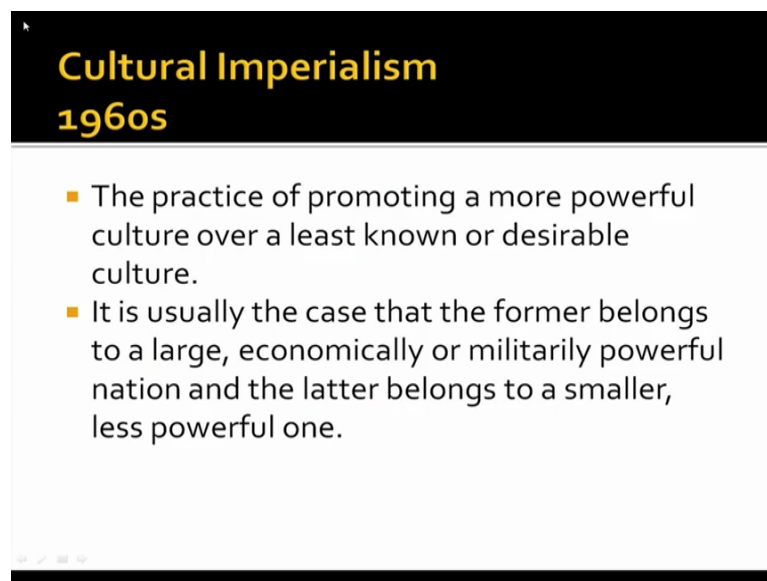


Globalization and Culture
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Lecture - 05
Cultural Imperialism

A final way of looking in Globalization is to view it as Cultural Imperialism, sometimes known as Media Imperialism.

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Cultural Imperialism
1960s

- The practice of promoting a more powerful culture over a least known or desirable culture.
- It is usually the case that the former belongs to a large, economically or militarily powerful nation and the latter belongs to a smaller, less powerful one.

The Cultural Imperialism theory, came in, was first, came into prominence in the 1960s and the cultural, Cultural Imperialism is defined as a practice of promoting a more powerful culture, at, over a least known or desirable culture. And usually, it is usually the case, then the former belongs to a larger economically militarily powerful nation, and the latter belongs to a smaller less powerful one.

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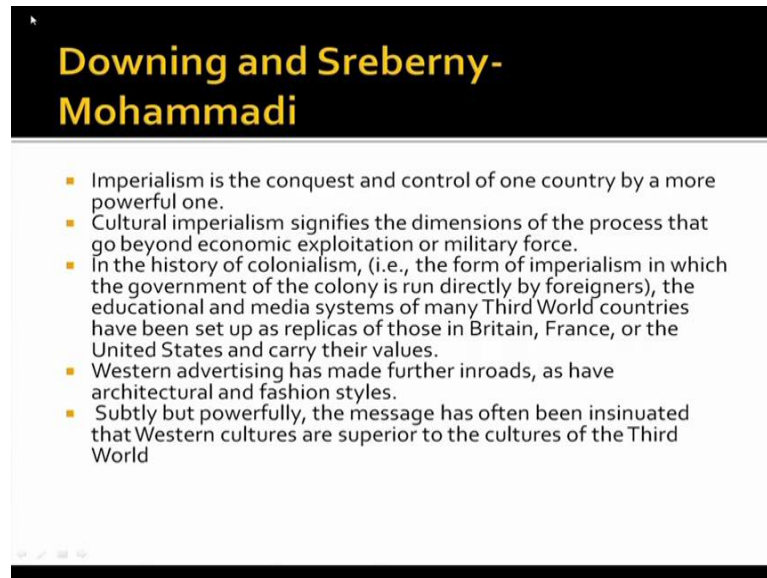
Cultural Imperialism

- Can take the form of an active, formal policy or a general attitude.
- A metaphor of colonialism is employed: the cultural products of the first world "invade" the third-world and "conquer" local culture.
- In the stronger variants of the term, world domination (in a cultural sense) is the explicit goal of the nation-states or corporations that export the culture.
- The term is usually used in a pejorative sense, usually in conjunction with a call to reject foreign influence.

Now, Cultural Imperialism can take the form of an active formal policy, or a general attitude. A metaphor of colonialism is of an employed talking about Cultural Imperialism, the cultural products of first world are believed to invade the third world, and conquer local culture. Now this was the bogie of cultural, the, the Indian cultural invasion theory, which was doing the rounds when the Indian skies were privatized, or even when Globalization was formally being discussed in, within, Indian media and Indian inteligencia. The fear of an Indian cultural invasion resurrected the 1960s Cultural Imperialism, Imperialism theory. In the stronger variants of the term, world domination in a cultural sense is the explicit goal of the nation states or corporations that export the culture.

Now, the term is usually used in a pejorative sense, usually in conjunction with a call to reject foreign influence. So, its always often Cultural Imperialism, though it is larger than just Media Imperialism, is often in equated with Media or Cultural Imperialism.

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Downing and Sreberny-Mohammadi

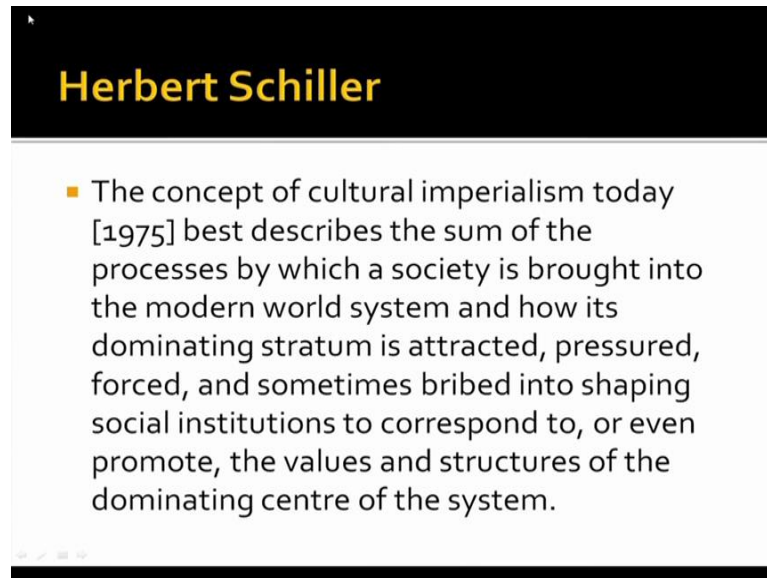
- Imperialism is the conquest and control of one country by a more powerful one.
- Cultural imperialism signifies the dimensions of the process that go beyond economic exploitation or military force.
- In the history of colonialism, (i.e., the form of imperialism in which the government of the colony is run directly by foreigners), the educational and media systems of many Third World countries have been set up as replicas of those in Britain, France, or the United States and carry their values.
- Western advertising has made further inroads, as have architectural and fashion styles.
- Subtly but powerfully, the message has often been insinuated that Western cultures are superior to the cultures of the Third World

We look at Downing and Seberny, Stebern, Steberny, Mohammadi understanding. It is predicated on the idea of the imperialism, imperialism as the conquest and control of one country, by a more powerful one. It is a more complex idea, but it just after a working definition; let us accept this definition of imperialism, as the conquest and control of one country by a more powerful one. And according to them, Cultural Imperialism signifies the dimensions of the process, that go beyond economic exploitation, or military force. So, its just not just economic exploitation or military force, and when we look at the history of colonialism, one of the most important definitions of imperialism, has been offered by Edward (Refer Time: 03:38) who call the control over distant territory, by a European nation, by nation colonizing nation, and in the history of colonialism, in the form of imperialism, in which the government of the colony is run in directly, directly by foreigners, the educational and media systems of many third world countries, have been set up as replicas of those in Britain, France or the United States and carry their values, as we see in the case of India.

Not only our education system, media, but all legal apparatuses, all state apparatuses, have been model by along the lines of those in Europe, mainly in Britain. And finally, they say western advertising has made further inroads, as have architectural and fashion styles. Subtly, more powerfully, the message has often been insinuated, that western cultures are superior to the cultures of the third world. And we found more blatant form of this, a moral cruel, brutal form of this, in the (Refer Time: 04:54) mission, which

denied history, culture, or identity, to the colonies of European empires, during the colonial era.

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Herbert Schiller

- The concept of cultural imperialism today [1975] best describes the sum of the processes by which a society is brought into the modern world system and how its dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to, or even promote, the values and structures of the dominating centre of the system.

Now, Herbert Schiller, ah, seems to equate it with, seems to gesture to the world system theory of Waller Stein, and extends the scope of the cultural imperialism idea, when says that the concept of culture imperialism, and he speaking in the 70s, today, best describes the sum of the process by which, the society is brought into the modern world system, and how it dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping social institutions, to correspond to or even promote the values and structures of the dominating center of the system. So, they seems to be a implication of the cultural system, within the economic system, in the modern world system, and how is dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping social systems, social institutions. So, society is in which with weak states or less developed society, is a made to conform not only to the cultural patterns, but the, the in the values and structures of the dominating center of the system, which include other systems, not only the cultural, not only its culture.

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Herbert Miller

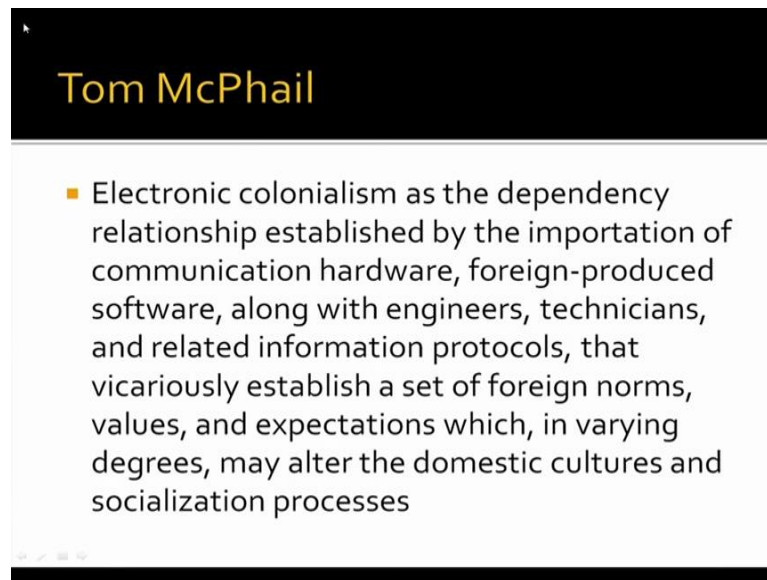
- The public media are the foremost example of operating enterprises that are used in the penetrative process.
- For penetration on a significant scale the media themselves must be captured by the dominating/penetrating power.
- This occurs largely through the commercialization of broadcasting.



And of course, he places as an importance on media aspect of imperialism, by showing how, in the integration of less develop societies, into the more dominant ones, the public media into the systems of the developing one, not just the cultural of developing, developed cultures, but also, but the entire system of developed society, the public media are, play a very significant role and are the foremost example of operating enterprises, that are used in the penetrative process.

So, when we talk about the penetration of, of capital system, or dominant western system into non western systems, or non-capitalism systems, we talking about, we, we often used the metaphor of penetration, and this penetration occurs largely through the media, which are used in the penetrative process. For penetration on a significant scale, the media themselves must be captured by the dominating penetrating power, that is why, the importance of the media, to the dominant system be the state, or political systems or a lead groups, how the control of the media can help them penetrate, can assist them on facilitate the penetrative process to the importance of media, and the power of the media. And this, according to Schiller, occurs to the commercialization of broadcasting. So, the anxieties and phobias related to broadcasting in the media, voiced by the Frankfurt school here, are very important because the media can often become the tool of this global system, often dominant global system, to, to control people, all across the world, particular in the less developed world.

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Tom McPhail

- Electronic colonialism as the dependency relationship established by the importation of communication hardware, foreign-produced software, along with engineers, technicians, and related information protocols, that vicariously establish a set of foreign norms, values, and expectations which, in varying degrees, may alter the domestic cultures and socialization processes

Tom McPhail engages entirely with the media aspect of imperialism. One aspect of the media aspect of imperialism, which is, which he calls electronic colonialism and electronic colonialism is defined by him, as the dependency relationship, established by the importation of communication hardware, foreign produced software, along with engineers, technicians and related information protocols, that vicariously establish a set of foreign norms, values and expectations which, in varying degrees, may alter the domestic cultures and socialization process. So, while we talk about, we, we talk about digital democracy, open software and questions of cyber democracy, the technological capabilities of media and the internet, to the libratory, in reality, the control of communication hardware, foreign produced software, by dominant groups, along with the engineers, technicians, and related information protocols, helps in the establishment of a set of foreign norms values and expectations, which may alter domestic cultures, and socialization processes.

So, we can easily talk about how, domestic cultures say in India, on the socialization processes, have been altered by the kind of hardware, the software, that we use, and how the entire India has been googalized or facebookized through the, through the control of this by dominant groups, or dominant media, within, which are based in the core nations, rather than in the in the periphery, or in the less developed parts of the world.

So, that, the media, Media Imperialism is more extends further than just controlling the capacity to disseminate, or the ownership of electronic media or technologies. It is indirect control of ah, through the use of these medias to control domestic cultures, and local cultures, and non western, largely non western cultures.

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Sui-Nam Lee

- Communication imperialism can be defined as the process in which the ownership and control over the hardware and software of mass media as well as other major forms of communication in one country are singly or together subjugated to the domination of another country with deleterious effects on the indigenous values, norms and culture

So, for this reason, Sui Nam Lee, she calls, Sui Nam Lee defines Communication Imperialism as a process, in which the ownership and control over the hardware and software of mass media, as well as other major forms of communication in one country, are singly or together, subjugated to the domination of another country, with deleterious effects, on indigenous values norms and culture. So, this is another aspect of Cultural Imperialism, which is which is a ostensibly imposed, not by promoting the culture and values of one culture over another, of dominant cultures over others, but through the control of media and electronic hardware and software of mass media.

So, insidiously, subtly, this is how, it as an effect on the indigenous values and cultures, rather than directly through, the imposition of alien, so called alien cultures.

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- Critics of scholars who discuss cultural imperialism have a number of critiques. *Cultural imperialism* is a term that is only used in discussions where cultural relativism and constructivism are generally taken as true. (One cannot critique promoting Western values if one believes that said values are absolutely correct.
- Similarly, one cannot argue that Western epistemology is unjustly promoted in non-Western societies if one believes that those epistemologies are absolutely correct.) Therefore, those who disagree with cultural relativism and/or constructivism may critique the employment of the term, *cultural imperialism* on those terms.

Now, critiques of, critics of scholars who discuss Cultural Imperialism, have a number of critiques, cultural Imperialism is a term that is only used in discussions, where cultural relativism and constructivism are generally taken as true. One cannot critique, promoting western values, if one believes that said values are absolutely correct. Similarly, one cannot argue, that western epistemology is unjustly promoted in non-western societies; if one believes that those epistemologies are absolutely correct. Therefore, those who disagree with cultural relativism and constructivism, and or constructivism, may critique the employment of the term Cultural Imperialism on those terms.

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Critique of Cultural Imperialism

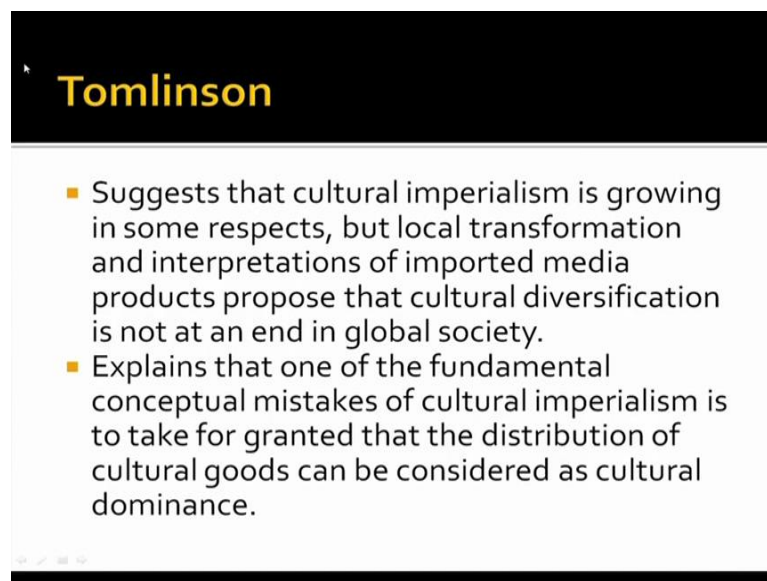
John Tomlinson *Cultural Imperialism: A Critical Introduction*,

- delves into the much debated “media imperialism” theory.
- Summarizing research on the Third World’s reception of American television shows, he challenges the cultural imperialism argument, conveying his doubts about the degree to which US shows in developing nations actually carry US values and improve the profits of US companies.

And the most important critique of Cultural Imperialism, has come from John Tomlinson, in his book, *Cultural Imperialism, A Critical Introduction*, which delves into the much debated Media Imperialism theory, summarizing his research on the third worlds receptions of American television shows, he challenges the Cultural Imperialism argument, conveying his doubts about the degree to which US shows in developing nations, actually carrying US values, and improve the profits of US companies.

So, first of all, Tomlinson dispels the myth that Cultural Imperialism is something which emerges from the non-western world He defines culturalism as a concern about Globalization, and a concern about new Globalization, as new imperialism, a debate which emerged within the west, a debate which is critical about the effects of Globalization on the non-western world. So, it is a critique of Cultural Imperialism from within.

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Tomlinson

- Suggests that cultural imperialism is growing in some respects, but local transformation and interpretations of imported media products propose that cultural diversification is not at an end in global society.
- Explains that one of the fundamental conceptual mistakes of cultural imperialism is to take for granted that the distribution of cultural goods can be considered as cultural dominance.

Now, Tomlinson sets out to dispel several fallacies about the Cultural Imperialism myth, or theory. He suggests that Cultural Imperialism is growing in some respects, but local transformations and interpretations of imported media products, propose, that cultural diversification is not an end in global society. So, if we, the most obvious example is that of Indian television, the example of a say Star TV in India, which, when Star TV came to India, it brought the its programming consisted largely of American content, which were really re-runs of American soap operas, Santa Barbara, Santa Barbara, The Bold and

Beautiful, and the, the, the controversial Baywatch and initially, it excited a lot of interest within India, particularly among the Indian lead, who saw themselves as becoming audience of American television programs, and enjoyed being part of that global media global medias cape, but after the initial floatation, where, where the middle class anglicized house wives, would talk about characters in American soap operas.

The, interest in American soap operas waned, another player in Indian television, namely Zee TV entered at that point, which, which is already a competitor to Star TV. It emerges a major competitor, by using the format of American television, but indianizing the content, and Star TV found itself loosing its viewers to Zee TV, and that is when Star TV did an about turn, and incompletely indianized the content ah. So, that the Indian soap operas, the Indian telenovelas, while using the television, American television soap opera format, are completely transformed into the extent, not only are the indianizations of American soap operas, but using the Latin American model, they, South American model, they also use to promote Indian, indigenous Indian values. The second aspect, the second policy that he dispels is that, one of the fundamental conceptual mistakes of Cultural Imperialism is to take for granted, that the distribution of cultural goods, can be considered as cultural dominance. So, mere distribution of cultural goods, in the eyes of Tom Tomlinson, does not constitute cultural dominance. Just the availability, the choice of cultural goods which we have in India, we have more than 200, more than 300, or some places 400 channels available to us. It does not, and many of them include, are American, British and foreign channels, and yet, that does not mean that Indians have completely switched over, or India has been invaded by American or western culture, because just the availability or the possibility of disseminating of cultural goods, does not mean that people would adopt those or accept those.

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Tomlinson

- Supports his argument highly criticizing the concept that Americanization is occurring through global overflow of American television products.
- Points to a myriad of examples of television networks who have managed to dominate their domestic markets and that domestic programs generally top the ratings.
- Also doubts the concept that cultural agents are passive receivers of information. He states that movement between cultural/geographical areas always involves translation, mutation, adaptation, and the creation of hybridity.

Now, he supports his argument, by highly criticizing the content, the concept that Americanization is occurring through global overflow of American television products. He is very critical of that, because he feels that Americanization does not happen only, this is, this was the phobia, this was the bogie of Americanization, which was raised in several parts of the non-western world, that their cultures would be Americanized, and through the private, say, through the privatization of the Indian skies, and in, when American programs become, became available to Indian users, Indian viewers, but it is not Americanization, it was suppose to lead Americanization, but as Tomlinson rightly puts, it did not really need to Americanization, not the consumption of television products per say. Now he points to a myriad of examples of television networks, who have managed to dominate their domestic markets, and domestic programs, generally top the ratings.

So, we can give the, just giving the example of India, and the television networks like Zee TV, which gave Star TV a run for its money, by, by dominating the Indian market, and it was not the western contents, not the western American programming, but domestic programs, which generally top the rating. Think of, we can think of the most popular tele-soap [FL] the, the mother-in-law, and daughter-in-law, tele-soaps, dominating Indian television, or Hindi film music dominating M-TV, as an example of how television networks to manage to dominate the domestic markets. Also doubts the concept that cultural agents are passive receivers of information. So, we again come to

audience reception theory, which was also mentioned by Mark Booster, which, which shows that, unlike in the older theory of media, such as the Frankfurt school theory, audience are not really passive consumers of cultural products, but exercise their choice, if we go the new reception theory, they are not passive receivers of information, and they use, they not only do they interpret cultural content, media content, in terms of their (Refer Time : 22:01), but also appropriate their, this contents to their own ends.

So, Tomlinson states, that the movement between cultural geographical areas, always involves translation, mutation, adaptation and the creation of hybridity. So, when, when the movement of culture from say, from the global north to the global south, to the global say, say regions like south, shows how this culture has been translated, how it has been mutated, how it as adapted, been adapted and it as produced hybrid cultures. Not only in terms of programming, think of programming on MTV in India, and when MTV India emerged in its new avatar, broke up from MTV Asian, and emerges MTV India, the kind of shows it promoted, the kind of VJs, the kind of compares that at a time showed how, the entire, the, not only the content, but also the format was adapted to the Indian conditions through shows like MTV Bakra, one of the most popular shows in MTV India, in which MTV host would choose the celebrity, and play some practical jokes on them, using the term Indian term, Bakra, another show where, they had regional characters, say a malayali character, or a ah, as a host, to indianize, to indianize the, the rock format of MTV, the Americanized format of MTV, to suit Indian conditions.

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- Other major critiques are that the term is not defined well, and employs further terms that are not defined well, and therefore lacks explanatory power, that *cultural imperialism* is hard to measure, and that the theory of a legacy of colonialism is not always true.

Other major critiques are, that term is not defined well, and employs further terms, that are not defined well, and therefore, lacks explanatory power that Cultural Imperialism is hard to measure, and the theory of a legacy of colonialism is not always true. The most important thing, the most important point that Tomlinson made was that, was on you know, this deconstructing this myth of impositional myth of Cultural Imperialism theory. The idea that, dominant cultures based largely in the global north, are hell bent on in varying the cultures of the global south, and imposing hegemony and the cultural hegemony on non-western culture, or cultures of the global south.

If you look at the reality, apart from the, the power, apart from the concentration of media in the global north, and the resources that the global north possesses in terms of disseminating his cultural products, there has been no direct imposition of western cultures or so called American cultures, on non western cultures, if we really examine the moment of say cultural products like American popular music, or American, the Hollywood film. They have not been intentionally imposed on non western cultures. So, the impositional fallacy is exposed by Tom Tomlinson, there is no direct imposition.

What is really happen is that, American popular culture, American music Hollywood films, have found their ways in non-western world, because of a certain, of the attractiveness they posses for people in other parts of the world, for their signification of certain cultural values, such as freedom, such as individualism, such as maybe even consumption, that they, they to, to people, particularly the youth in the non western world, or in the global south. They have, they, American popular culture does not have to be imposed formally on this non-western cultures, or certain, certain groups within the non western world, but they find following in this parts of the world, irrespective of whether they are imposed or not, because of the immanent, ornate attractiveness, they possess for certain, certain groups within the non western world.

So, usually there is a disjuncture, there is a normally between opposition to Americanization, in terms of economic or political aspects of Americanization in cultural. So, even the greatest enemies of so called Americanization, would be seen not just supporting visible science of American culture, such as blue jeans or Nike snickers or, but also expressing or indulging in, indulging in pleasures, in the pleasure of listening to American popular music, or watching Hollywood film, films. So, this contradiction

has been brought out, not been brought out by Tomlinson explicitly, but one can see it very clearly, that there is no imposition of dominant cultures of non dominant cultures.

The second aspect of the culture imperialism theory, which, which Tomlinson does not engage within detail, because he focuses largely on the, the way viewers in the different parts of the world read this messages, the alien cultural content, or the way they interpret these programs, or the way they use these programs is different, from what the producers of those programs or the states, in those, in which those produces are based, might want them to use. So, the effects of you know, it dispels, it disrupts the media of effects of theory, by showing how, audience in the global south use cultural content produced by producers the global north, that nullifies the effects of, the negative effects of media on people in the non western worlds.

So, the fears about the importance or relevance of the lives of American billionaires to starving villages in Australia, or India, are unfounded, because the starving villages have more agency, then the media effects theory seems to accord to them.

So, finally, we can say that, yeah finally, the idea that culture, Cultural Imperialism theory proves to be, proves to be unsuccessful or seems to have failed, because of, of the flows or the so called invasion of cultures, of cultures from the global south, to the global north, which have which has been enable by the same media and technologies, that have led to the dissemination of the flows of western cultures, to the non-western part of the world. The same media and technologies have been used to catalyze flows of global cultures, cultures of the global south, to the, to the global north, the most visible example of that being, Bollywood cinema from India.

Thank you.