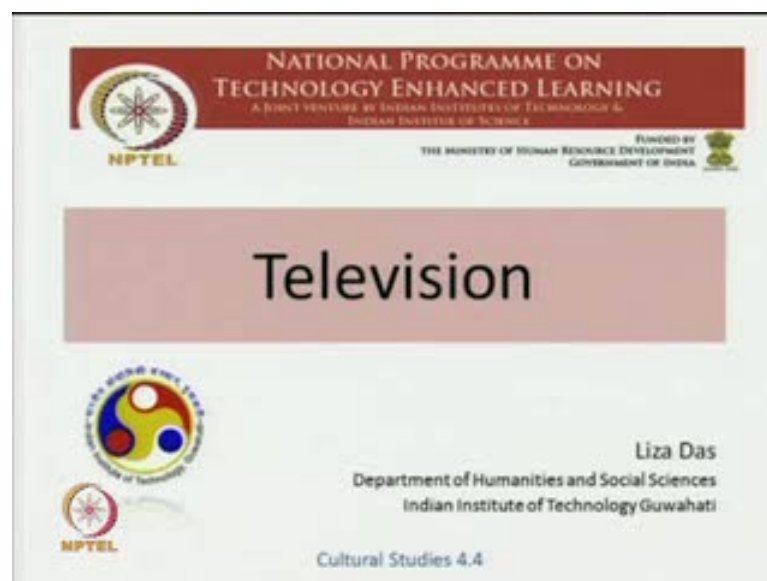


Cultural Studies
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Module No. # 04
Lecture No. # 04
Culture Industries, Cultural Forms

Welcome back to the NPTEL, the National Programme on Technology Enhanced Learning. As you are aware, these are a series of video lectures or video virtual classes on the subject, cultural studies.

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We are as you are aware in Module 4 and we have already looked at some aspects of cultural industry and cultural forms etcetera. For instance, we looked at concept cultural industry in our first lecture. In our second, we looked at the commodity as the smallest unit of cultural forms. We also looked at media in general in lecture 3 and today we are in lecture 4, which is devoted to television as a cultural form as a media form. So, let us do a recap as we always do, before we begin to talk about the topic at hand.

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Durham and Kellner

It is increasingly clear that media and culture today are of central importance to the maintenance and reproduction of contemporary societies. Societies, like species, need to reproduce to survive, and **culture cultivates attitudes and behavior** that predispose people to **consent** to established ways of thought and conduct, thus **integrating individuals into a specific socio-economic system**.




In the last lecture, we saw that according to Durham and Kellner, media and culture are today of central importance to the maintenance and reproduction of contemporary societies. So, we also saw in the first lecture for instance, that the culture industries helps in according to Adorno and Horkheimer helps in the perpetuation of capitalist ethos. And here also Durham and Kellner in their introductory essay to the edited volume ,media and cultural studies, maintain that media and culture helped in both the reproduction of maintenance of contemporary societies.

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Cultural studies reconfigures Media studies

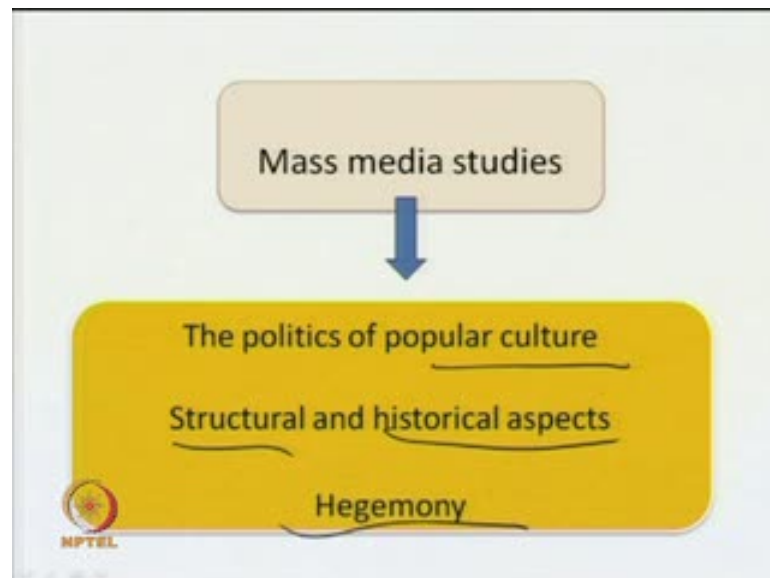
- Semiological criticism
The politics of the sign
- Identity-based media criticism
Media representation



Then we saw that cultural studies and media studies, when they converge, there is among other things reconfiguration of media studies itself by cultural studies. In that, cultural studies brings in the Semiological or the semiotics angle to media studies.

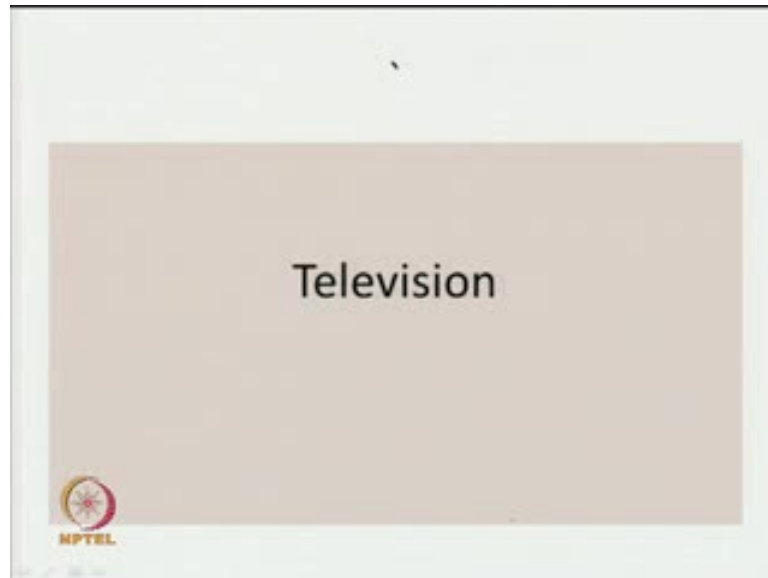
For instance, there is the Semiological criticism, where the politics of the sign in media forms and products are highlighted. Secondly, identity; then we also found that identity based media criticism is actually the contribution made from cultural studies methodology and of course media representation is yet another area that has where the inspiration is from cultural studies.

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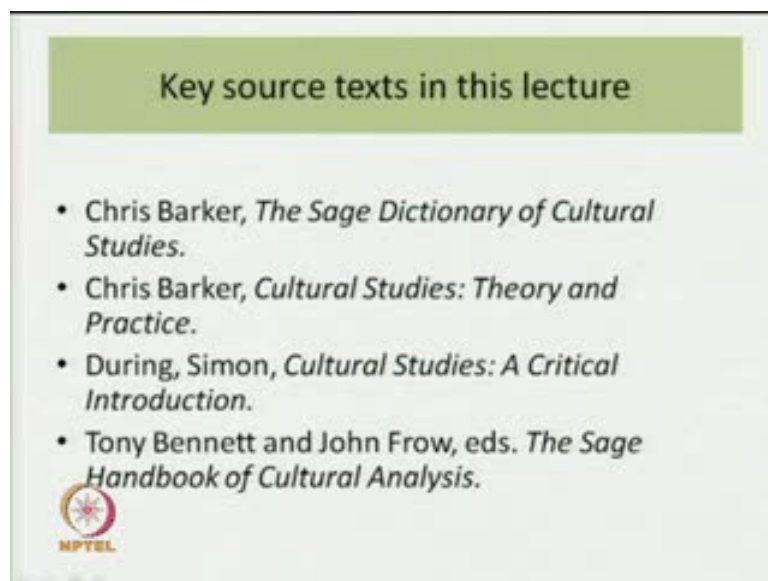
Then we also found that mass media studies may be clubbed under three separate headings the politics of popular culture. Then an investigation into the structural and historical aspects of mass media and of hegemony or hegemonic structures on that in here in media forms and practices fine.

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So, today's lecture is on television. Really there is so much that has been written on television, there is so much that we could talk about in television. In television there are really a myriad aspects that are being researched and there are where these courses are formed as far as television is concerned. I should say right at the beginning, that it is not possible for us to dwell upon or even to touch upon all the aspects. But, I hope I can at least bring to you some of the formulations in cultural studies and media studies on television.

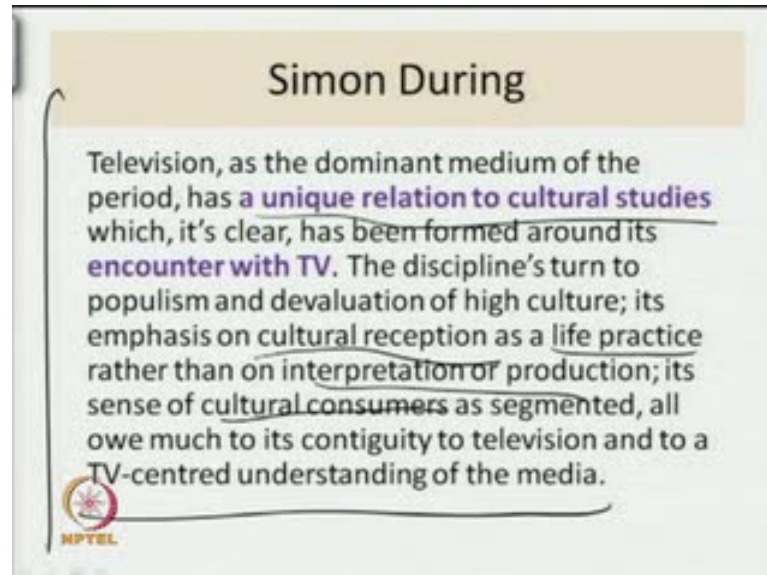
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The key source in this lecture are Chris Barker, this the Sage Dictionary of Cultural Studies, Barker Cultural Studies theory and Practice, Simon During Cultural Studies A

Critical Introduction, and Tony Bennett and John Frow edited book the Sage Handbook of Cultural Studies fine.

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So, we will first begin with a quotation from Simon during on his from his from his essay or chapter on television as given in his introductory book on cultural studies and here is during making this pronouncement on television fine.

Let us read, television as the dominant medium of the period has a unique relation to cultural studies, which it is clear has been formed around its encounter with TV ok. The relation of cultural studies or media studies rather with cultural studies was first you could say inspired or motivated by the television. It is not to say that we did not have people taking about other kinds of media like books for instance or like theater for instance ok, but with television as a part of mass culture ok.

Cultural studies found that here was really very fertile area right, a very you know an area that would that has tremendous scope because, it reaches such a large audience because, the representations may there are world completely opened to both Semiological analysis and analysis from the point of view of political economy ok. That is why during rightly says that television (Refer Slide Time: 04:41) as a dominant medium of the period has a unique relation to cultural studies. And cultural studies has been formed this unique relation has been formed around you know as we say the encounter with television.

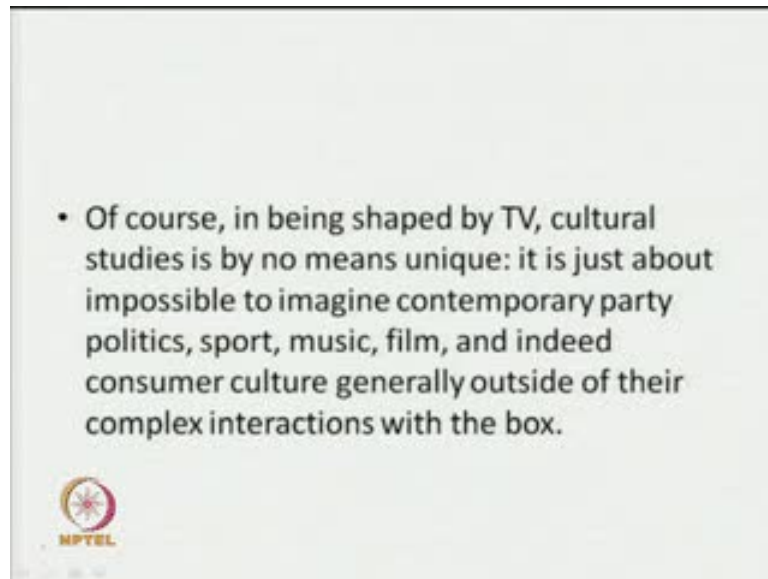
Further, during say the disciplines turn to populism and devaluation of high culture **ok**. The fact that television was immensely popular and continues to be immensely popular and **you know** that audiences from various segments of society could peruse the products of a television, whereas high culture products were not available to all segments of the population **ok**. This was another factor why cultural studies found television as a media form an immensely rich area of research.

Next during says it is emphasis on (Refer Slide Time: 04:41) cultural reception, it is not only the media text here **ok** was also as you will find later on the reception of television programs as cultural forms **ok**. The cultural receptions as a live practice rather than on you know interpretation or production. This is something that we will unpack a little later when we talk about the audience. Suppose it for us here to simply note the fact that you know, it was not simply as like we found in Altuzarra or even in Adorno and Horkheimer work on cultural industry (Refer Slide Time: 04:41).

So, it is not that cultural studies found only the interpolating aspects or **you know** the seductive aspects of television that to be amenable to culture analysis, but also found that audience reception **ok**. Reception of television programs as cultural forms that there was **you know** something much more rich, where there was not simply a one-sided traffic between media television programs and the audience. This was also found to be an area of study that has immense promise it sense of let us read on again (Refer Slide Time: 04:41), its sense of cultural consumers as segmented all owe much to its contiguity to television and to a TV centered understanding of the media **ok**.

So, here this during words proof that television is as the center of this, **you know** in term interaction between cultural studies as a discourse and media as a both a discourse and a product. **So**, this really establishes the fact, the television is some still something that it worth as programs change, as **you know** platforms change, as styles change or so many things change in studio production and cost **you know** change. All these only show that **it you know** there is still a lot in television **ok** that is full of potential for research.

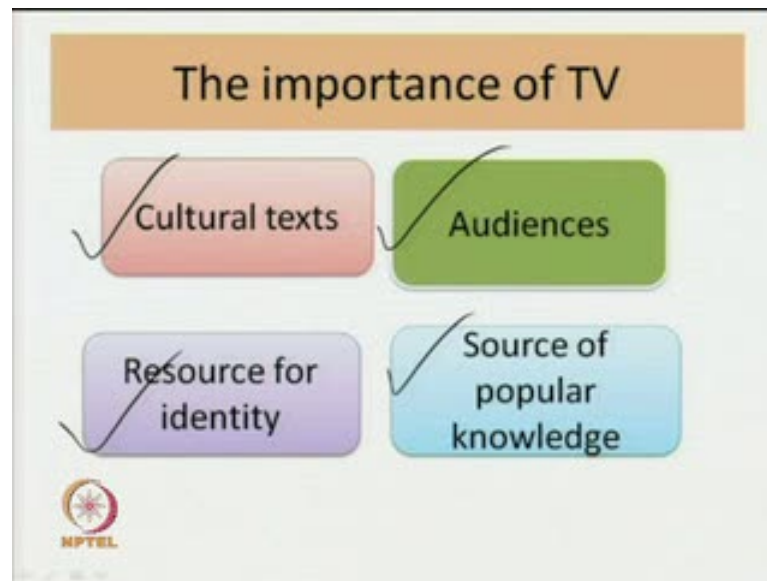
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Then during says **of course**, in being shaped by television. Cultural studies is by no means unique, it is just about impossible to imagine contemporary party politics, sports, music, film, and indeed consumer culture generally outside of their complex interactions with the box **ok**. **So, such as the important such as the power of television such as** such as is the importance of television even as a source of as we will see later.

Source of our identity, source of our pleasure, our entertainment **etcetera ok**. As Simon during says here, cultural studies it is not that only cultural studies has been affected or impacted a lot by television. He says that even **you know you know** so many aspects of our cultural life and practices from politics to sport, to music, film **you know** you just name it. There is nothing that has not been as he says here affected (Refer Slide Time: 09:42) by the complex interactions with the box **ok**. **So**, it is not that as you say in common parlances definitely the television is something definitely more than **you know** what many call the idiot box. We have to understand that as **you know** consumers of television products a lot is at stick both from the point of view of the television industry and also of as the consumers **fine**.

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So, what is the importance of television, if we look the slide here. The cultural study finds television a very important part or important form media form because it can explore this domain from many perspectives. Now among all the most of the perspectives could be clubbed under anyone of these areas (Refer Slide Time: 11:21).

First is television programs for instance as cultural texts; you know that cultural studies has a very strong textual element. In the sense that the science or the signify practices in as shown by text, the way texts are encoded, the way we decode text right. These forms one of the important perspectives of cultural studies. Therefore any television program now be it an NDTV news item, be it reality shows, which shows like for instance at this moment as I speak programs like you know Satya Mav Jayte for instance which is beginning to show enormous power you know and impact on people right.

These any kinds of media texts are even soaps for instance are highly are highly what we should say highly precious really for a cultural critique because, it says so much about signifying practices about the science and course particularly of representation ok. How is particular community represented, how are events represented in television news ok. How are documentary is made, what do they say about the people who make them what do they say about you know the way they are consumed by us. So, cultural texts or television takes a programs are really cultural text that are highly amenable to cultural analysis.

Second, of course growing area of interest, which is audience right (Refer Slide Time: 11:21), you could say is if we have to draw a instead of these 4. If we have to talk about only 2 areas and we would then say that the 2 the mega areas under, which these are study cultural studies of television could be divided are A cultural texts and B the audiences. And we will again see later on how audience reception and audience also audience counter creation. Audience resistance of ideology as represented through television texts. These are things as important as the cultural text programs as text themselves.

Next it is also a resource for identity ok. (Refer Slide Time: 11:21) Television is not a matter simply of text, it is not a matter simply of audience reception, it is very powerful tool or resource for identity creation ok. We looked at the word identity in I think Module 2, when we are talking about the key core concepts ok in cultural studies. And you also know that, we do rough difference between a very elementary one I am aware between subjectivity and identity and we talked about subjectivity roughly as the inner life ok. What does it mean to be so and so and we talked about identity as a social label that is given to us ok.

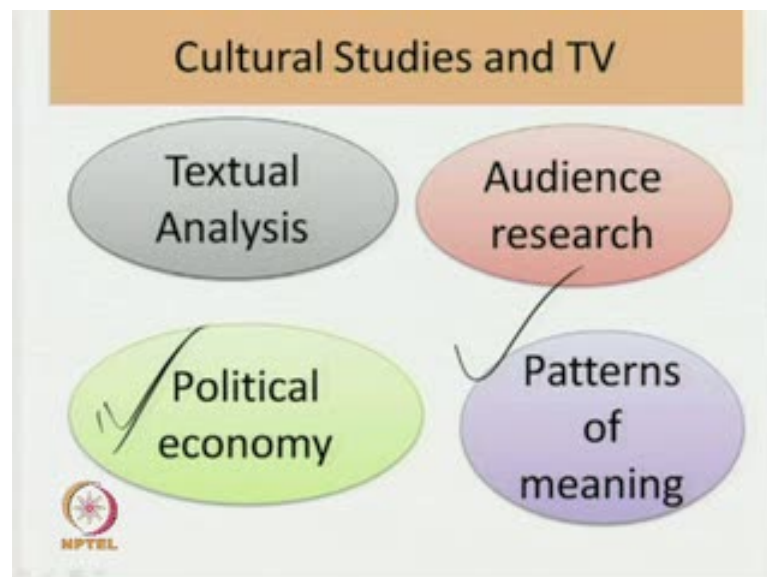
So, as much as we are conscious of our identities, we are conscious of how we are labeled by people, there is always and all the time interaction with these cultural products in that we try to use them as resources for identity creation. (Refer Slide Time: 11:21) Then fourth it is also definitely a source of popular knowledge. Popular knowledge for instance, in contrast really to academic knowledge or highly specialized knowledge for which you have to receive training for at least for a particular duration of time.

But as far as popular knowledge is concerned, then television programs becomes here I could refer we could refer to the documentaries, right say very a very high quality documentaries as you seen made by the BBC for instance or the Discovery channel or the National Geographic or back home here some of the you know excellent programs that we see the documentaries see, these are sources of popular knowledge. This also has a segment of yours who are who are you know completely devoted you know to so speak to these channels.

So, what is as find the importance of television in cultural studies, we found that there are four areas under which the importance of television to cultural studies may you know be shown and these are a media programs as cultural texts and by media program as we saw is cultural text. We are not only talking about the television serials or things that are for complete entertainment and pleasure, butalso things like documentaries and news.

We also said that audiences is formed you know a very rich area of study as far as cultural analysis of media forms is concerned and it is also a resource for identity formation and an important source of popular knowledge.

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So, to put it another way cultural studies and television not only let us look at this slide (Refer Slide Time: 17:40) not only look at textual analysis of text so audience research. They are also about as far as studying texts are concerned; they also got the formation of patterns of meaningok. It is not that meanings are always new and always (()). Keen analysisyou knowof television texts will tell you that there are certain patternsbecause of nature of the medium.

There are certain patterns of meaning that emanate and once we get in to these patterns of meaningsok ,they also then very powerfully shape our perception of society are also perception for instance of knowledge, our perception of communities, of ethnic groups, of countries etcetera almost everything that is given to us by television. So, patterns to the meanings very powerful patterns of meaning that are created by television forms and

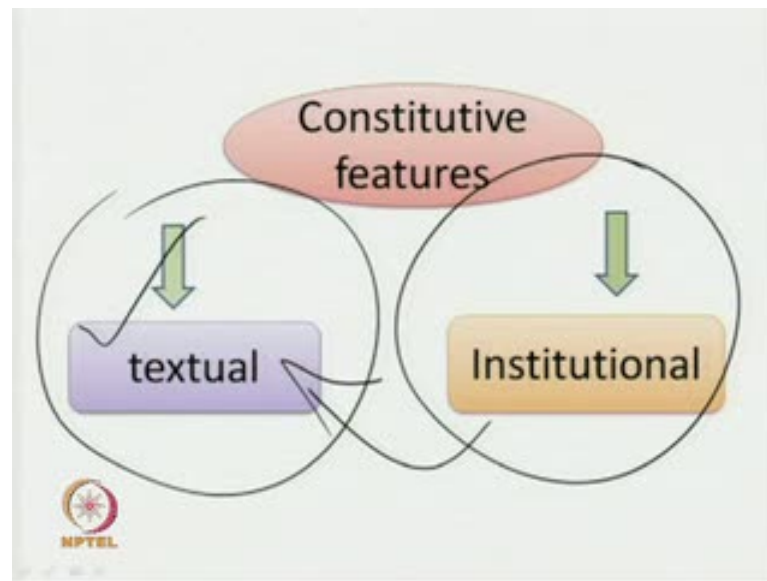
programs^{ok}. This also forms another important part of cultural studies analysis of television and finally ^{ofcourse} something without which nothing really that we talk about holes any meaning or sometime when he would say when purpose.

If you do not look at the political economy of television^{right}, if you do not see what goes in to the production process, if you do not look what^{youknow} relations of production the television industry is serving ^{ok}. If you do not consider, ^{the you know} If you do not ^{consider} what goes into the production processes, the distribution process and consumption processes that go into television programs, then it remains^{you know} only all this other things that we do remain only very surface level investigations of television as a media^{ok}.

^{So}, ultimately the political economy analysis is something that we can really never do without, even if you are making a textual analysis now as a researcher or somebody who is doing a project may be on television, even if you are talking about semiotics, even if you are talking about patterns of meaning that arise^{ok}. You would have a very rich essay or project, if you are finally drawing upon the political economy of why such meanings come about in the same place, why such patterns are of meaning and representation are emerging at a given time and space^{ok}. Only then that is what even I believe^{only then} will your investigation from a cultural studies perspective be a total one^{ok}.

^{So}, we find that the study of television in cultural studies through a political economy methodology through the production distribution and consumption processes^{ok} is something that we cannot do without.

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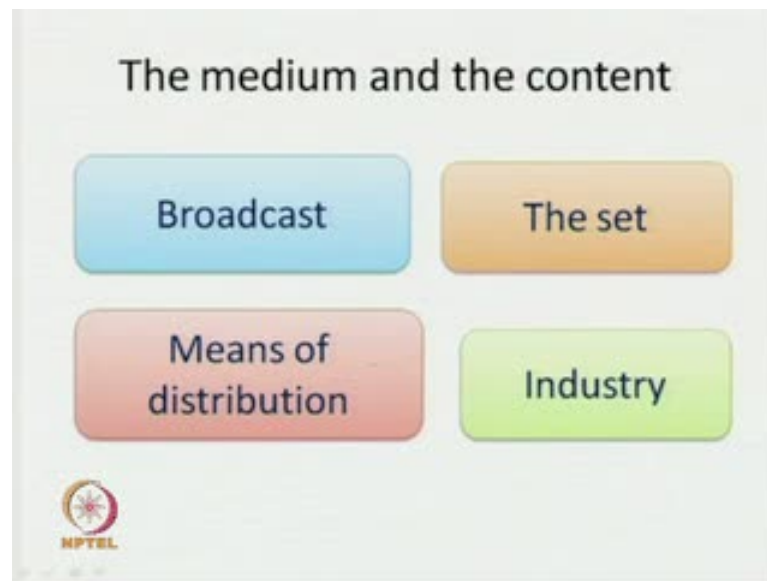
Therefore, we may summarize this in another way by saying that the constitutive features then of television as an area of study in cultural studies could be set to be 2 fold^{ok}. One of course^{is} textual in the sense that, every television product every program is really a text we saw as a representation, the representation of culture or representation of knowledge, representation of meaning, but on the other hand as I saw this, as we said this is it is not enough for us simply Dwell on the textual^{right}. The other part is also something that is immensely important.

For instance, what are the institutional processes^{ok} that enable, this is important. What institutional processes enable such texts in the first place^{ok}. You know^{what is the mode of production} what is the mode of production^{right} that gives rise to such institutional forms which in turn so, to speak determined though not in this deterministic way, but determined as marks would say^{ok} the textual forms ^{right}. So, even if you say like after marksthat television or the media in general are forms in the super structure.

If you go back to our lecture on Marxism, two lectures on Marxism, you recall the difference between base and super structure^{ok} that was appointed that is really the foundational concepts of Marxism. You recall that in the super structure^{is} where^{you know} the media finds its place, (Refer Slide Time: 20:50)^{so} media is part of the super structure. But, you will also notice at even as media is part of the super structure, we can really divide it into the more institutional forms right though because, institutions are

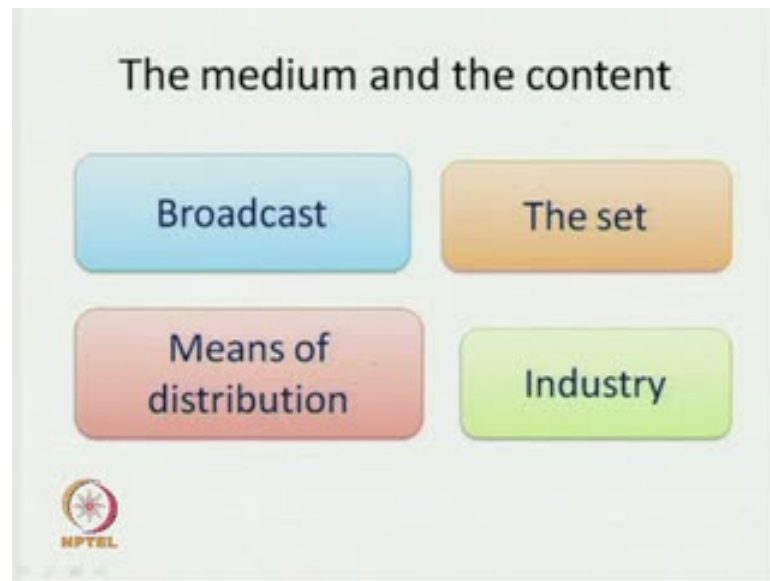
also part of the super structure for instance. We know that the media and educational for instance, the legal system for instances or institutions right in to super structure. But if you add the cultural studies angle to it, perspective to it, you will find that there is something more than the super structural institutional elements and that is in the more **rarified** if I may say, **level of** level of meaning creation of representation that is of the textual of semiotics.

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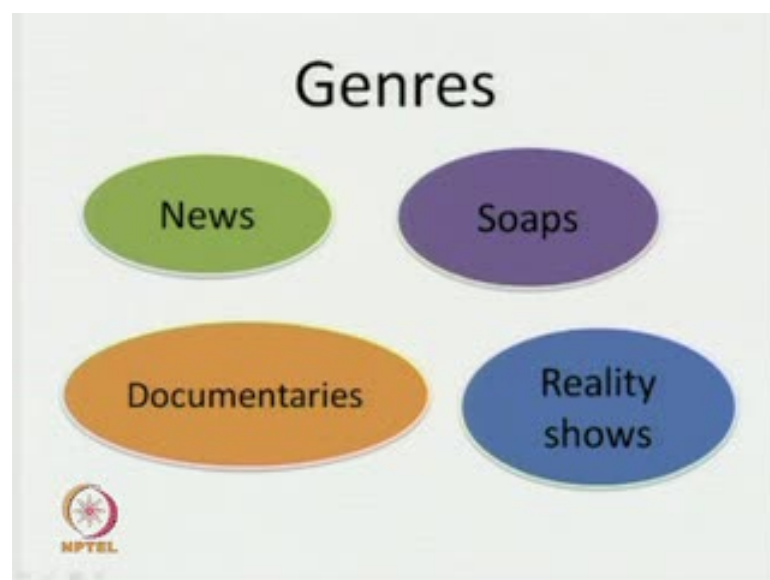
So, the constitutive features as we saw of **you know** a television and the study of television by cultural studies fall into 2 broad areas that is, the textual and the institutional. So, if we look at **them look** at television closely as a media form, **ok** if you look both at the medium aspect of it **ok** and the content of television, this is very important. The television as a medium, **ok** what is its nature and the again the content that is there in television. We find that there, we may talk about it in four different areas that is, one is, it is as medium it is or in the broadcast form **right**.

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The four areas therefore here are the broadcast, the set, the means of distribution and television as an industry^{ok}. These are critics I have agreed that these are the four areas in television studies or studies of television by cultural studies, which way we talk about the both medium and the content. Now what are the genres or what are the types if I may say what the types of programs that are shown in television.

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Very broadly speaking, we may say that the genres fall on the news. Now many would say that even under news, you may differentiate news programs. Today if you watch any of the major channels, you will find that it is not simply news as we understand it with news programs items are also varied. They are different kinds of news for instance, you have news devoted a segment if not a whole news program to sports, then there is of course a weather part of the news item and you know there are many apart from of course the ubiquitous advertisements, there are news programs are also increasingly varied nowadays ok (Refer Slide Time: 25:10).


However, we may still call news a major genre a major genre of television Soaps. Soaps television serials are another genre, which of within that of course you will have some sub genres. For instance, said in one of you know the lectures the saas bahu genre of in a serials, wherein India that is mother-in-law and daughter-in-law relations based on that relationship. And for instance there are there are detective soaps that are detective in nature then there are those crime thrillers. There are Soaps with so many other Soaps to do with social issues that soaps that very evidently ok target social issues.

So, even if there are sub genres soaps are again form an important genre, documentaries as we have just talked about are the for many important genre and of course increasingly reality shows. Reality shows are you know one could even do very interesting study on reality shows and how reality shows among or with other general of television are important for subjectivity and for identity formation ok. These are some of the areas that you could also work on in your projects fine.

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Simon During

- Traditionally at least, most cultural studies work on television has concentrated on audience reception which is a sign of the **medium's lack of cultural value**. It is as if the programmes themselves are not worth taking as seriously as their impact on viewers. So it has been impossible to concentrate on close readings of TV texts or to construct a TV canon. And partly for that reason, the study of reception has undergone almost constant transformation as it has tried to figure out exactly the value and impact of television.




Till now you will realize that what we have done is, we have sought of looked at television and what cultural studies analysis or exploration of television as a cultural form as a media form. What it has to offer in particularly we looked at the scope and if we found that the scope is **you know** of cultural studies analysis of television ranges from the study of cultural text and semiotic analysis of the cultural text and of audience reception **ok**. Also very importantly on the political economy that is, we also found that the constitutive features of cultural studies analysis of television fall on the two important areas, these are the television texts and second the every institutions **ok** that **you know** allow such or that are that determine such texts to be produced **right**.

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So, we are again coming back to Simon during whose text is here an important component of our lecture and we shall read from during text and I shall explain some of the points there in. First please look at the slide: traditionally at least, most cultural studies work on television has concentrated on audience reception, which is the sign of the medium's lack of cultural value.

Now, why does during say this medium has a lack of cultural value **ok**. Now let us read down, it is as if the programmes themselves are not worth taking as seriously as their impact on viewers. **So**, it has been impossible to concentrate on close readings of television text or to construct a TV canon. Now the point is **you know** we could also add to this by saying that, if it is as during puts it, if it is actually truly a fact that the content of television was seen as he says traditionally at least as lacking in cultural value as not being amenable to any kind of serious analyze or any kind of serious discourse could not be **could not be** brought up surrounding television or there was no TV study of the canon of television **ok**.

We could add to this by saying that it was perhaps because there was no culture studies methodology **ok**. The text will be of cultural values **ok** says, there is a medium's lack of cultural value. Text would be of cultural value or to put it another way, text would be recognized as having cultural value only if there is a methodology like cultural studies that knows theoretically, that is the text of television are potentially very rich in their

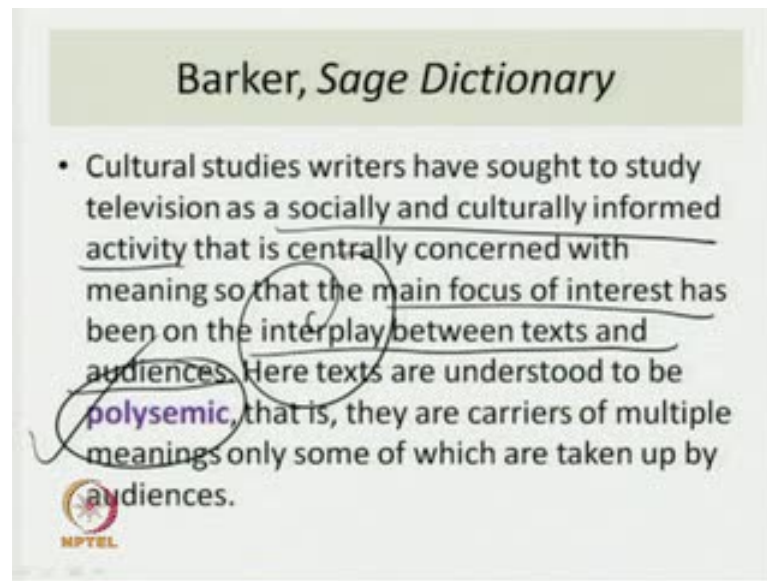
analysis, without text base criticism, without even a semiotic criticism^{ok}. These texts were not seen as^{you know} by scholars as having enough potential as far as their content was concerned.

Let us read on it and I will quickly read this again,(Refer Slide Time: 28:58) traditionally at least most cultural studies on television has concentrated on audience reception, which is a sign of the mediums lack of cultural value. It is as if the programs themselves are not worth taking as seriously as their impact on viewers.^{So}, it has been impossible to concentrate on close - look at this close - reading of TV, texts or to construct a TV canon and partly for that reason, the study of reception has undergone almost constant transformation as it has tried to figure out exactly the value and impact of television.

What this means is that, one of the ways we can explain this statement is that, the very cultural value that television was not seen as having right as we saw a while ago may be because, there was cultural studies methodology it came in pretty late^{right}; because, there was no such methodology the study of audience and investigation into audience reception of TV programs^{ok} within that study, the so called culture value of the television text was seen to be accommodated.

Let me say this again^{ok}, if there was no cultural studies methodology earlier, he says traditionally^{ok} by which we could talk about the text only the text^{right}. It was changes^{ok} ^{you know} in the audience studies, studies of reception of television, where there is very impact and value was^{you know} attempted to be understood. In this sense, we have to read during text.

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Next Barker on the other hand, in his sage dictionary of cultural studies has this to say. Now Reading from Barker's text, cultural studies writers have sought to study television as a socially and culturally informed activity, that is centrally concerned with meaning, so that the main focus of interest has been on the interplay between texts and audiences. Now through Barker's words, we realize that there is now no longer the need or there is no longer the logic.

So, to speak of separating text and audiences of saying that cultural studies of television do you know from two sides or two aspects, which is one A text and B audience. He says that, that phase is gone once, cultural studies what we call as cultural studies writers or scholars ok have begun to look at look at television as socially and culturally informed activity then, there is not simply at looking at the text and the meaning creation separately and audience reception separately.

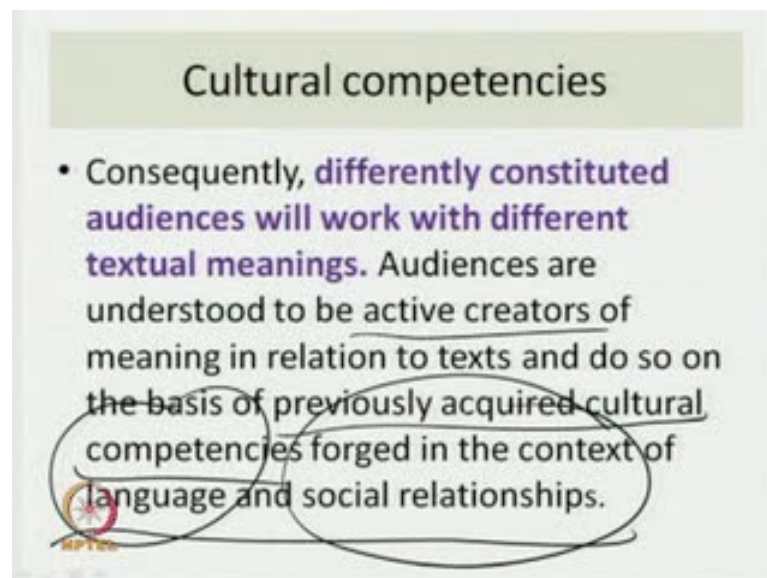
He says the main focus of interest has been between what he calls the interplay between texts and audiences. (Refer Slide Time: 33:35) Here texts are understood to be Polysemic that is they are carriers of multiple meanings only some of which are taken up by audiences ok.

Then Polysemic are having many meanings recreation of multi meanings right. So, it is only when you look at the television text in relation to audience reception and not these to as to discrete methodologies or discrete ways of looking at television, only then you

understand that a television text **you know** has many meanings. Does it have many meanings? It has many meanings because, as is what the text itself and the way it has been produced and designed **(())** gives a particular representation **ok**. But, we are no longer in the school and all school where people used to think that audiences are passive **you know** receivers of text, the way they have been encoded, the way they have been represented or the way they represent certain issues and certain things and certain aspects of our lives **ok**. The audience itself is also involved in the creation of meaning and that is why we have a word like Polysemic meaning many, many meanings **ok**.

And it is once the audience works, we also **you know** find another term audience work virtually is another aspect of media studies. They are therefore carriers of multiple meaning. **So**, we find something new being said by at least Barker pointing to a new phase, **ok** of cultural studies analysis of T V, which is **you know** as I said again the interplay between text and audience and audiences and the creation of multiple meanings, multiple semiotic systems and representations as audiences begin to work on the meanings given out by the programs.

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Cultural competencies

- Consequently, **differently constituted audiences will work with different textual meanings**. Audiences are understood to be active creators of meaning in relation to texts and do so on the basis of previously acquired cultural competencies forged in the context of language and social relationships.

Therefore, we come to the concept of cultural competencies **ok** and again reading on from Barker, consequently differently constituted audiences will work with different textual meanings. It is immensely important here to acknowledge the fact that **you know** text will have multiple meanings for **you know** people belonging to different segments of the

audience you could say common, one common text could be decoded in different ways by people belonging to different communities, different classes - gender from a gender point of view, **ok** the common text may be decoded in larger different ways.

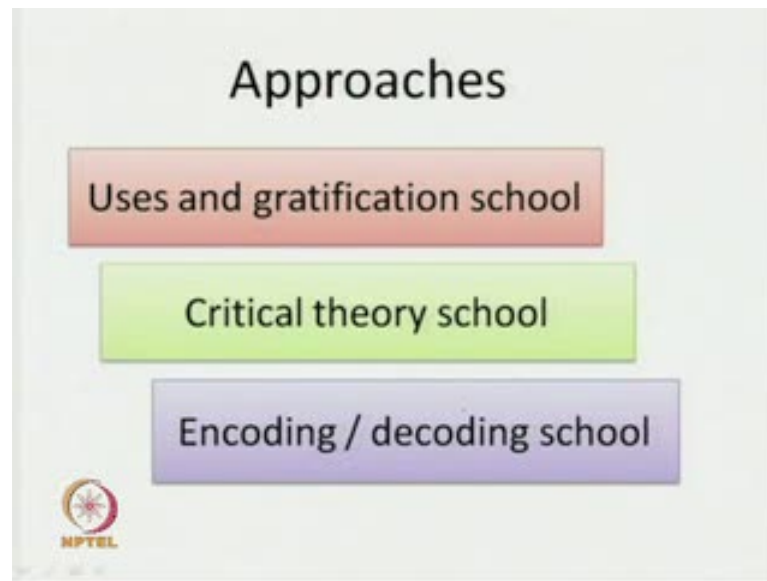
So, consequently as Barker says, differently constituted audiences will work with different textual meanings. (Refer Slide Time: 37:15) Then audiences are understood to be look at this term, active creators of meaning in relation to texts and do so on the basis of previously acquired, this is the term being used here cultural competencies. What word does termed as it bring to you **ok**. For instances, the term linguistic competencies is **you know** an important term in linguistics. We also found that we can use it as for as get applied to **(()) so** sure when he talks about **you know** structuralism that there is a linguistic competency in the speaker **ok**.

In the similar manner, **of course** this term was given by Chomsky. The similar manner we could say that audiences have by that time they have watched so many programs, so many they already have from a television point of view, from a media takes point of view, a certain competency or ability if you will a cultural ability, which has been acquired through **you know** repeated in consuming of television products. And Barker says here that audiences are to be understood as active creators of meaning (Refer Slide Time: 37:15) in relation to texts and they do **so** on the basis of previously acquired cultural competencies forged in the context of this is important A language and social relationships **ok**.

Media are also very important as far as the forging of the interaction of people are concerned. We do not simply watch a media program ourselves or media item ourselves and stay put, we discuss these things with our friends, with our family. We talk about a certain program, if we like a certain program we refer it to our friends, if we do not find a program to be quite congestive for to be watched by our children, we ask our children we are parental control over television programs.

Television programs themselves give this **you know** indicators of the appropriate or inappropriateness of viewing by children **ok**. **So**, these are the therefore television can also endanger **ok** social relationships, they can contribute to interaction among people and these are **of course** poach in the context of language.

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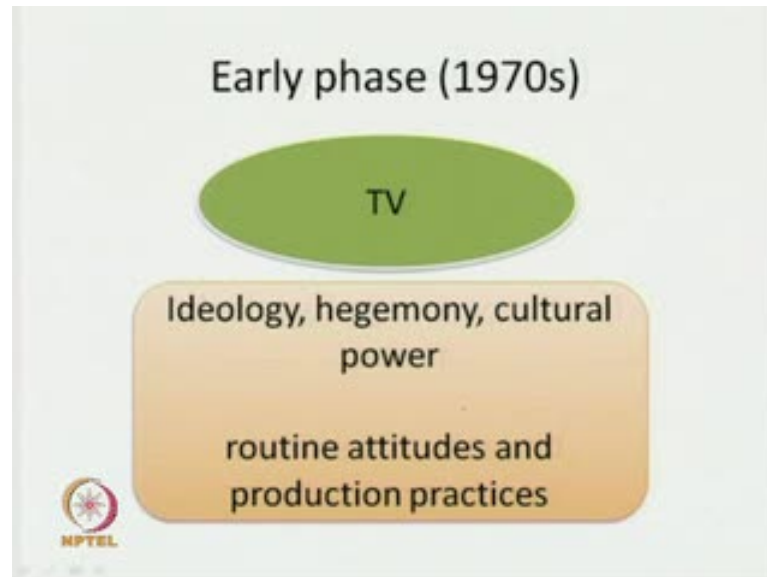
Next, we talk about television; it is usually held that there are three approaches. One is the uses and gratification, school the other is a critical theory school and the third the encoding decoding school^{ok}. The users and gratification school, it is quite evident really itself evident and we look at the phrase, users and gratification, that which means a television programs have their uses, television programs have capacity to ^{you know} gratify to satisfy people^{ok}.

They satisfy sometimes very deep subjective experiences of people, they give in fact they give people, they are a source of deep subjective used creation of meaning ^{etcetera}^{ok}. This is one of the ways of looking at television as use and gratification. The second is the critical theory school. Now, if you talk about the critical theory ^{you know} is a general term ^{alright}, but in the discourse of humanities, in the discourse of literature studies or culture studies^{ok} of media studies, critical theory is specific in his reference to the Frankfurt School^{ok}.

We did our first lecture in this Module was devoted to culture industries on to the concept of cultural industry, which is given by two very important scholars in the critical theory school, who were Theodor Adorno and Marx Horkheimer.^{So}, we know that the critical theory school is a critique^{ok} of the culture industries of its various forms. They are ^{you know} broadly ^() in perspective and they show how the culture industries try and maintain, right maintain the characteristics of a capitalist society.

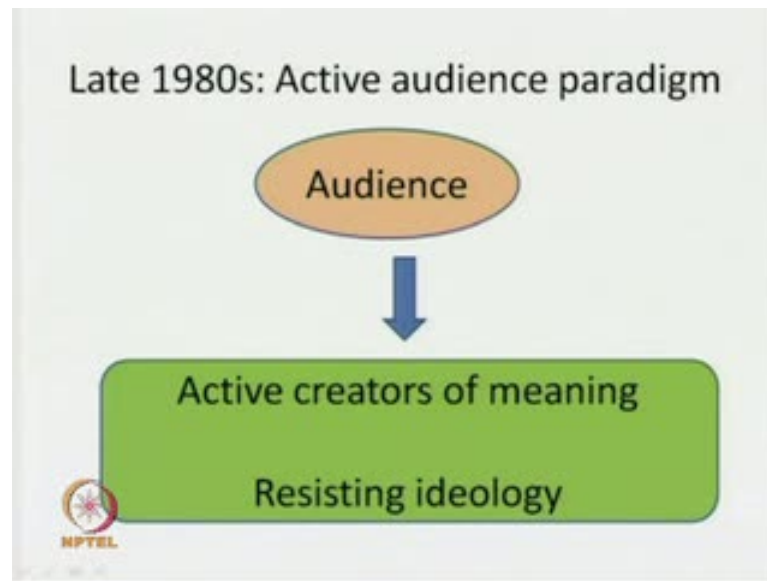
Then we have a very important school, which is **you know** we acknowledge **the is** the contribution of the cultural studies, scholars Stuart Hall by know now you are familiar with Stuart Hall's names and this is known as the encoding and decoding school **right**.

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So, we will talk about this later. The early phase therefore in 1970s, studies on television hinged around terms like ideology, hegemony, cultural power, and also on the routine attitudes and production practices owe the televisions staff itself, the studio itself **right**. We will see that lastly it was devoted to political economy, the words phrase concepts were those of say Antonio drum skifor instance and KarlMarx, Richard Haggard**etcetera**.

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In late 1980s, we had the active audience paradigm, where the focus was on audience as active creators of meaning. Remember the word **Polysemi** that one text could give several meanings and also in the attempts to create subjectivity and identity construction, audiences were sort of even they could create and recreate the meanings of the programs. There were not only in that sense active creators of meaning, they were also actively resisting so called ideology that was being kind of supported by television programs, that we have being forwarded by the television programs something that the first phase in the 1970, that is the ideology school showed to us.

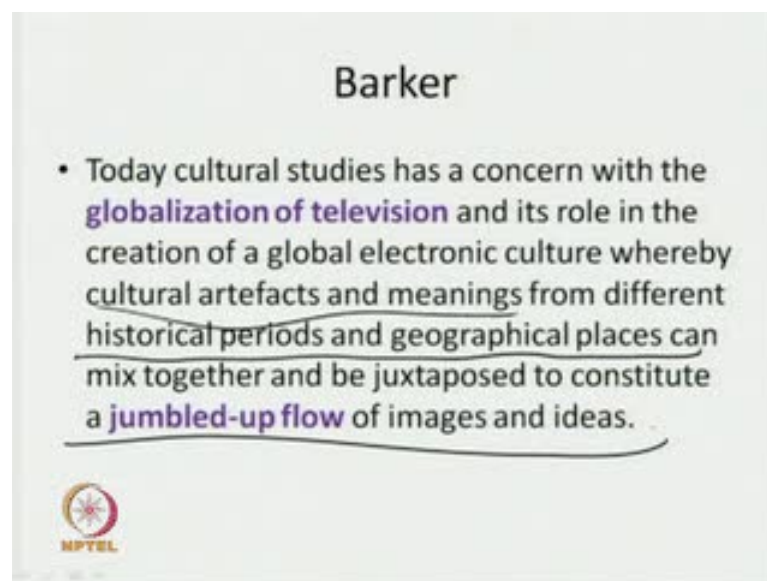
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Finally, then the phase in **you know** 1990s onwards. **The research** the focus of research has also included and now is increasingly including a global electronic culture and the questions that are asked are, with the high accessibility of television programs of **you know** just to see how many channels are now in the offering by cable television **right**. **So**, global electronic culture and the role of television and would then say the proliferation of meanings that are created that are available to us. The high segmentation of programs not everybody watches all the programs, **so** new global electronic culture, which has both **you know** diversity and an over arching enough **over arching** also many would say ideological sort of umbrella **ok**.

The global electronic culture it is different forms, it is different political implications, it is different meaning creations, it is highly variegated segmented audience. These are the contemporary areas of research as far as the cultural studies of television are concerned.

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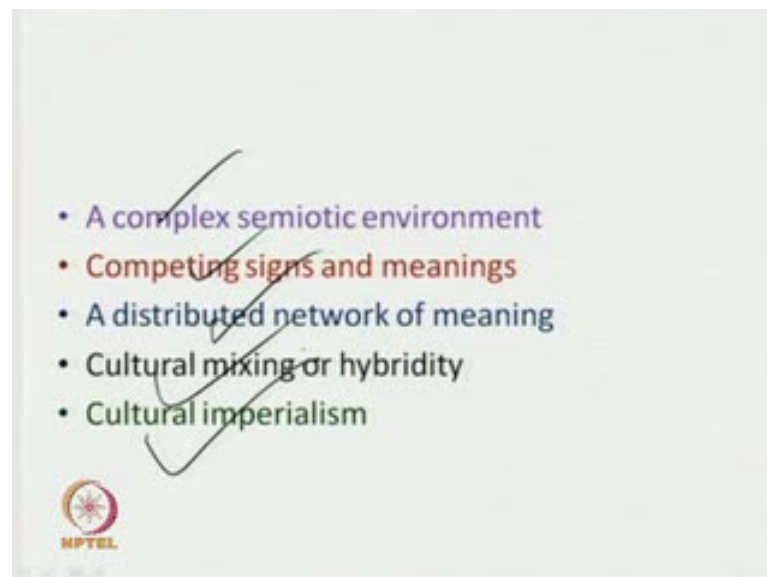


So, Barker then has this to say about this last point the global electronic culture. Today, cultural studies has a concern with the globalization of television and its role in the creation of a global electronic culture whereby cultural artifacts and meanings from different, look at this different historical periods and geographical places can mix together and be juxtaposed to constitute a jumbled up flow of images and ideas **ok**. This is what we just talked about **ok**, it is not that contemporary variety as far as contemporary television products are concerned also the researches of history **ok**. For instance the

history channel, we have (())the history channel where we can watch so many programs from different historical eras. So, bothyou know on a temporal scale of time that is spatial of space right. There is you know heterogeneity goals both ways phase from space and from time.

So, as he says here, you canalso in a very post modern sort of a way say, there is a collage kind of a technique. There is juxtaposition of images, juxtapositionof text, and juxtaposition of narrativesok from differenthistorical epics, historical times and also from different geographical areas in the world. So, we have what Barker says a jumbled up flow of images and ideas.

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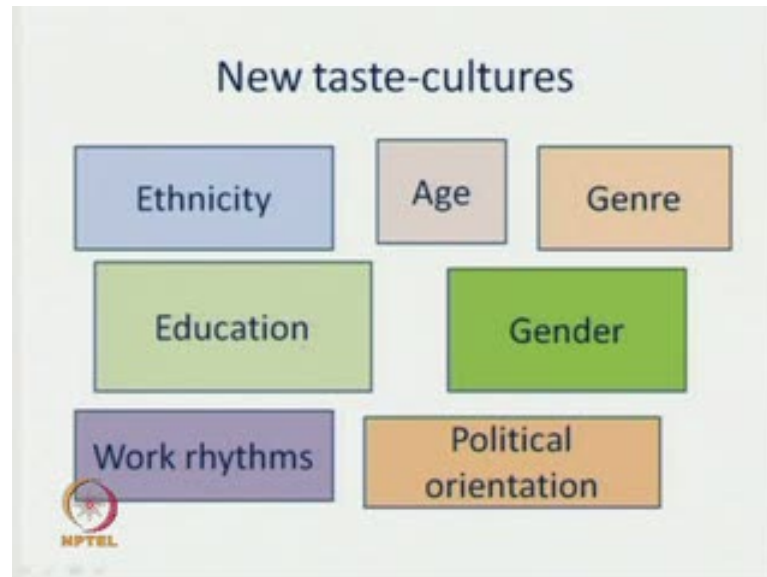


Therefore what we because of this what we findare, a complex the semiotic environment or the environment of meaning gets more and more complexok. And there are competing signs and meanings. There are more entrance into it, there are morestake holders in it and there are competitors in itright because of global electronic culture.What did we find? We findfound that them the semiotic environments are the Semios here, if you willok of television has become more and more complex.

Then there are more science and meanings and as we saw even mean meanings not simply from the programs also different segmented audience creating more meanings and contributing to the semantic environmentok. There is a distributed network of meaning. There is cultural mixing or hybridity and as some would say there also a

cultural imperialism because, even in the hybridity, ok it does not mean that there is a very happy everyone gets the chance sought of a picture, behind ok this is also the question of who creates the hybridity.

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So, therefore, we have new taste cultures here ethnicity, age, genre, education, gender, work rhythms, political orientation, this is something what we also saw in the media lectures, I am not going to go into it right.

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The last point that I would like to make here is, the issue of competition of television with other cultural institutions, even if it is a fact that television continues to be a very powerful medium, even as when you look at the internet. The internet is increasingly available to so many of us where, the same time television retains his whole but, critiques have pointed out the television today is stiff competition with other cultural institutions.

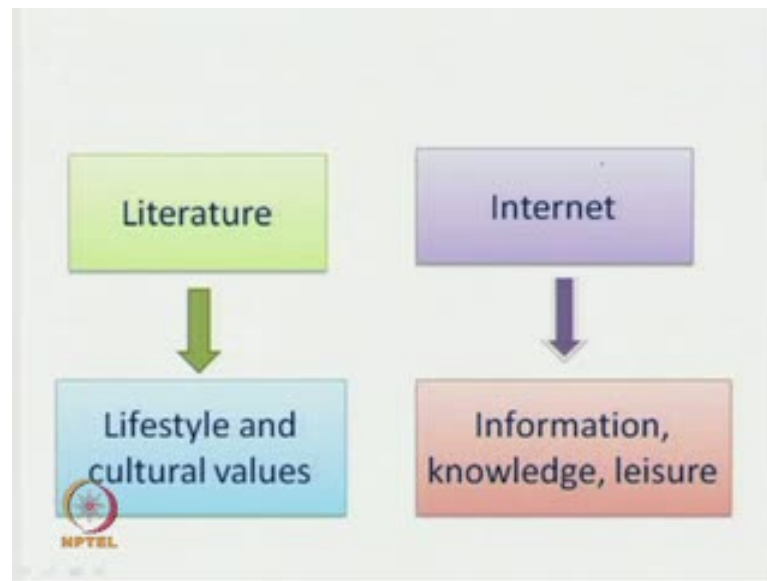
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Let us look at this slide here (Refer Slide Time: 50:05), For instance we saw in one of the first slides that television gives us knowledge also, it is a source of popular knowledge. So, the competition is among television as the source of knowledge and information and the education system, the more formalized education system, the academic system as the source of information and the knowledge.

The live sports events as a leisure choice, people may not watch it on television, but actually go on watch to the lives of the sporting event. So, live sports events you know also are in competition with television, the other two are literature. If television is many people say that because of television children has stopped reading, but scholars also point to the fact that literature and as far as literature is the source of lifestyle and cultural values. It is not that it is a medium that is not used by people, people still look for cultural values knowledge about lifestyles and cultural values to literates.


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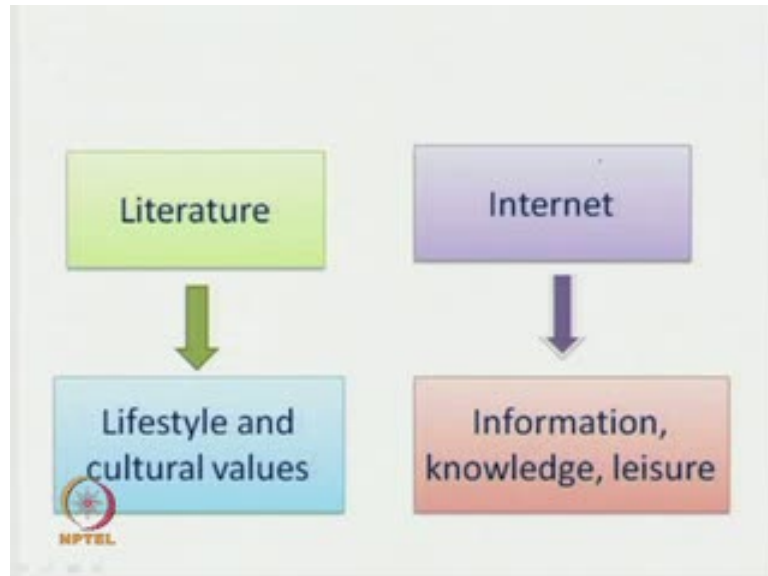


And finally, **ofcourse**, the internet; the internet as a source of information, knowledge and leisure is one of the biggest threats, biggest competitors **you know** as far as audience is concern. As getting number of audience, the number of people who watch this programs **ok**. People perhaps are moving more towards internet, today internet for leisure, for amusement, for entertainment and for knowledge than to the television.

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Outline the scope of the cultural studies analysis of television.

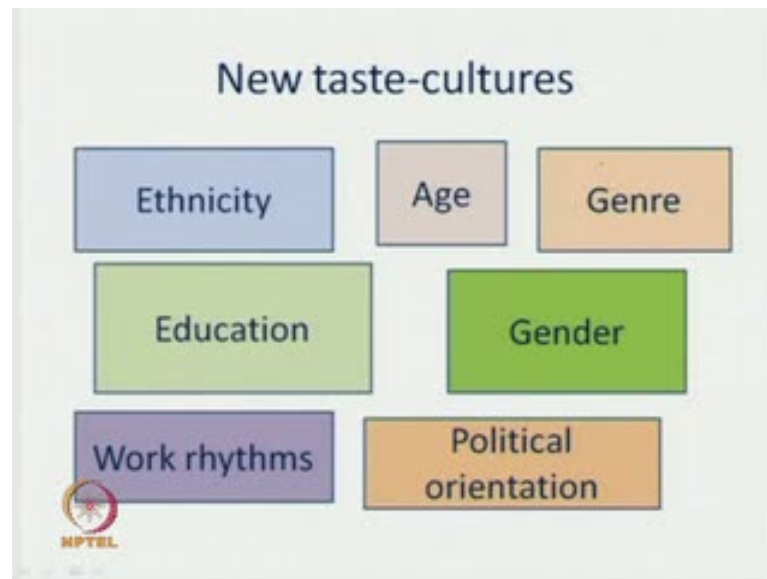




So, let us look at some of the questions here, number ones outline the scope of cultural studies analysis of television. The scope is that we find that within culture studies analysis of television these are the four areas; textual analysis of the television programs. There is a very powerful segment that looks at audience research and the growing patterns of meaning and of course, political economy without which we can have no strong foundation or no strong framework for analyzing, why we have these texts and audience patterns in the first place.

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Then what are the new taste cultures in television audiences. The new taste cultures in television audience is also in and of the other forms of media are ethnicity, education, work rhythms, political orientation, gender, age, and genre. So, I hope I have been able to show you how you know television as a media form as an industry or may be looked at from cultural studies point of view.

My main goal or my main purpose in this talk or in this lecture, was to show you that of course television is an area that is studied in sociology and studied in even ethnography studies ok, but my point was to bring to your notice, how certain critiques like Simon During and Chris Barker for instance have tried to say that there is a niche that has been created.

When cultural studies methodologies are used to look at television and to again look at the very quickly, ok the way a cultural studies scholar is going to focus on the semiotics and meaning generation propensities and potentials of a television texts is not going to be looked at by other domains.

You may ask a question, we already have a way of looking at television, we already have a sociology, we have already have ethnography, we have other media studies itself ok. So, then why do you we need a cultural studies separate cultural studies analysis of television and I hope, I have been able to show that you know through different ways that cultural studies also has created you know a niche and the niche particularly informed by 3 or 4 important points, which is cultural texts and the meaning creation of audience and

identity formation particularly **ok** in audiences then of political economy or how meanings and **you know** how semiotic processes are formed because, of particular means of production and modes of the production **ok**. We can have a methodology that is different.

This lecture has simply begun to open up to you, the controversy of cultural studies approach to television. They are so much really this is just beginning, those of you are interested may can go on look up the texts that have been referred into this lecture for better understanding.

Thank you.