

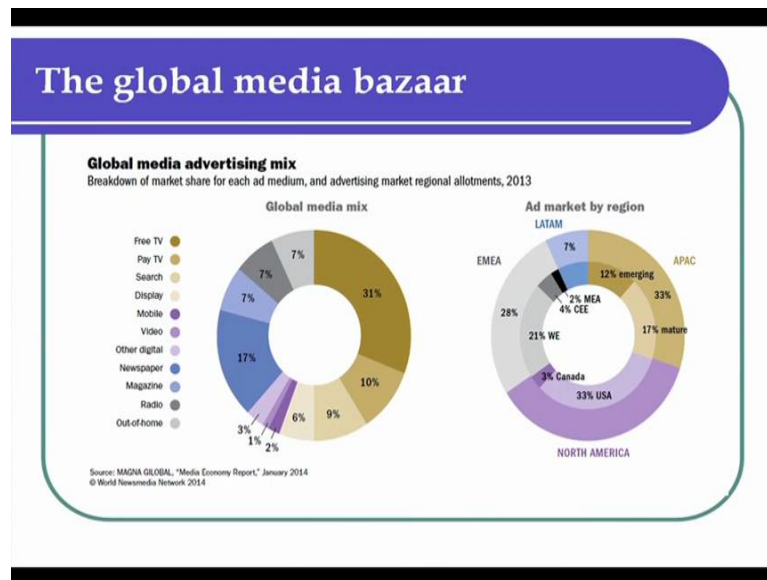
Globalization and Culture
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Lecture – 38
Contraflows in Global Media

Good morning and welcome to, 2 lectures I am going to be doing on contra flow in global media. The first lecture is largely theoretical. In the sense that I am going to set up the debate about what contra flow is, why it is significant. And in the second lecture I am going to look at 2 illustrative examples, of contra flow in global media; one from the world of entertainment and one from the world of news and current affairs.

But in the first lecture, which is today's lecture I am going to be focusing on the concept of contra flow. As you all know, the global media market which is relatively a recent phenomenon says 20 years old was largely created because of some macro changes at an international level - economic changes, political changes and as most importantly technological changes. The growth of such light operations around the world, cabling of under solutions, availability of online content and that has transformed the global media market. This market still remains largely dominated by the United States, for reasons I do not need to info size, given that US is the most important economy in the world, but also very important cultural producer, in terms of creative industries, it has the most advanced creative industries in the world.

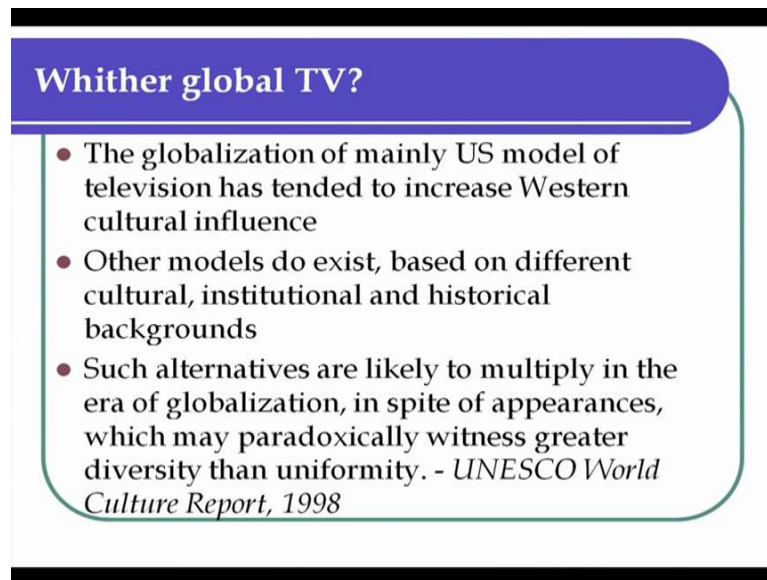
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So, if we look at this media bazaar. This media market, which is essentially a commercial media market, and in commercial media market advertising is absolutely essential. And if you look at this chart or diagram, rather, television remains the most important medium, as far as advertising is concerned. Although internet has made massive expansion in the last decade particularly, but in terms of advertising revenue television continues to be dominant.

Also important to remember, is that much of this advertising revenue is concentrated in the United States. For example, 30 percent of global advertising revenue across media channels comes from one country, namely the United States so this has created a lot of discomfort and discussion, about the domination of US media, what are its implications both socially culturally economically too. In fact, in the 1990s, late 1990s, when this became a big issue UNESCO United Nations organization, organization directly involved in cultural communication, set up a world culture commission and they produced a report which I have, I am going to have a quote from they are particularly concerned about the television.

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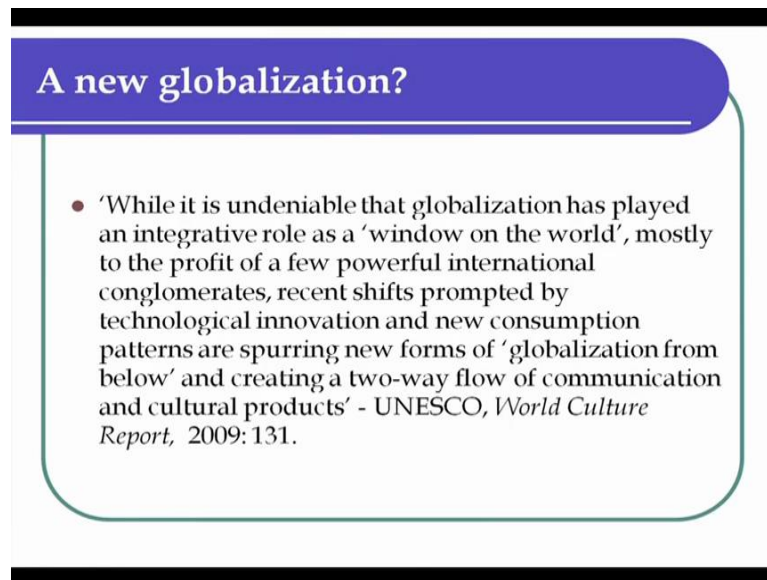
Whither global TV?

- The globalization of mainly US model of television has tended to increase Western cultural influence
- Other models do exist, based on different cultural, institutional and historical backgrounds
- Such alternatives are likely to multiply in the era of globalization, in spite of appearances, which may paradoxically witness greater diversity than uniformity. - *UNESCO World Culture Report, 1998*

This is what this report said the globalization of mainly US model of television has tended to increase western cultural influence. Remember this is going to cross the globe because as I said at the beginning US has the capacity to both hardware and software; however, we said other models do exist, based on different cultural institutional and historical backgrounds, such alternatives are likely to multiply in the era of globalization, in spite of appearances which may paradoxically witness greater diversity than uniformity.

So, this is world culture report published by UNESCO in 1998 so even then when globalization is largely a western phenomenon, specially the culture of globalization with largely extension of US products around the world, even then UNESCO was suggesting that actually this is creating a more diverse media world, not a homogenized media world. And these commissions that the UNESCO said, that they comprise the people from different part of the world you know artist intellectual's academics government offices so this is a pretty decent document very international document. 10 years later UNESCO setup another commission, which produce another global culture report.

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A new globalization?

- 'While it is undeniable that globalization has played an integrative role as a 'window on the world', mostly to the profit of a few powerful international conglomerates, recent shifts prompted by technological innovation and new consumption patterns are spurring new forms of 'globalization from below' and creating a two-way flow of communication and cultural products' - UNESCO, *World Culture Report*, 2009: 131.

And I am going to quote from that report. The report is published 2009. And I am just going to report this this passage from it which actually indicates the phenomena I am going to discuss in this lecture. While it is undeniable that globalization has played an integrative role as a window on the world, mostly to the profit of a few powerful international conglomerates. Recent shifts prompted by technological innovations, largely digitization and new consumption patterns are spurring new forms of globalization from below, and creating a 2-way flow of communication and cultural products.

So, the flow is still dominated by the west largely US originate content, but these also a small, but significant reverse flow, a contra flow, all though how contra is contra, that is the question for discussion. It is not as straight forward, but the fact there is a diverse content emerging not just from that from New York or Bollywood, but also from Mumbai, from shanghai, from Egypt, from Turkey, from South Africa, from Brazil, etcetera which makes it much more interesting a global visual place. Now I have been particularly involved in this kind of this course, about 10 years ago, I edited a book it was called media on the move, global flow and contra flow was the sub title of that book. And it was to my mind first kind of study looking at the raise of the nonwestern media, and it is a collection of essays from people you know covering different aspects from news to internet to telenovers to cinema, Korean way supposed to very important in east Asia for example Korean cultural wave.

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A typology of media flows

Dominant Global Flows


- Hollywood
- MTV
- Disney
- CNN
- Discovery
- ESPN
- Google
- CNBC
- Wall Street Journal
- BBC
- Japanese animation

And in that book I am devised a typology of media flows. And I divided it into 2 categories, the dominant global flows and the usual suspects appear, and you know with exception of 2, in this list which is BBC and Japanese animations. Rest, are - US based corporation again understandably so.

Ah, but both the BBC which has be in the global player for a very long time and continuous to be very important especially in terms of new user interface, but also historical dramas, documentaries, sport coverage. There not so much sport now, but you know generally seen as a credible global presence, and the Japanese animation has been around for a very long time went back to 1970s, a whole generation of an American kids are grown up, without realizing they have consumed essentially Japanese product. So these are dominant media flows and continue to be dominant and given the structure office corporations, where they based and the connection they have with the governments in this very powerful nations. I do not think that is going to change anything soon to the dominant flow remains largely western largely in English language.

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Subaltern media contra-flows	
<i>Transnational</i>	<i>Geo-cultural</i>
'Bollywood'	Phoenix
al-Jazeera	Zee TV
Telenovelas	TRT-International
TV5	Al-Hayat
Telesur	Baidu.com
Radio France Int.	MBC
CCTV News	NHK World TV
RT	islamonline.net
Euronews	Roj TV
M-Net	
Korean films	
Nollywood	



But this also this also, a when I called it subaltern media flow. Emerging from the margin so global media place. And I divide it into 2 categories transnational and geo cultural. The transnational is kind of product, which is available in various countries not necessarily confined to a particular geo political or geo cultural geo linguistic group. So I have a Bollywood and inverted commas, because Bollywood as you know is a contestant term, Al Jazeera, the pan Arabic news network, I will discuss both of these as case studies in my next lecture because they are the most prominent nonwestern entertainment and news networks. But also telenovelas for instance, from Mexico and Brazil, are shown in more than 140 countries. The TV global network in Brazil is extremely influential. And not just only it is of own world, not the not just the Portuguese speaking world, but beyond that. TV 5 is the French language international channel and again francophoni is a huge constituency, French spoken in Africa parts of northern America etcetera.

Telesur is a pan Latin American network. A news network it is created in Venezuela. With Venezuela oil money, but now it is not in the same position because the economy is in the mess. Radio France international CCTV news, Chinese network, RT Russia today, as it was called international network. Euro news is the kind of alliance of public service news broadcasters in western euro, and it is viewed across western euro. M-Net is largest entertainment network, coming out of south Africa and hence present across at the continent. Korean films I mention specifically Korean, because Korean films has become

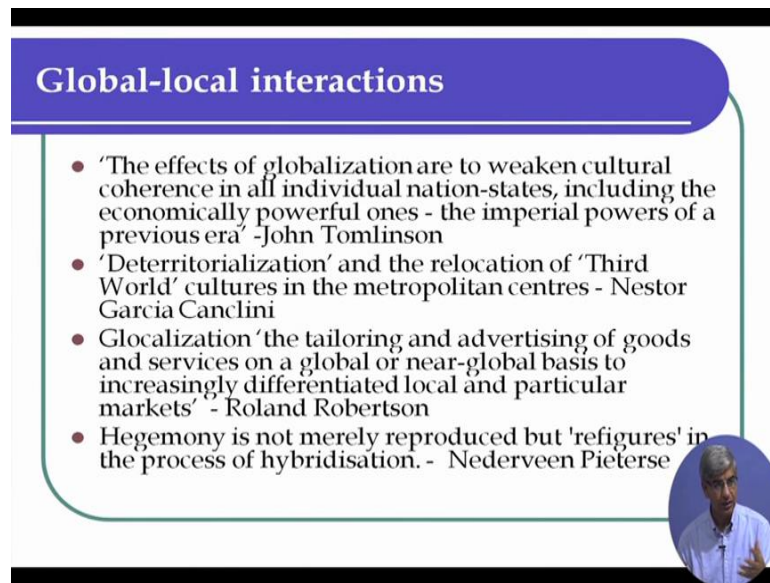
extremely important as an export commodity, especially in hill station in china, in japan, in Taiwan, they are very popular and Nollywood, the Nigerian film industry, is the third largest in the world in terms of the number of films they produce, although in terms of quality, they are not as good for various seasons, including resources technology etcetera and they are often shown direct through TV, they are not actually screened in in cinemas.

And then any of the others and these are this is not an exhaustible list. This is an indicative list. And then you have what I call the geo cultural networks. Which are basically aiming at a separate specific geo linguistic group? Again it is an indicative list. Chinese network is the largest Chinese network we know; get in to the Chinese diaspora. Chinese diaspora is the largest in the world 35 million. Zee TV you all know the largest in India has been operating now in 170 countries. TRT international, Turkish radio in television again has emerged as an important player, certainly in central Asia where they have close links traditional links also linguistic cultural, with turkey.

Al Aayat is the most significant pan Arabic newspaper, with addition to different part of the world. Baidu famous Chinese online portal, MBC is the largest entertainment network in the, in the middle east; Arabic word a NHK world Japanese network. Islamonline again a kind of religious space for the ummah, for the people who belong to Islam, but they have a connectivity with this group not necessarily national, but transnational and Roj TV which is the network of the worlds largest stateless minority namely the curds, they are scuttled all over the world. They do not have initial state, but they have a television network which, which they kind of communicate with each other.

So again these are some prominent examples, of imaging media content both in terms of commercial. Some of these are commercial operations like Z TV, globo for instance. Nollywood is commercial. Some are state less projects. So CCTV news, the Chinese news network is a state project. RT is a state project. So it is a combination of both state concept networks as thus as well as commercial networks. And this has created an interesting discussion about what does it mean to culture. Yeah what happens when you are watching in china, you are watching Korean drama. Or in Africa you are watching zee TV. You have no connection with India, but you are watching very Indians, Indians so popular and also of course, in in the more develop part of the world in the so called first world, what does it do this kind of contra flow, so few reflections on that. How it makes the global local interaction more complicated.

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Global-local interactions

- 'The effects of globalization are to weaken cultural coherence in all individual nation-states, including the economically powerful ones - the imperial powers of a previous era' -John Tomlinson
- 'Deterritorialization' and the relocation of 'Third World' cultures in the metropolitan centres - Nestor Garcia Canclini
- Glocalization 'the tailoring and advertising of goods and services on a global or near-global basis to increasingly differentiated local and particular markets' - Roland Robertson
- Hegemony is not merely reproduced but 'refigures' in the process of hybridisation. - Nederveen Pieterse

I am going to use some quotation to basically make my points about these interactions. First quotations are for from John Tomlinson, who is a British academic who wrote a very well known book on cultural imperialism, where he creates the idea of cultural imperialism. And one of his argument was as he indicated in his quotation, that actually the culture of the dominant parts of the world is also been affected by globalization. Here the effect of globalization is to weaken cultural coherence in all individual nation states, including the economically powerful ones, the imperial powers of a previous era. So here he is referring; obviously, to the United Kingdom whereas, you probably know the most popular dish is chicken tikka, you know which is the made up dish anyway. So it is a deflection that kind of impact on the on UK culture from India for instance. Others have argued that this kind of globalization which is a territorial globalization is creating DE territorialized space and re territorialization. In the sense that so called third world cultures coming to politician areas of the world and create a complex hydrolyzed kind of interaction.

Others have talked about the idea of globalization, and Robertson British sociologist is the person with whom this concept is particularly associated, he points a face glocalization the tailoring and advertising of goods and service on a global or near global basis, to increasingly differentiated local and particular markets. See if we look at content from major media networks around the world, the local elements are very prominent. So if we watch MTV in India, it is a Bollywoodized version of MTV. Lot of

content you see is actually produced in India, in an Indian kind of sensibility. And there are numerous certain examples. It is big debate about hyper hybridization.

That there are no pure cultures are always given and taken from different cultures, and there is a kind of hybrid culture. Some have argued that hybridization is a new form of hegemony. It is a question is who is hybridizing with whom. So we see lot of western content coming into nonwestern world. You see it in Korean television in Chinese drama in Indian television, in Turkish television, but there is in the same amount of hybridization happening in American television or German television or British television. So who is hybridizing with whom, with what results is an interesting question.

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So, having said this kind of frame work, I am going to this in my next lecture talked about 2 examples. One is the let example from the world of entertainment, as you see on this slide I picked this few examples turkey, in top Turkish extremely popular by the way, across the middle east, and even in India I have seen them on Zindagi network dubbed in Hindi of course, and Pakistan, Afghanistan, Iran, middle east most other countries and in Greece in Bulgaria it is some interesting scenario itself, the Nigerian film I mentioned here is one of the most successful once and again Nigeria is a huge diaspora. It is largest popular populated country in Africa.

This south Korean one of the bottom, is the again the popular example of both films and television as well as popular music coming out of south Korea, and then circulating not

just in Asia, but beyond, and of course, china is investing a huge amount of money in it is entertainment and some estimates say by 201 8 which is not very far, Chinese box office will be bigger than America within box office. That changes things along with that this to happen, which is likely you might be surprised to see not surprised. In fact, you should be expecting it and a main stream Hollywood film with the Chinese hero or Chinese heroine.

But my focus is going to be on Bollywood which is the world's largest film factory in terms of number of films it produces, and that is going to be discussed in my next lecture.

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In terms of sorry, in terms of news, there is again a very complicated scenario today. The traditional dominant place namely CNN and BBC are still there still very important, but there is a lot more out there, and these are some examples. And from Africa 24, to press TV which is the it is Iranian English language channel NHK world the Japanese one telesur, I mentioned earlier NDTV of course you know CCTV news also available in English. RT and TRT world is a latest one, which is Turkish radio and television world is an English language channel they have launched few weeks ago, largely to provide a different prospective on the recent coir. They felt that the coir and the world heard about that coir largely from western sources and they felt that they have to have their voice, and they put together at English language news channel with an operation around the

world.

So, what I am going to focused in the center here, which is Al Jazeera as a the most significant nonwestern news network, we merged in the last decade or so, which actually has a made an impact on international news. So let me just, oops sorry, so that is it, I am going to finish with that, but the next lecture is going to be, looking in more detail both entertainment and news, with illustrative examples to contextualize the whole idea of contra flow. I will stop there.

Thank you.