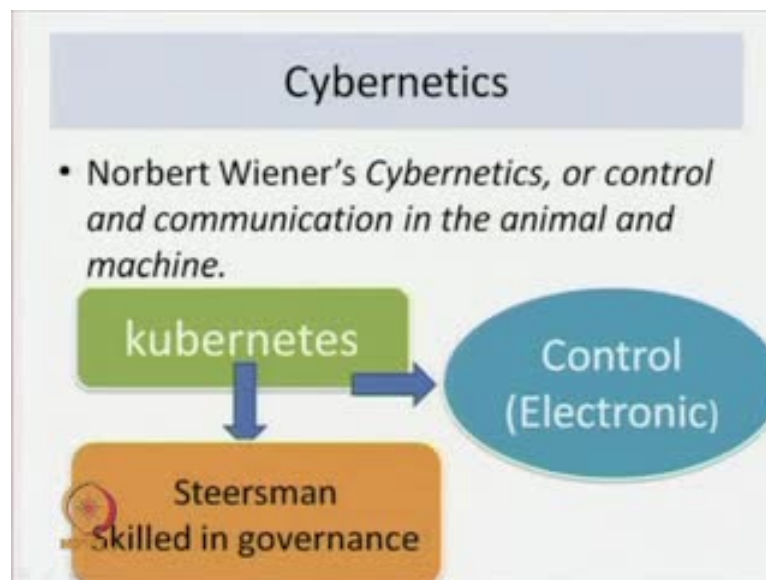


Cultural Studies
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Module No. # 04
Culture Industries, Cultural Forms
Lecture No. # 08
Cultural Policy

Welcome back to NPTEL, the National Programme on Technology Enhanced Learning, a joint venture by the Indian Institutes of Technology and the Indian Institute of Science. I welcome you to module 4, lecture 8 which, deals with an important and emerging area of cultural studies, more about this, that is cultural policy, once we do the recap of the last lecture.

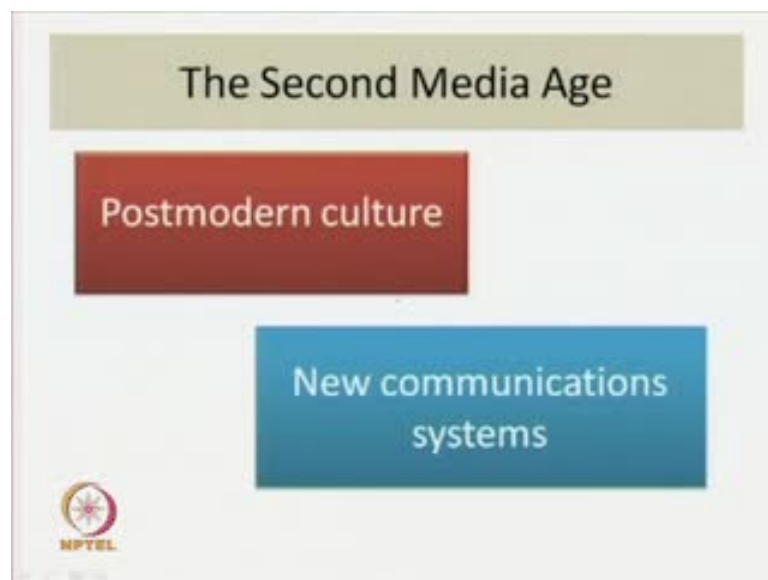
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The last lecture as you remember was devoted to cyber culture and we saw in the beginning that the word cybernetics, the word cyber actually, is a prefix so we have, a cyber culture, cyber fiction, cyber punk, cybernetics.

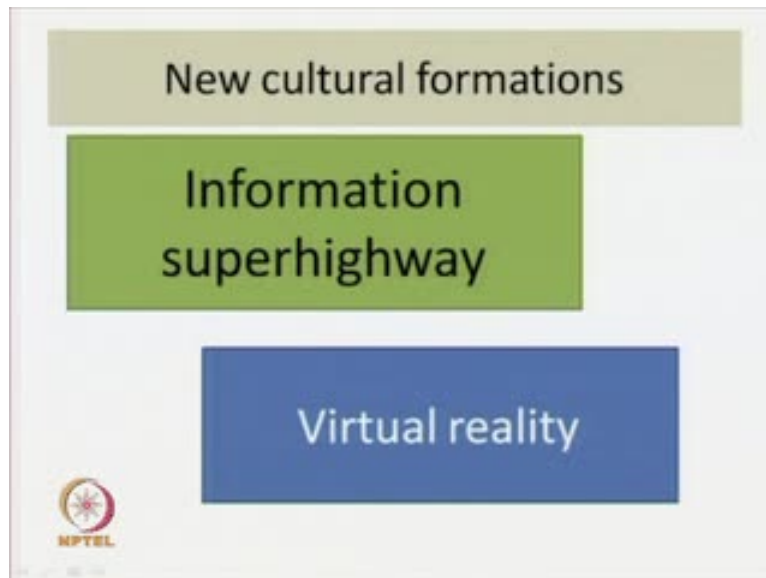
So this word actually was given to us by the famous mathematician, Norbert Wiener in his seminal work cybernetics are control and communication in the animal and machine, the word cyber is derived from the Greek word, kubernetes meaning steersman or one who is skilled in steering or in governance and the control here essentially is electronic in nature.

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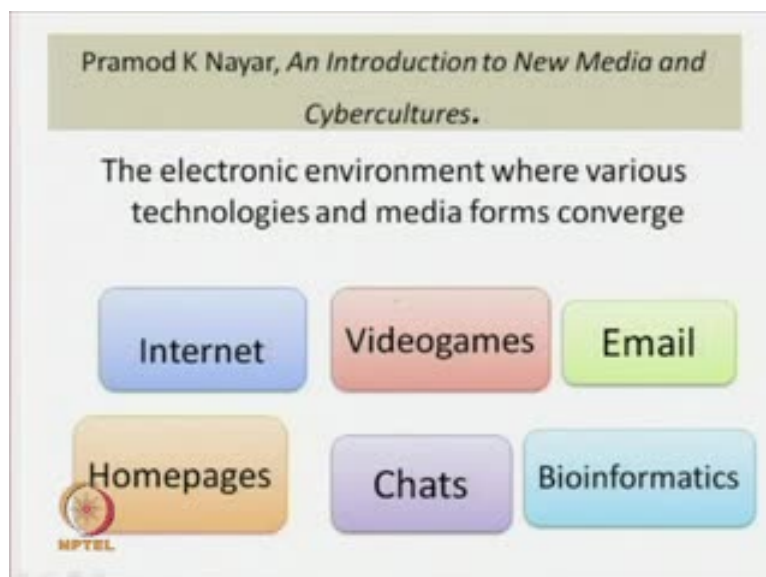
So, we also found that cyber culture was referred to as a new era or what many would call as second media age, in the sense that, it had enormous implications for the shift from modernism to postmodern culture and it was based on new communication system. So it was, we do consider it surely as a continuation alright, but also as marking a very important shift, if not break from the older media.

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So, the new we also saw that the new cultural formations that come to ask by way of these new communication systems, by way of cyber culture are the cultural formations that happen on the information superhighway and in virtual reality. So, these are two, you could say mega aspects of cyber culture and our attempt was to look at the cultural formations of identity subjectivity of politics and power within information superhighway and virtual reality.

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Then we also saw through Pramod Nayar that cyber culture refers to the electronic environment where, various technologies and media forms converge and among these as

named by Pramod Nayar are the internet, video games, email, online chats, homepages by informatics, among others.

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Then we also saw in, let me end this recap but referring to some of the key issues that come up in cultural service understanding of cyber culture. Among these some important ones are globalization, techno capitalism, the issue of corporeality or the issues of the body, E-governance, identity and subjectivity of race, class, genders and sexualities, among others in the information highway and in virtual reality.

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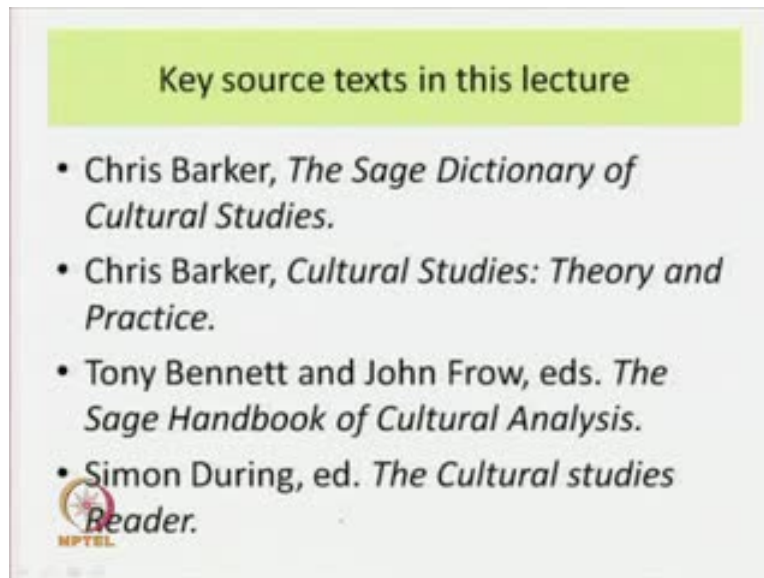
The others are also very importantly again - human rights, then techno addiction and these new orientations, new movements culture and intellectual movement namely post industrialism, post humanism and postmodernism.

So today, the topic of discussion is cultural policy and with cultural policy, we are really nearing the end of these entire series of lectures. We not going to talk so much about identity and subjectivity par and representation here so much, as we are going to talk about pragmatic ways of we have done, we studied cultural studies that is right. We have seen what it entails, we have seen its key concepts, its methodologies, its tools, its engagement with various issues **right** like development, various sites like development even time in space came in to our discussion of cultural studies, biology, globalization consumption.

So today we are going to look at something is, as I said which, draws as close, closer to the end of our lectures and this is one cultural policy and what can we do after having studied the various aspects of cultural studies. Member, we said in the early part of this series, that a cultural study is not simply something that is academic.

It is counterpart is activism and we do cultural studies not simply to write exams or to write books or to give lectures but also to make a difference. To, we talk about the politics, the politics of representation why, not simply to deliberate on them in abstract terms or to draw generalizations but also to see how may be applied is. So, today's lecture we are going to see some of the ways in which, critics and scholars of cultural studies have dwelt on the issue of cultural policy.

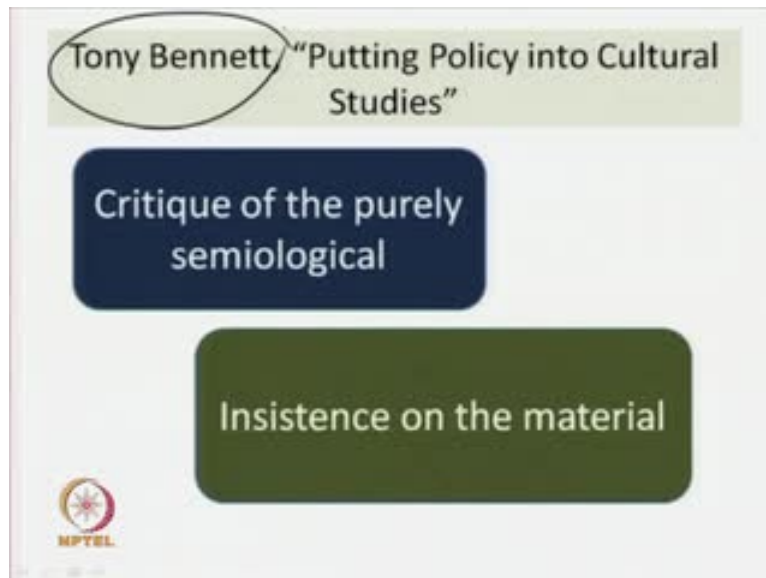
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So, the key source texts in this lecture, from which I shall be gleaming the points, and from where I may use quotation from time to time and in a bit to get to you some important formulations made by critics.

So the key source texts in this lecture are Chris Barker, the sage dictionary of cultural studies. Chris Barker cultural studies theory and practice, Tony Bennett and John Frown, edited book the sage handbook of Cultural Analysis and Simon during editor volume, the culture studies reader, again let me remind you, as I have done in many cases that these are of course by no means the only books at you may read in this area, the only books that I may consult, but most of the quotations and the main formulations are drawn from these books. As you are aware, these are really 1 hour lectures and within the time frame of 1 hour, I am trying to get to you as many formulations and many different aspects and facets of each and every topic.

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So let us move on and really one of the most important persons in who has been sort of rallying for cultural studies, policy making, cultural studies, rally for the effectiveness of cultural studies, rallying for changes that cultural studies may eventually bring has been Tony Bennett and among others, Tony Bennett, for instance, in putting policy into cultural, in essay putting policy into cultural studies.

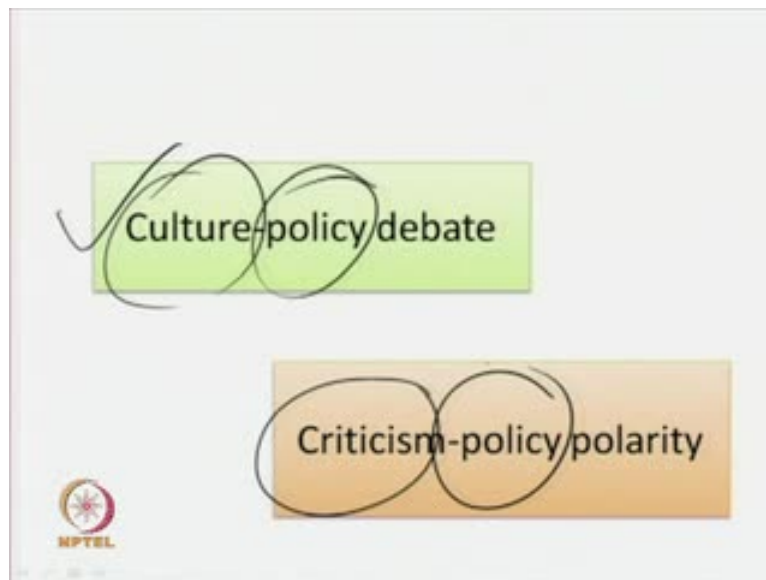
Sense that cultural studies as it has been largely practiced over at least last two decades, stands guilty, really of being at times purely semiological. That is why he says that a. there has to be a critique, if you look at this slide a critique of the purely semiological or issues only of meaning making and of representation of codes, of encoding and decoding codes which has been a very important area or aspects of culture studies, indeed, it is in contemporary cultural studies differentiate itself and tries to say that we have the knish that has been made will created by cultural studies, is in knish which has in created by structuralism and poststructuralist theories and their impact on various fields.

So a. is the critique of the purely semiological and b is and again a reiteration or an insistence on materiality or on our material lives. So this is a critic that is not been given only but Tony Bennett but several others and by next lecture, lecture 39 of this series is entitled critiquing cultural studies where, I shall be taking up more of these.

So suffice it for now to say that Tony Bennett and others have pointed out to the fact that there has to be a certain effectiveness of cultural studies and if cultural studies has to be

effective culture studies has to see self as a part of governance. This one of the points Tony Bennett makes that we cannot leave out, we have to see ourselves as an arm of the government, not simply as an academic exercise, not an exercise we just write essays and books. So let us see how this unfolds.

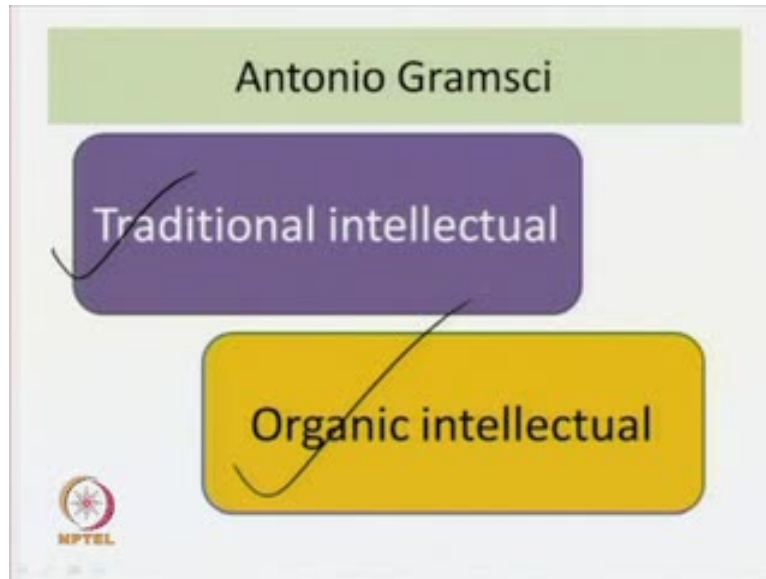
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So this cultural, the issue of cultural policy really is, we call it the cultural policy debate. This cultural, culture policy debate is whether we should study culture and cultural practices and their signifying practices or how much and how much should policy be apart of it. And this also known as the criticism policy polarity, that is there are two poles - criticism is one pole, **criticism discourves is**, remember we have said very early in the in the first or second lecture that criticism or culture studies is the way of talking about something, a way of criticism, a way of a critiquing our cultural practices and our cultural forms.

So criticism policy whether to going for criticism or whether to going for policy this is also been a polarity. Also essentially this is the debate, the culture policy or the criticism policy debate.

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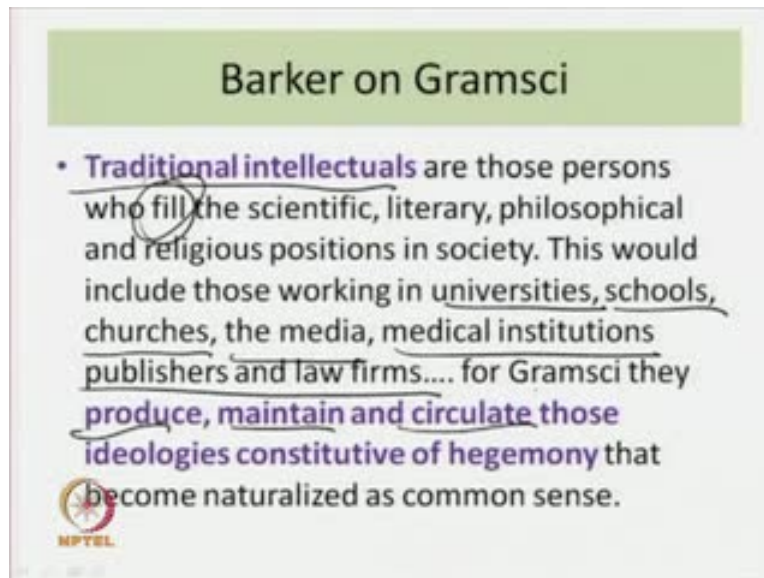


So, one of the first persons then who we have to talk about, when we talk about the role of the intellectual, when we, when we discuss what intellectuals not only in culture studies, in general, it may also be from the sciences, could be also from technology. So the question that was race, was race early on by none other than Antonio Gramsci and really Gramsci's formulation is by now known by everyone in cultural studies and I urge you to also to consider this very carefully.

Gramsci made a distinction between two types of intellectuals. He said that on the one hand, there is the traditional intellectual and on the other hand, there is the organic intellectuals. By simply looking at the two terms I am sure by now we have some idea of what he is driving at, what Gramsci wanted to tell us. He himself being an activist, he himself was imprisoned and his famous work is something that all of you should read, selections from his prison note books, is a book that is also available widely in its Indian edition.


Anyhow, so traditional intellectual and the organic intellectual, these are the two types of intellectuals that the distinguished, in not just academics but also in among the general public and what are, who is a traditional intellectual, who is an organic intellectual, it is what we are going to see.

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Barker on Gramsci

- **Traditional intellectuals** are those persons who fill the scientific, literary, philosophical and religious positions in society. This would include those working in universities, schools, churches, the media, medical institutions publishers and law firms.... for Gramsci they produce, maintain and circulate those ideologies constitutive of hegemony that become naturalized as common sense.



We are going to now look at this definition, in the way Barker has formulated it, in his book - culture studies theory and practice. Now needing from Barker and we shall open this up. Traditional intellectuals, are those persons who fill, look at this term, who fill the scientific, literary, philosophical and religious positions in society. So, for there are for instant there are already available platforms, there are already available jobs, available professions and the traditional intellectual, is an intellectual, who holds such a position, that is sanctioned by the government, for instance sanctioned by authority and they fill up, the word fill here is very important, very telling I should say, who fill the scientific, literary and philosophical and religious positions in society. This would include those working in universities, schools, churches, the media, medical institutions, publishers and law firms etcetera.

So people who are who essential refer hold jobs, who hold jobs that are sanctioned as I said by power and authority. For Gramsci what do these kind, these are traditional intellectuals. What do these, what is their function in society? **on an mister** later on how are how they are different from the organic intellectuals?

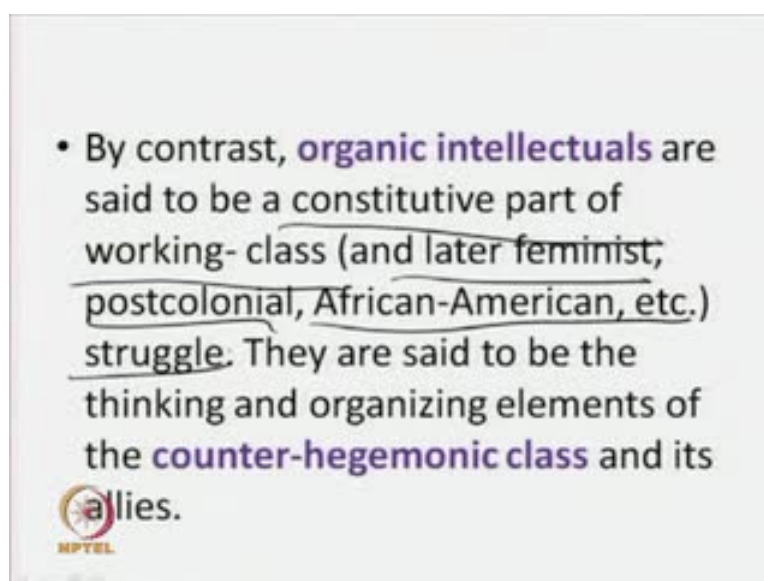
Now, let us look at this slide here. For Gramsci as Barker says they produce, maintain and circulate those ideologies, constitutive of hegemony that become naturalized as common sense. Now by this lecture, you will be able to, I am sure relate this very well hegemony and ideologies.

Ideology is a term, to which we had dedicated two lectures in module 2, I think and hegemony also we saw as an very important Gramsci and term which, talked about the power and the inference and impact of institutions to which we give our consent. So for Gramsci these intellectuals, these traditional intellectuals are a they hold these tradition sort of traditional, positions in society, traditional professions in society and they are distinguished from the organic intellectuals, in the sense that they are usually in tune, in tune with the prevailing ideologies and the prevailing hegemony.


Now if you go by Marxism and you remember what KarlMarx and Fedrick Angles had argued that the ruling ideology or the ruling ideas of any age, are the ideas of the ruling class, right of those in power. So these intellectuals are going to sort of , go by and as these are the words used they are going to produce, they are going to maintain and they are going to (()) instants of teacher. Teacher would then maintain, and circulate through his teaching, which circulate those ideas which are held by the ruling class, those ideas that are held by the ones in power, very rarely according to this schema this binary opposition. Very rarely will the know the traditional intellectual will go against the government for instant or ago against an institutional authority.

So these are people, who maintains so to speak this status co, as we use the word we maintain, the states co and who go who sort of proliferate help in proliferating the ideologies of the ruling class and thereby who sort of maintain social order

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• By contrast, **organic intellectuals** are said to be a constitutive part of working- class (and later feminist, postcolonial, African-American, etc.) struggle. They are said to be the thinking and organizing elements of the **counter-hegemonic class** and its allies.

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Now again, through Barker, let us see what Gramsci meant by the organic intellectual. By contrast Barker says, the organic intellectuals are said to be a constitutive part of working class and later feminist postcolonial, African, American etcetera struggle. They are said to be the thinking and organizing elements of the counter hegemonic class and its allies.

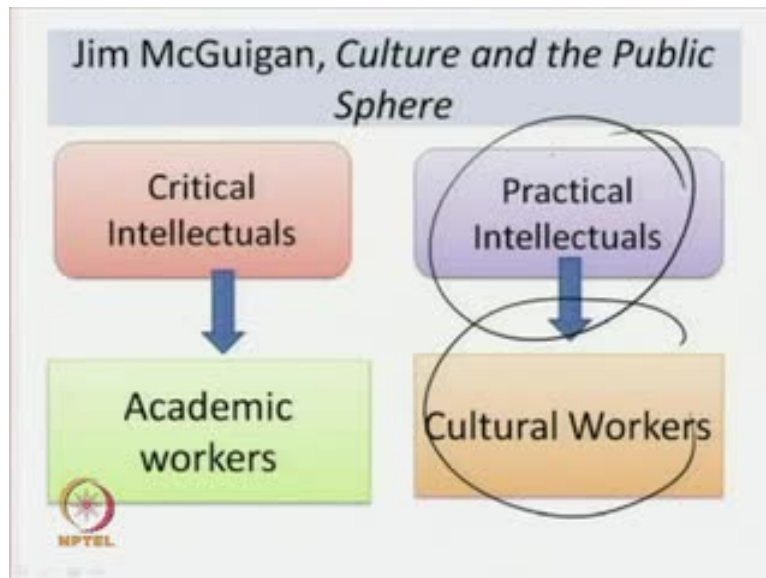
Now by this definition, Gramsci refers to the organic intellectual as one who sees his or her duties to speak as one that has to stand up for marginalized communities for under privilege communities or classes, even caste, gender and who through their work are going to sort of contest prevailing ideologies. They will contest prevailing ideologies, they are going to critic the way, so called social order is maintained by the ruling class, by power and authority, by giving us an ideology, which is really in their service. So the organic intellectuals, look at the word organic, the organic there almost tide to the soil, tide to roots committed to people of the so called lower classes and the so called lower castes. So these organic intellectual, are a part of these working class communities, or a part of feminist movement etcetera.

Now this is of course not to say this that a person in a profession, say university professor for instance, even a doctor or even an engineer, it is not to say that a they that while they are holding a position, that they cannot be organic intellectuals.

This is not to say that people who fall under the traditional intellectual schema, that they cannot be organic intellectuals. It is not that organic intellectuals are only activists and that traditional intellectuals are outside the university professors always a traditional intellectual.

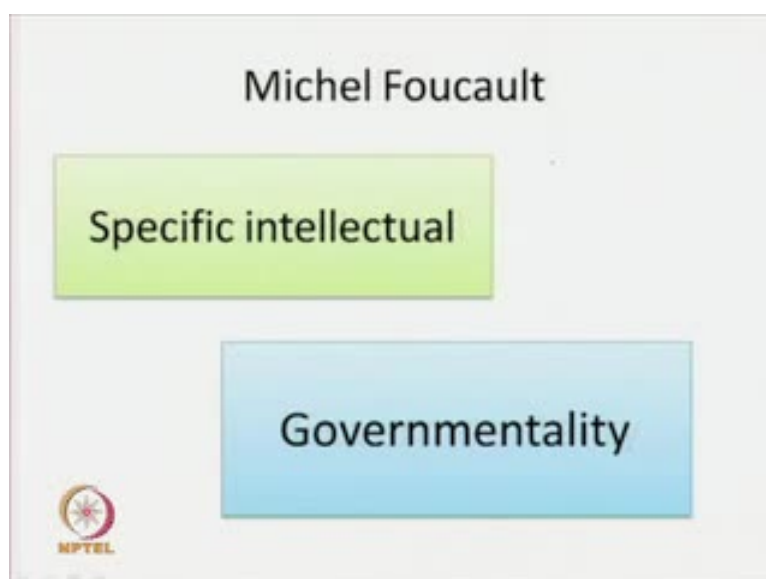
Even as one wholes university position or one is a doctor or one is an engineer or a lawyer, within the setup of the traditional professions, there are many who have served as organic intellectuals. So to be an organic intellectual it is not necessary, really I feel, that you have to go out to stage a protest. Your very work, your very teaching could be fulfilling all the requirements of the organic intellectuals. So you may belong to a particular class we will belong to, Marx belonged to the Bojvansey but he was an organic intellectual. So these organic intellectuals fight against or write against the hegemony class of society therefore form a very important and powerful counter hegemonic critic of the working of ideology.

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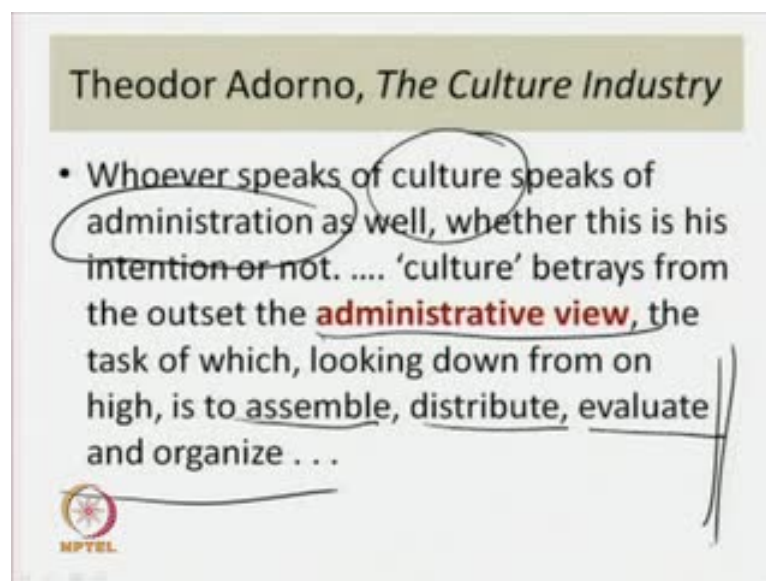
So a similar known distinction is made like Gramsci's by Jim McGuigan in his book culture and the public sphere. He, like Gramsci, he differentiates between critical intellectuals and practical intellectuals. Now you see it is parallel to Gramsci's traditional intellectual and organic intellectuals and I am bringing him here and McGuigan here also just to show that it was not only Gramsci, that very important thing he started, he began this distinction between traditional intellectual and the organic intellectual but, other critics are also made these these very important distinction between types of individuals. So according to Jim McGuigan, critical intellectuals are academic workers and practical intellectuals are cultural workers.

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Now in this sense as I again say that the practical intellectual is not necessary that these are absolutely corronting from one another so to speak, so practical intellectual could also be an academic worker and the critical intellectual could also be a culture worker. However, today's discussion being on culture policy, we are going to look at practical intellectuals and what they have to gift to society, in the form of the cultural workers. A similar point is also made by Michel Foucault in where he are talks about the specific intellectual, the specific intellectual and government or governmentality.

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Theodor Adorno, *The Culture Industry*

- Whoever speaks of culture speaks of administration as well, whether this is his intention or not. 'culture' betrays from the outset the **administrative view**, the task of which, looking down from on high, is to assemble, distribute, evaluate and organize . . .

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Now, you recall the first lecture in this module, module number 4 which was in cultural industries and culture forms. We had occasion to talk quite a length about Adorno and his work on culture industry and I shall quickly quote from Adorno and see what he had to say about cultural work. So, he says here, whoever speaks of culture, speaks of administration as well, whether this is his intention or not, very beautifully put, you cannot talk only of culture and say that has nothing to do with administration. So whoever speaks of cultures speaks of administration as well, whether this is his intention or not. 'Culture' betrays from the outset the administrative view.

So tide into the meaning of culture. Now here we get another aspect of culture which we have not really talked to about much elsewhere though it was surely there as initially talk about culture as bringing in change, cultural studies as having one of its chief aims as bringing about important changes regarding equality in society.

Culture therefore, betrays from the outset or has built into it the administrative aspect. The task of which looking down from on high is to assemble, distribute, evaluate and organize. This is what we can say, falls in the domain of cultural policy. Assembling cultural products, distributing cultural products, evaluating their impact on society, evaluating the representation, also the representational impact and organizing the way these cultural forms and cultural institutions, all these will be made available to the people.

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So, therefore, what is cultural policy to put it in more formal term? what is cultural policy and how may we define culture policy? Cultural policy therefore, may be defined as the regulation, management and administration of cultural forms, cultural artifices, products, institutions, industries, any product that we have made as a part of our or as a result of our cultural life or we see again, as a result of our way of life.

This is very important. Therefore, cultural policy, because somebody will obviously administer, somebody will be in charge of administrating and administrating the way, all these cultural products will be regulated, managed and administered. For instance, let me give you the example, example of censorship. Censorship particularly say of books or films. What is censorship? Censorship is part **and partial** of cultural policy. Why because it is regulating, the first term, here it is regulating cultural product, a film cannot be passed by the censor board.

So, what is the censor board essentially doing as it clips some of its, parts or it in the stuffs the film forming shown all together to the public, there is the regulation going on, that is there are certain policies that have been made.. So, also the management and administration of the institutions that are to do it and we shall see what these institutions are. So institution therefore, cultural policy institutions are institutions that produce and govern the form and content, both produce and govern, that is regulate, the form and content of cultural products.

Then by what do you mean by culture products again. Culture products may range from books, from media products to the internet to or the way we live our lives and to the educational system, everything the legal system, judicial system. So these are institutions that produce and govern the form and content of cultural products.

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Therefore, if you want a list and **if you ask**, if you ask, what are the different sort of different institutions that we have referred to here of cultural policy of cultural management regulation and administration, these may be for instance. Please look at this side - art and culture councils - these are museums, these are government departments that have and do it culture and the proliferation and management of culture and cultural products.

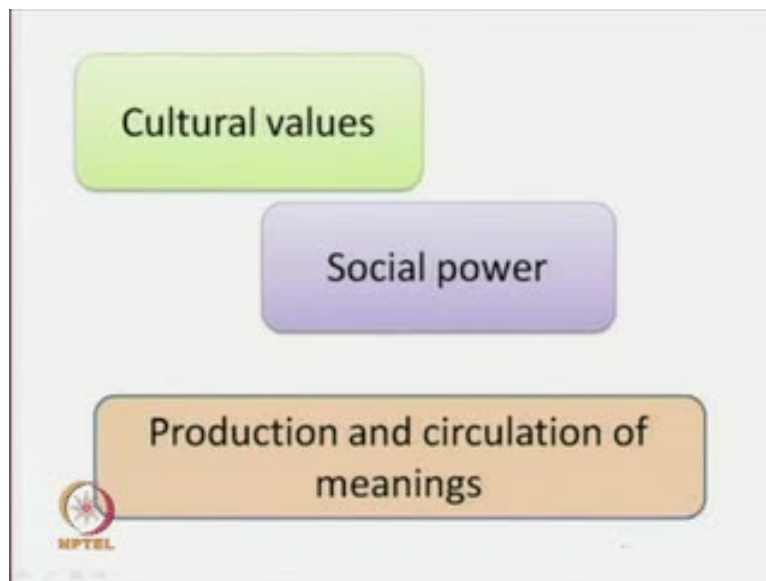
These are also educational institutions. As we know culture is not simply, culture does not mean dance, culture does not mean song, culture does not mean the status, we unless usually and understand peace as cultural. What you are taught in your schools and colleges and

universities are also cultural in nature. So, educational institutions are also **part and parcel** of the administration that is of cultural policy.

Then media, obviously media industries and corporations are **part and parcel** of cultural policy, so also advertising agencies. Also media obviously, the media industries, media corporations are also **part and parcel**. They are also the wings of or the agencies of cultural policy and importantly advertising agencies, why because as we saw too many of us advertising products can decide the greater our desires they decide on important decisions regarding use regarding purchase of objects, also deciding are life styles.

So all these art and culture councils, museums, government departments, educational institutions, media industries and corporations and advertising agencies among other things are what we call the agents of cultural policy

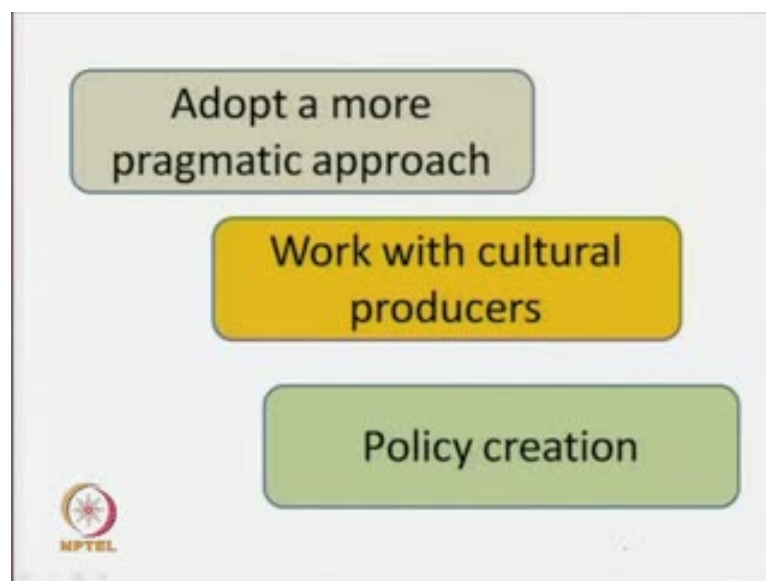
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So these agents these are councils, government bodies etcetera, media corporations what they do, do is they it is they are responsible eventually in the formation of cultural values in people. By cultural values again is not means simply what kind of music is held to be of high value etcetera, by cultural values are also values by which we lead our lives, these are essentially values created, that create identities, that create subjectivities, they are values that are sort of garnered by us through ideology.

So what kind of ideology or world view is produce and disseminated by these cultural bodies, in the name of cultural policy is extremely important because it has great implications for our lives and the decisions that we take. Secondly these institutions have tremendous social power or cultural power. Why do they have social, cultural power? They have social, cultural power because, they decide on what cultural artifacts we are allowed to produce, what cultural artifacts we are allowed to create, in that of course you will agree that there is a great deal of power that is given to these bodies and finally they are responsible for the production and circulation of meanings.

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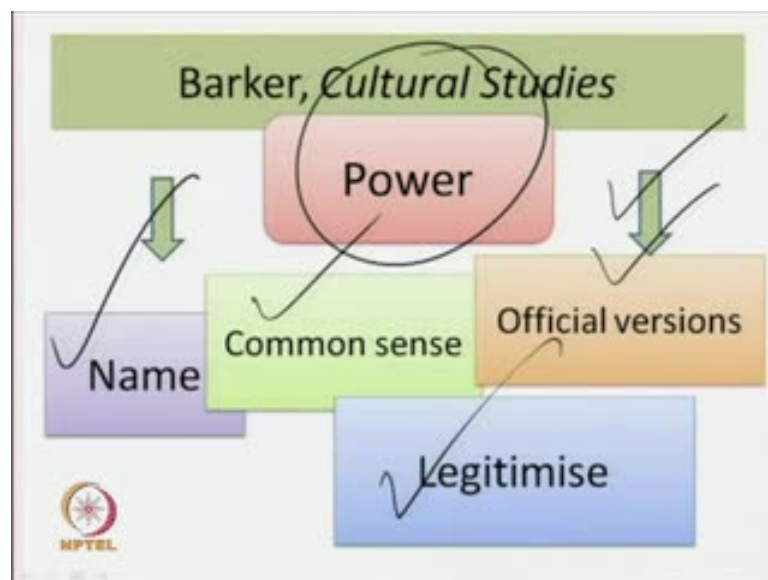
So, therefore, what cultural studies practitioners should do, in order for instance to become an organic intellectual from a traditional intellectual. What is for instance, a university professor expected to do? We can be more proactive or we can make more contribution to cultural policy by also helping these agencies of cultural policy to adopt and also to remind ourselves So adapt more pragmatic approach. I thing you recall at in one of the lectures perhaps one on language we had occasion to talk about Richard Ratie and pragmatism.

So instead of drilling all the time on meaning production, on the semiotics of various media forms etcetera, perhaps one of the things that cultural academic workers so to speak of critical intellectuals as given to us by Michigan could do, is so adopt a more pragmatic approach and to work with cultural producers. By working with cultural producers, What we do is we help or aid in policy creation, The expertise that one gains from having done research or having

taught cultural studies, the understanding of the politics of the signifier the understanding of ideologies, the understanding of the history of ideas, what the intellectual could therefore do, is to steer sort of, is to steer policy creation or to enable policy creation and to steer policies in work to be the right direction.

This is of course not to say that cultural workers are the organic intellectuals do not have a similar contribution to make. The point is that instead of remaining on one side of the culture, policy debate or polarity they as many of the scholars here in this list of books that are used all this books at were used for this lecture most of them if not all of them has said that they has to be correlation of cultural workers and the academic intellectuals

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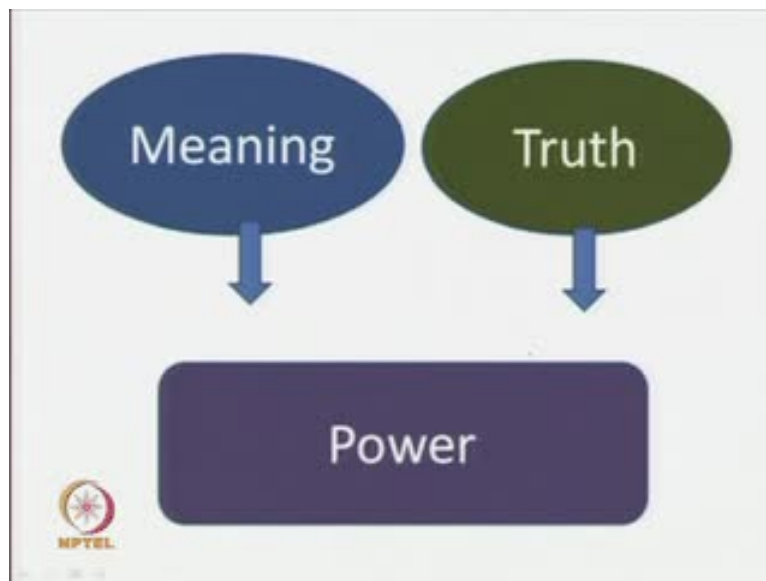


Therefore, Barker let us go back to Barker's cultural studies. Barker in his book cultural studies refer says that since why is cultural policy important? It is important because again those who have the power to produce and control the distribution, in an eventually the consumption of cultural products have immense power, so the power is a. in creating official versions of something. If you create an official version, that version is say is a version that one uses, many of as use that is the version that comes down to us as the so called legitimate version. So cultural studies and cultural policy have the policy makers can make official version say they have the power to name.

Whatever is given to us is official version become part of the common sense and is accepted by many people as common sense as eventually the natural versions of things. Whereas on

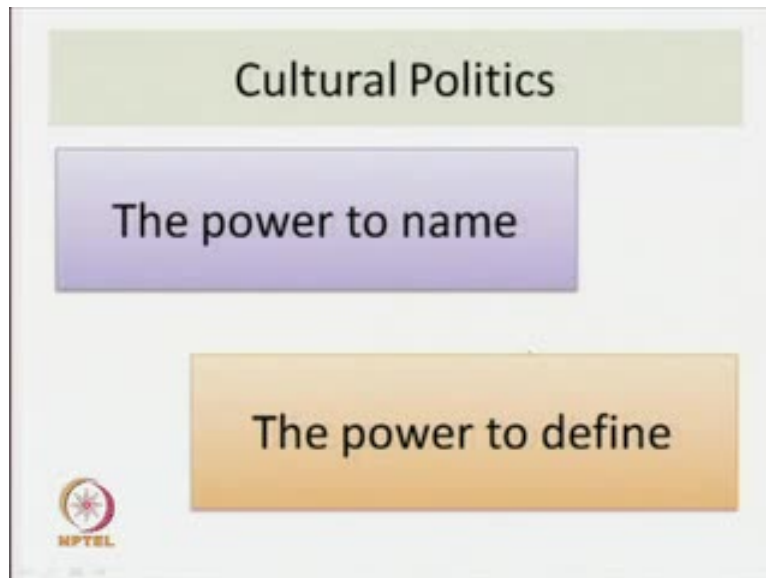
the other. can we see that this is the one of the version that have officialized and all these eventually legitimize some forms and some institutions of culture as being worthier so to speak as being official as and has been very powerful. That is why Barker says that these institutions have powered these agencies have power and cultural policy therefore there have its extremely important because that is really the thing that links cultural products to the **to** **the** people in general.

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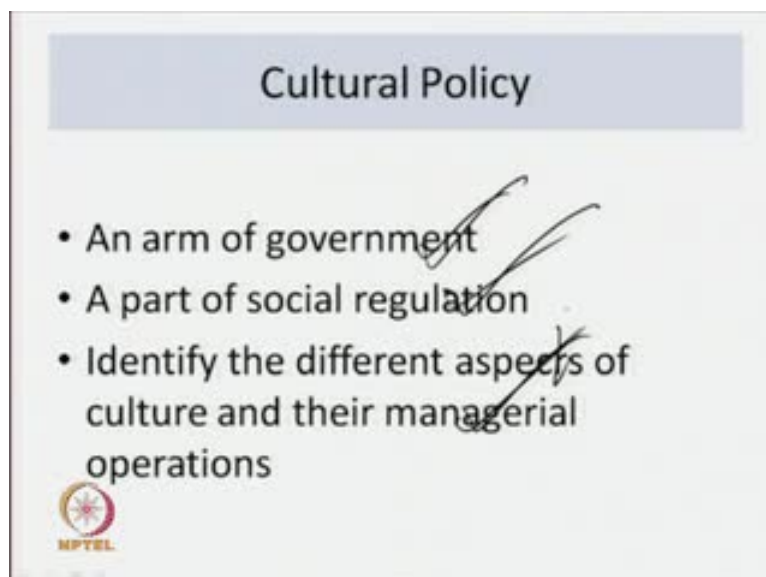
Therefore meaning as we saw meaning and truth we always we have seen this throughout our, you know our lectures, meaning and truth have a power and **we** are given to us by institutions of power.

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Therefore cultural politics that I said to sum up has the power to name things, has the power to define things and as we saw in the lecture discourse has tremendous discussive power and even though there may be different ways of descriptions, there are all different ways of definitions of these things. Only those definitions stick or only those labels and names stick which, usually have an official sanction, by agencies of cultural policy.

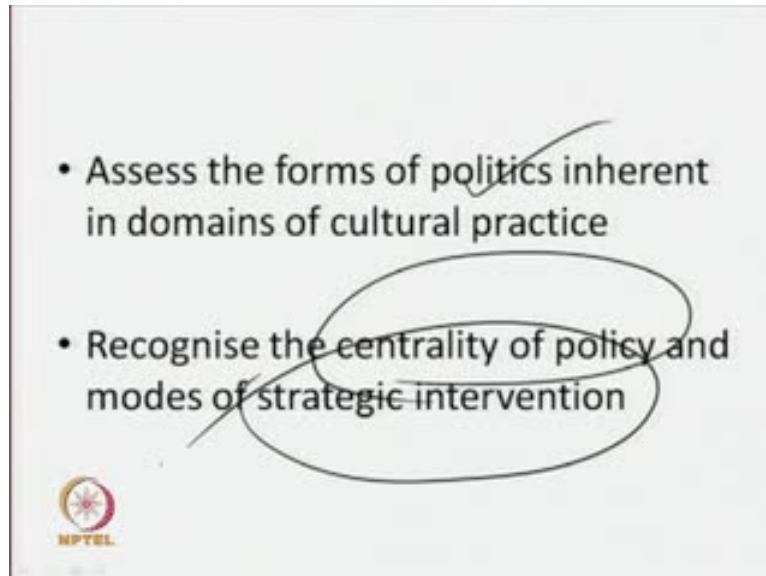
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Therefore Barker also says that cultural policy, now this is true, Barker as we can understand cultural policy as a. an arm of government b. It is a part of social regulation c. It is used to

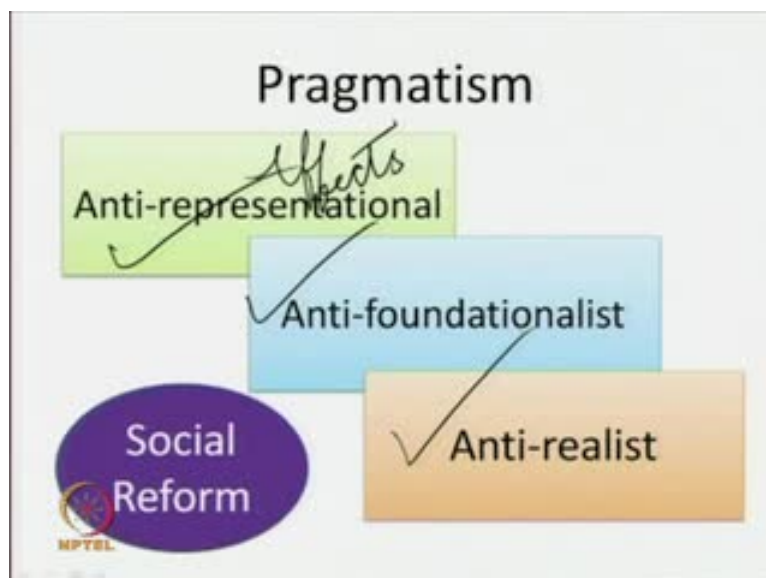
identify the different aspects sorry aspects of culture and their managerial operations, we have seen all this governmentality or regulation government sorry regulation and management.

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Then also in cultural policy we should assess the forms of politics inherent in all kinds or domains of cultural practice.

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We should recognize the centrality of policy and the modes of strategic intervention, in culture and cultural forms particularly in production, distribution and consumption which is really saying all about these forms and institutions

Therefore, one of the chief things that many scholars have agreed on over these years as when the, since the beginning of the formulization so to speak of talking about cultural policy, was made. These scholars say that one of the ways of defining cultural policy is to pragmatism.

Now pragmatism as we are seen in the lecture on language, it is defined by three things, it is, that it sees phenomena as essentially unrepresentable you cannot represent phenomena in all their entirety why because your own concrete apparatus and your own notions and your own training only allow certain aspects to be seen, something we have talked about couple of times in the lectures on representation in the first module also we have talked about it.

So it is anti-representational, in the sense that it says that you have to accept the fact that we cannot represent anything, any phenomenon whether scientific or cultural in its entirety and hence we can only talk about representation effects. Every representation is an effect, every articulation is a representation and every representation therefore, is not representation proper, it is representation effect.

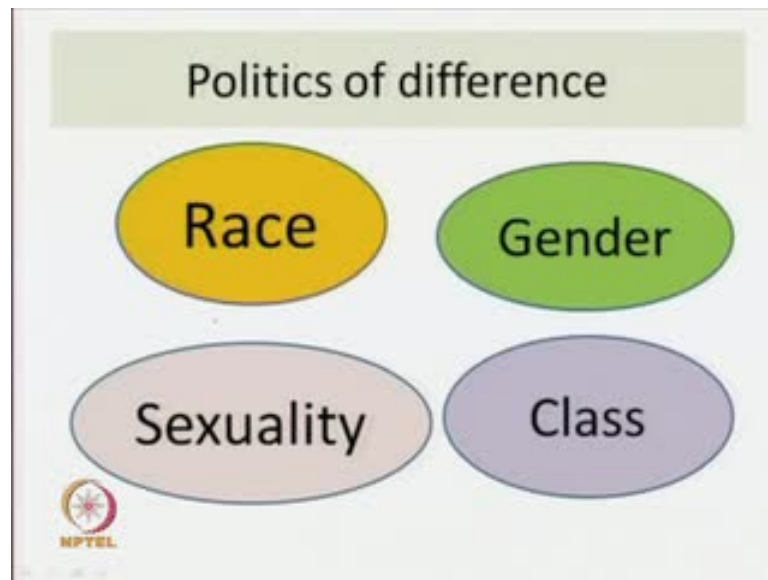
Second, it is anti-foundationalism, anti-foundationalism holds that there are no very true foundations to knowledge, there are no eternal givens of knowledge. Knowledge is always provisional, knowledge the foundations of knowledge also change as we say in our lecture on science technology and cultural studies you remember, when we talked about the cultural studies interrogation of science and technology.

We also there we are found that science itself which purpose us to give the truth or which many believe give us to truth, science itself moves from in the case of **coons** articulation for instance, science itself moves from paradigms if to paradigm shift. So there cannot be a foundation or at the most there can be different foundations, variance of foundations in different times.

And finally it is anti-realist the sense that pragmatism does not say or claim to any full knowledge of what is reality. So essentially, of course, this is an area in philosophy but, it has come into cultural studies, why because, it **tides** in largely with many of this **central tenets** of cultural studies of representation, being problematic, of foundations being always provisional and of course the **discussive** and an anti-realist orientation.

And again all these aspects are to be used or are to be appropriated for social reform, this being the most important aspect of cultural policy. So, before we wind up this lecture, you may think why there have been policies, there have been, for instance not the museums and are councils etcetera were are not there that did not do any sort of cultural administration.

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The issue of cultural policy really came in with this issue of gender issues that is the politics of difference. If race, gender, sexuality and class are built into cultural forms, then the politics of difference has to be the informing, so to speak not or the motivation, the motivation behind cultural policy, a way of say describing cultural policy could also be instance of policing, policy as policing.

So if we are to be sensitive to issues of race, gender, sexuality and class and we have policy, have to see they have to be policies that are going to see that certain races, certain gender sexualities and classes are not misrepresented. So that the hegemonic dominant order does not misrepresent or continue to make these, make some races, classes, genders etcetera marginalise all the time. So this is one way in which the politics of difference has contributed to at least what we may call contemporary cultural policy studies.

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Andrew Milner, *Contemporary Cultural Theory*

- A democratic common culture cannot be made from within the intellectual class itself, but only from within those exploited and oppressed classes and groups the cultural lives of which have proved, by turn, the objects of realist neglect, modernist disdain and postmodernist pastiche.

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Then I would like to refer to Andrew Milner in his book *Contemporary Cultural Theory*. He says that a democratic common culture cannot be made from within the intellectual class itself, and this is again talking about the importance of policy and the practical worker, cultural worker. A democratic common culture cannot be made from within the intellectual class itself of that class alone, but only from those within those exploited and oppressed classes and groups, the cultural lives of which have proved, by turn, the objects of realist neglect, modernist disdain and postmodernist pastiche and very very loaded statement here.

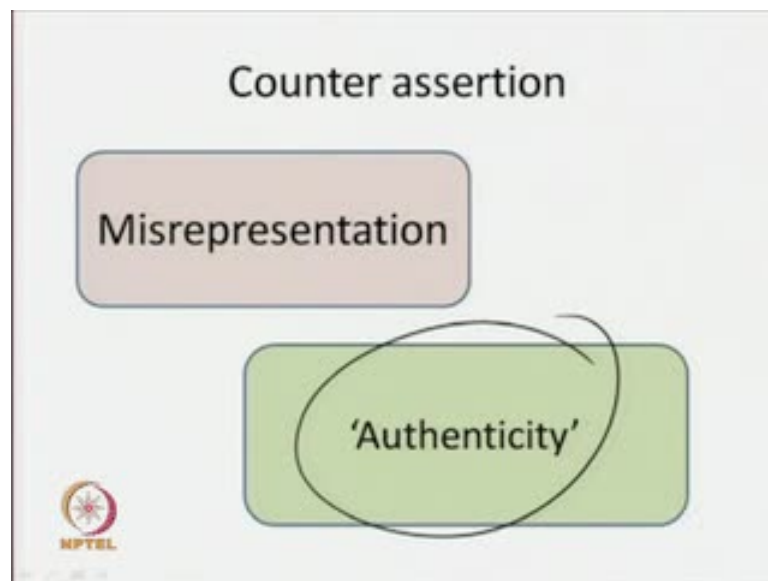
He says that to be truly democratic in the sense of representation at least, to be fully representational of all classes and all gender, all sexualities, all races, classes etcetera.

We cannot rely only on the intellectual class, **the opp** the members of what you call those within the exploited and oppressed class. According to Milner, bring in certain experience a bring in a certain immediacy and if one can hazard this word certain authenticity because of a background of, a history of exploitation and operation and these classes he says, very importantly these last words which are very powerful, the cultural life so way of life the cultural products and institution of these classes, have been the objects of neglect by the culture of the realist moment, there been the disdain of modernism particularly modernism of the high modernism kind and postmodernist pastiche.

For instance, in the sense that, in a bits and pieces from these modernless cultures are worked in, in a token sort of way into issues of representation but, postmodernist pastiche, or

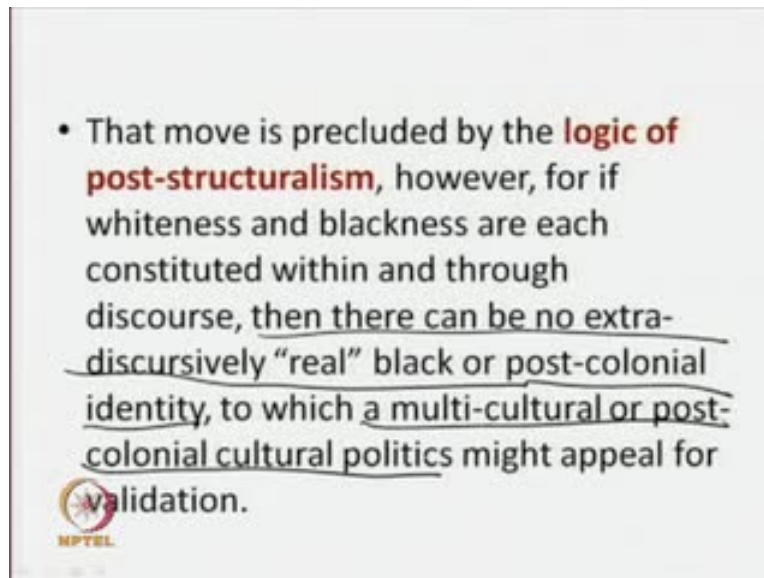
postmodern modernism sort of collaging, collaging of bits and pieces from marginalized groups will never really liberate the modernized classes and that is why as Milner says here in this quotation, we cannot rely only on the intellectual class. So Milner somehow thinks that there, the authenticity comes only from one who has been through these structures and realities of domination and operation.

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I would like to end this with an important point further that Milner makes, that is, we should not say again to put a **heavier** to what Milliner says really. We cannot say simply that those who have been through operation, those have been through domination in their lives that they are the, they are the ones who are going to have always going to have a balance view so to speak. It also danger of a counter assertion, a counter representation which, shows only their way of life to be authentic, to be where there is no problematization of a counter representation from the from the other side so to speak.

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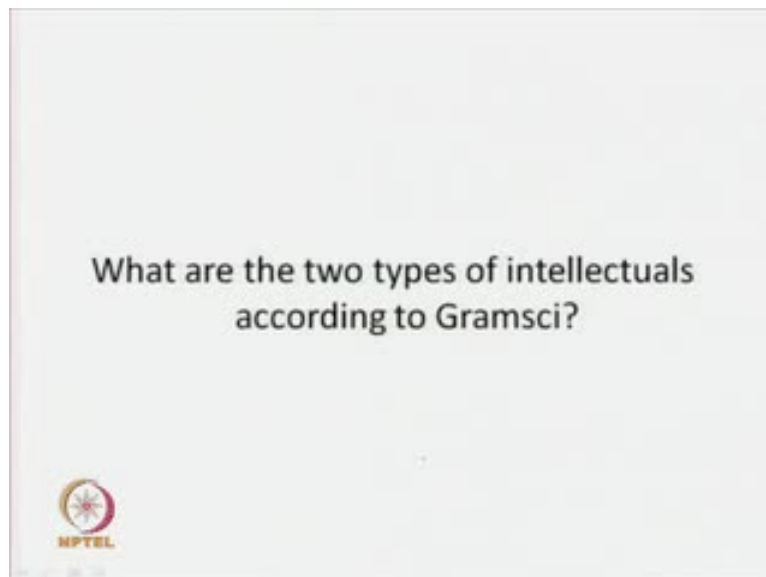
So, we have to be careful of the word, authenticity and that is why we have put this in single inverted commas and we have to see as it mentioned, here in this quotation, that move is precluded by the logic of post structuralism however, if whiteness and blackness are each constituted within and through discourse. Then there can be very important, then there can be no extra discursively real black or real post-colonial identity to which a multi-cultural or post-colonial cultural politics might appeal for validation. So, this is extremely important from a post structuralist point of view, this now we are again problematizing even cultural policy.

If cultural policy has been set argued by many critics, has to rely, more in more on the practical worker on the one with the experience of operation and domination. So if we believe all the time that the narrative that is coming to us from counter assertion, that is a to narrative then in that sense we forget that even the narrative of authentic black and authentic by or authentic feminism of authentic sexuality at counter sexualities, these are also **as pride** available to us in language.

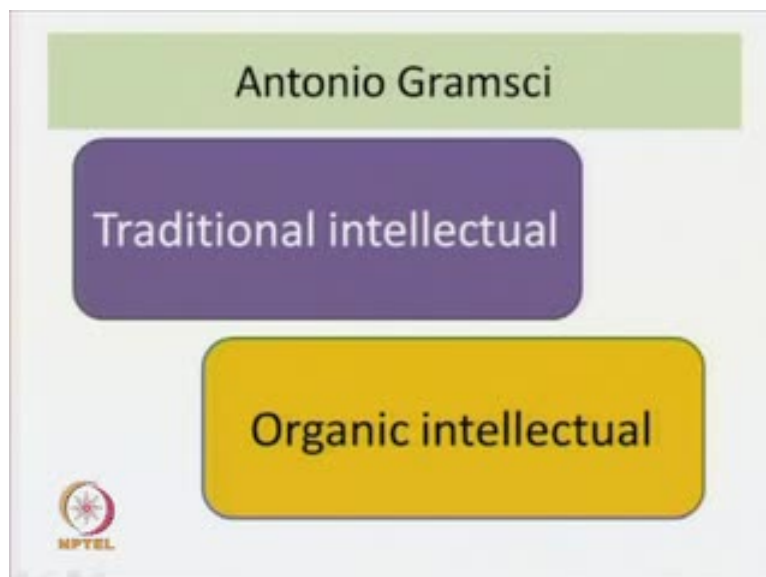
Now the richness of cultural studies therefore, is this that, even as we understand the fact that things are given to us in language, the language is the mediating factor even then, we can also formulate cultural policies which, even as it sees or even as it accepts the fact that cultural realities are always given to us in discourse, through discourse, there is very important understanding of the fact that a **pragmate** after all a pragmatic line has to be taken by both academicians and cultural workers.

There is no last word to this really, this debate is a very strong one and this debate is going to continue, there will always be workers from the cultural front and then always be the traditional intellectuals and the critical intellectuals. For the fact is, what I am saying is the growing importance of cultural policy in cultural studies is one very healthy side.

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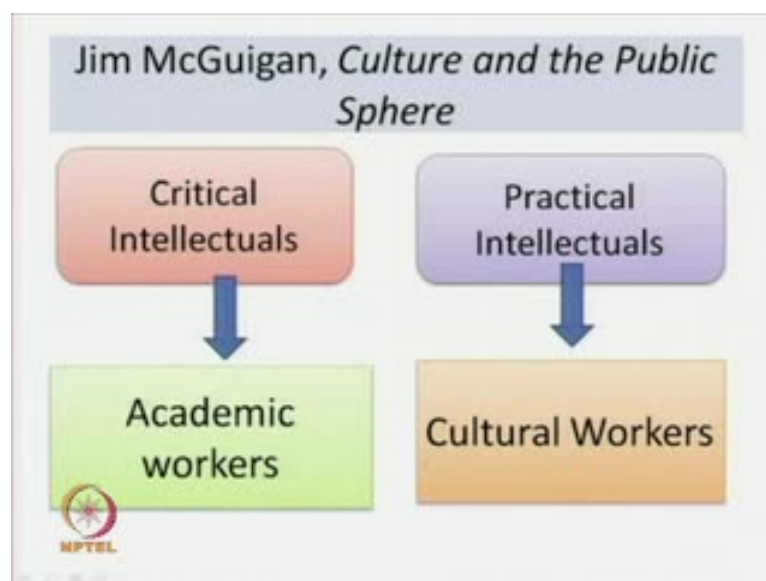


So, let us go to the discussion. So to the first questions what are the two types of intellectuals, according to Gramsci. According to Gramsci there are two kinds of intellectuals and these are the traditional intellectuals and the organic intellectuals. And if you have to explain this, then

you say that the traditional intellectuals are those intellectuals who hold the traditional positions in society and just holding a traditional position in society does not mean that one cannot be an organic intellectual.

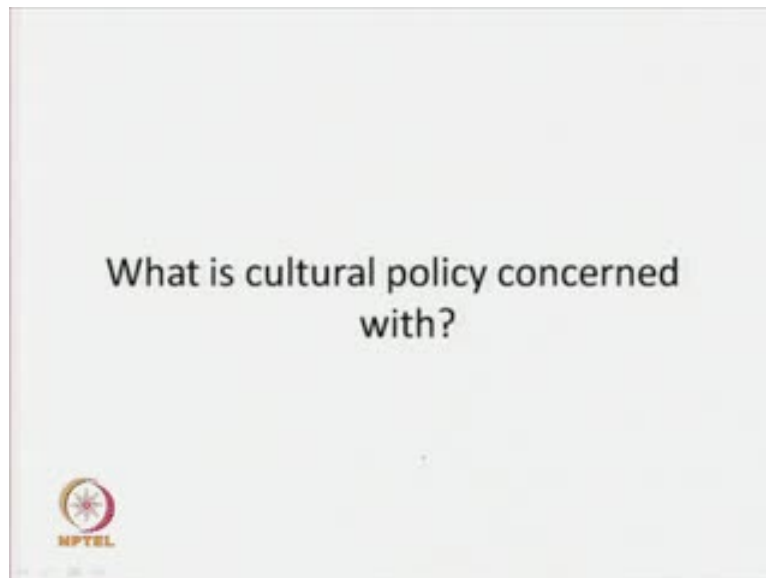
So the traditional intellectual according to Gramsci is one, who believes in and one who helps in the proliferation of the dominant ideologies of the time of the dominant, the ideas of the dominant classes, whereas the organic intellectual is one who, usually comes probably from, comes from the working class or is engaged in the feminist movement, who is the as a word organic suggests here, who is tied to the soil, who is, whose work, even if one is a traditional intellectual it does not mean as we saw that one cannot be an organic intellectual, so work done from the platform of traditional intellectual, at least from the platforms of traditional institutions like the universities for instance one can also make important contributions as an organic intellectual.

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Second, we also saw through McGuigan, that corresponding to Antonio Gramsci's, formulation we have critical intellectuals for the academic workers which, corresponds to the traditional intellectual of Gramsci, practical intellectuals for the cultural workers which correspond to the organic intellectual as given to us by Gramsci.

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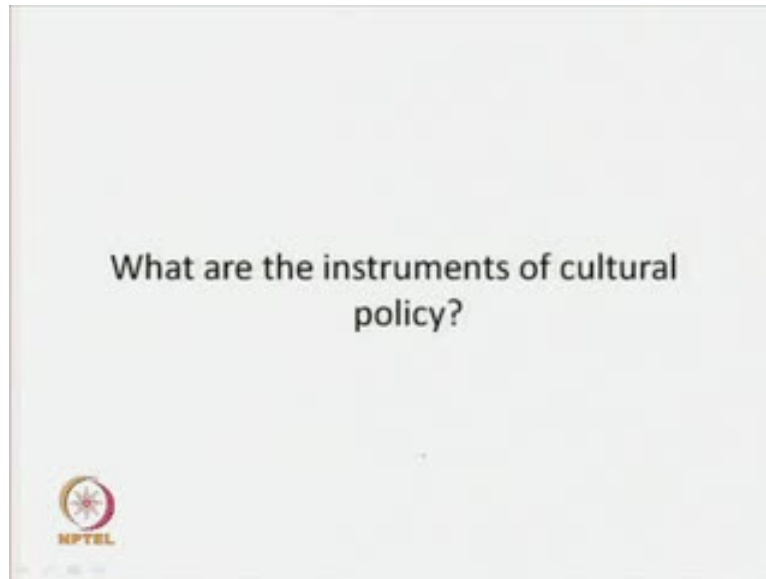


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What is cultural policy concerned with? This is our second question. Cultural policy is concerned with a regulation, management and administration of cultural forms, institutions and products and these are institutions that produce and govern the form and content of cultural products.

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Then, what are the instruments of cultural policy or what are the agencies of cultural policy?

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These agencies or instruments are among others. They exhibit different names, different labels in different countries but, usually they are, we understand these as councils of arts and culture. These are museums, for instance, what is going to be represented in a museum. It can you can unpack some of these words, if there is a law in a questions carrying more marks you can say, for instance what is going to be shown or showcased in museums as being primitive?

What is going to be shown in a showcase in museum, as museums as having cultural value? What is shown in the name of ethnicity etcetera. These are hugely important questions from the point of view of par and politics. When you go to a museum, we simply consume the artifacts been shown there per as per the labels that have given, perhaps the brochures that you have in your hands. Cultural politics, cultural policy would have to be reformulated by these investigations into the very representation, in these brochures and these labels of museums artifacts, for instance

Then departments of culture, like in governments which after all they are the ones, these are the departments that regulate the department, I give you one example for instance is a censorship board in our country for instance, and in all countries. So, these government departments are the ones really that are going to eventually decide what comes to you as a cultural product and what does not and it what form and content also that these come to you.

Then as I said educational institutions are also, part of the agencies that are responsible for cultural policy, in the sense that the educational boards and institutions, they decide what is going to be circulated to students. When media industries and corporations and this, we do not have to when explain, when talked about this so much in media and cultural industries is in commodities, new media etcetera, advertising agencies are also part and **partial** of culture policy making.

So this really brings us to a close of as far as the distribution of topics in these lectures on cultural studies as a distribution is concerned.

Cultural policy really, is the last topic in the sense of being topic proper, the next two lectures are really by way of closure in the sense at, in the next lecture we are going to talk about the critique of cultural studies, how some limitations of cultural studies as a discipline? how cultural studies can be better by sort of paying heed to sometimes quite vituperative criticisms that are levied against this domain. We shall see what why many are react so sharply to cultural studies as a discipline, so that we can learn from these and make our discipline more strong and also that in the last lecture, in lecture 40 we are going to do summing up of what we have seen or what we have talked about, what we have deliberated upon in all the lectures from le from the first lecture to lecture 39 and we are going to see what we have learnt.

So let us stop here for today and we shall meet for the next lecture which is on critiquing cultural studies. Thank you.