

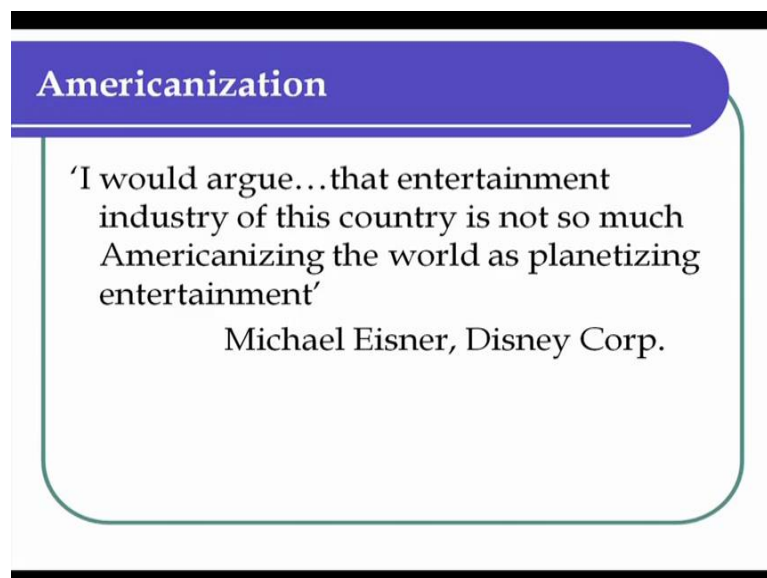
**Globalization and Culture**  
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**Lecture - 36**  
**Global Media Cultures**

In this lecture I am going to be talking about cultures of globalization. As we all know globalization is now a reality for last 2 decades, because of liberalization, deregulation and privatization of media industries. The media cultures are change around the world. There is increasing presence of US media products across the globe.

So, in this lecture I am going to be looking at how is that present manifested. And how successful has it been and what are the possible implications of a media culture, which is largely influence by the United States. There is a debate about globalization being another name for Americanization. That what globalization has done is it has promoted American popular culture across the globe. And media has been very important in that process of course; there are other factors that they end of the cold war, the changing geo politics, free market economy, digital revolution, which has enabled all this to happen.

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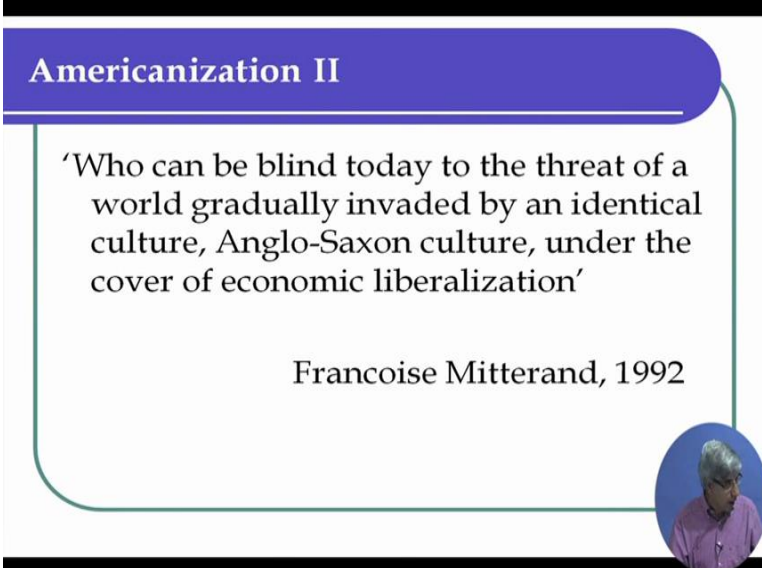


So, I will start with this notion of Americanization. I will start with 2 quotations about it. From 2 distinctive perspectives on what Americanization is. The first one from Michael Eisner, who used to be the head of Disney cooperation, one of the biggest media of an

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And therefore, somebody like Michael Eisner, who is head of Disney to say this, makes perfect sense. They do not want to be saying to the world look we are imposing American culture on different parts of the world this is universal.

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A slide titled "Americanization II" with a blue header. The main text is a quote: "Who can be blind today to the threat of a world gradually invaded by an identical culture, Anglo-Saxon culture, under the cover of economic liberalization". Below the quote is the attribution "Francoise Mitterrand, 1992". In the bottom right corner, there is a small circular portrait of Françoise Mitterrand.

And alternative reading of this is, from Françoise Mitterrand, the former president of France. Who can be blind today to the thread of a world gradually innovated by an identical culture - Anglo Saxon culture, under the cover of economic liberalization. Mark the date of this quotation is 1992. It is the beginning of globalization, is the time when they are discussing within what was then called gat, general agreement draft, tariffs and trades about liberalizing different aspects of economy including television and creative industries, film industries etcetera.

And France was really leading the European union kind of opposition to American idea of free market system, because France was worried that it is own cultural industries will be undermined because of this over whelming power that the state has. Since then of

course, Americanization of media has moved a phase. You go anywhere in the world; you will notice that most of television entertainment increasing the entertainment, internet based entertainment is domestic. But whatever foreign element there is, it is likely that 90 percent of that is from America.


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**Americanization of media?**

Hollywood-imported or inspired programming (in original, dubbed or localized versions):

- In music (MTV)
- Factual entertainment (Discovery, National Geographic, History Channel)
- Sports (ESPN)
- News (CNN)
- Children's programming (Disney, Cartoon Network)
- On-line media: Google, Facebook, Twitter, Yahoo!
- Syndication companies (largely US-based or European) sell 'format rights' - game and reality shows - 'copycat TV'

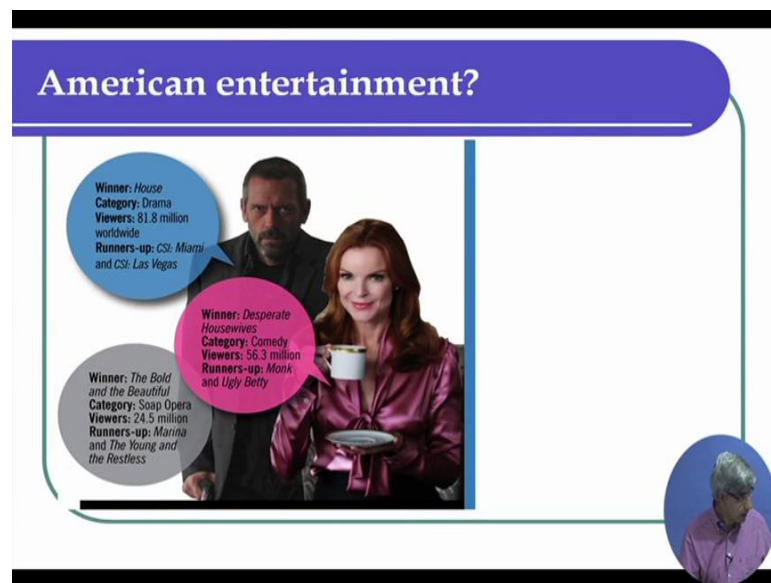


So, there are reasons for it you know, Hollywood is the biggest producer of entertainment in the world. It is the richest. We know US is the richest country in the world, they have been in before 100 years. So Hollywood originated or localizes content you see across the globe. For instance, in popular music MTV being the most prominent example of creating in new phenomenon of music television; of course, it has more than music now. In zoner of factual entertainment if you look at, who are the big global players, they are all without exception. American corporations, Discovery, national geographic, history channel to name a few; sports another major area of entertainment come revenue. The most important network is ESPN, which is owned by Disney and news of course, CNN created the idea of a 24 7 news system.

Children's programming to the 3 major players, all are American to one mentioned there. Disney of course, being a major presence; even in online media, where there is a lot of talk about the democratization potential, of this democratizing potential of new media. The big actors are essentially American, where this google, Facebook, twitter, yahoo, and etcetera. And even lots indication industry, format sales it is idea of copycat

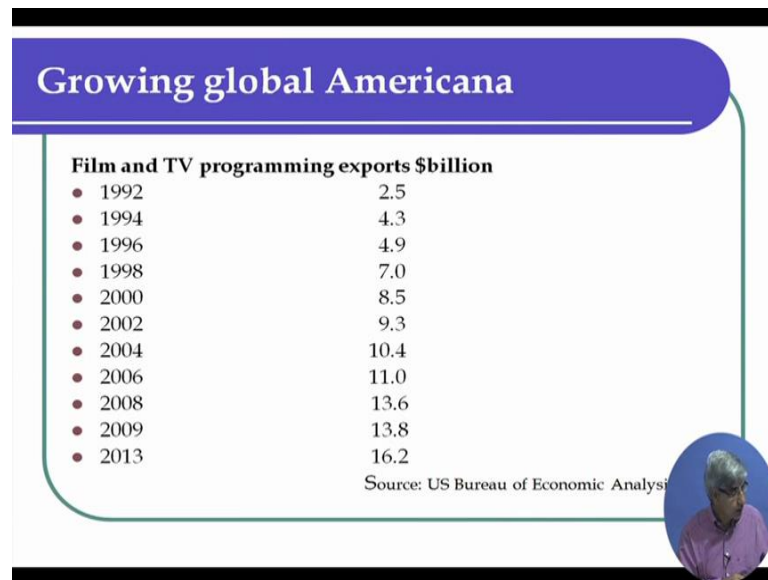
television. I think of reality TV is as an example. How that has proliferated so big is the US entertainment industry, that a foreign an international relation channel called foreign policy did it study about presence of American entertainment around the world. It is longitudinal study.

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And this is what they are found, that in all important genres, is comedy drama or soap operas, the most popular was American programs. These might be dubbed in local languages. They might be I mean subtitled as you seen many kind of countries or maybe they format may be sold and adopted for a local audience.

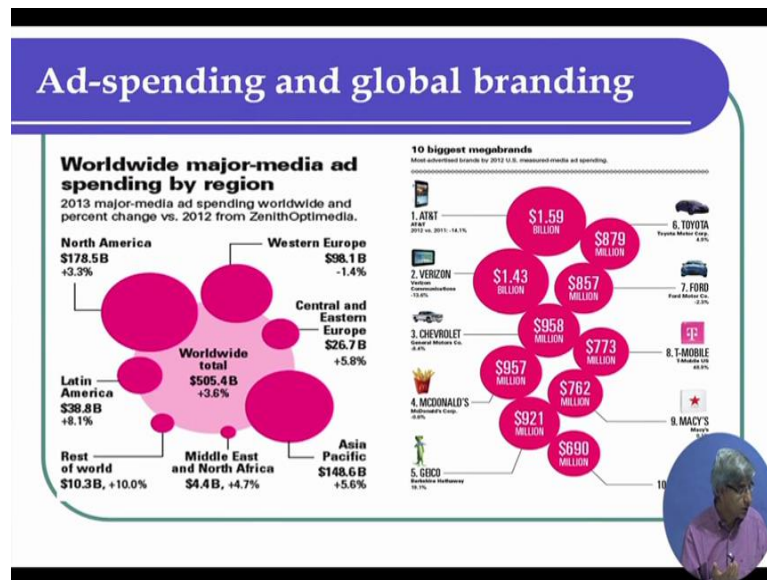
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But essentially the product is American. The US government also produces annual figures about export of it is creative industries. Here is just one example of film and TV programming exports and you see how it is grown from 2.5 billion dollars in 1992 beginning of globalization, if you like to 16.2 billion dollars in 2013. These are official figures. These are the figures, which the government US government has data for. And these are only looking a television and film. If you think of how much of this is downloaded illegally, around the world and the way in this time, in age how things are circulated the figure is infinitely more profound, but it gives you a sense of the growth of US, creative and cultural industries around the world from 2.5 billion to 16 billion because the environment is changed.

It is deregulated market place. It is a privatized market place. If you have a dozens of channels you need content to fill and the children's programming, sports, news, reality TV. You need 24 7 materials and the US provide that form much of the world. This system is also fundamentally based on advertising revenue.

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And this is figures form and it is of media, if you look at the overall world advertising revenue, if large proportion of it comes from the United States. This is not an America, but they are actually Canada, is to be little small market, so it is essentially talking about United States and of course, western Europe is big and then Asia pacific, Japan is a very important add market.

But essentially if we look at the rest of the world, they are relatively small. It is essentially Europe, western Europe, US and Japan. And if you look at the brands and these are you know and you go anywhere in the world. And you will see this brands advertised on television news papers online etcetera. So the creative and cultural industries which are visible all over the world, are underpinned by this massive and largely a western advertising infrastructure.

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**World's largest agency networks**  
By 2012 estimated worldwide revenue. Dollars in millions.

| RANK | NETWORK, COMPANY                                  | SELECTED UNITS  | WORLDWIDE REVENUE |       |
|------|---|---|-------------------|-------|
|      |   |   | 2012              | % CHG |
| 1    | <b>Dentsu (Japan)</b> Dentsu Inc.                 | Dentsu Inc.'s network of agencies in Japan  | \$3,577           | +6.0  |
| 2    | <b>Young &amp; Rubicam Group</b> WPP              | Y&R, Wunderman, Barton-Macstiller, Cohn & Wolfe, Landor Associates, Sadler & Hennessy                           | 3,400             | +1.7  |
| 3    | <b>McCann Worldgroup</b> Interpublic              | McCann Erickson Worldwide, Vicker Shandwick', MRM, Momentan, McCann Health, Martin Agency                       | 2,965             | +0.8  |
| 4    | <b>DDB Worldwide Communications Group</b> Omnicom | DDB Worldwide, Rapp, Interbrand, Tribal Worldwide, DDB Health/DDB Remydy, TracyLocke                            | 2,655             | +0.6  |
| 5    | <b>Ogilvy &amp; Mather</b> WPP                    | Ogilvy & Mather Advertising, OgilvyOne, Ogilvy Public Relations, OgilvyAction', Ogilvy CommonHealth, Neo@Ogilvy | 2,413             | +4.8  |
| 6    | <b>BBDO Worldwide</b> Omnicom                     | BBDO Worldwide, Proximity Worldwide, Clemenger Group, Organic   | 2,403             | +3.5  |
| 7    | <b>TBWA Worldwide</b> Omnicom                     | TBWA Worldwide, Integer Group, E-Graphics Worldwide, Zimmerman Advertising                                      | 1,787             | +1.7  |
| 8    | <b>Publicis Worldwide</b> Publicis                | Publicis Worldwide, Publicis Modem  | 1,524             |       |
| 9    | <b>Hakuhodo</b> Hakuhodo DY Holdings              | Hakuhodo in 2012 closed its Los Angeles agency, MZ Advertising  | 1,357             |       |
| 10   | <b>Havas Worldwide</b> Havas                      | Havas Worldwide, Havas Health, Havas PR   | 1,327             |       |



Ah so are the agencies, the apart from the Japanese's dentsu. It has been a very important agency for a very long time. Most of the other agencies are either US based or European. So this spending of adds, the brands as well as the agencies, which promote this are largely coming from the same area of the world. Of course, they have localized offices around the world like in Delhi, in Mumbai, would have all of this major agencies would have India operations, where Indians will be hired to produce advertising for Indian market, but they are essentially selling this same project.

And therefore this idea of localizing content and hybridizing content is very important in terms of creating a global media culture. Because if you think about it more carefully eves majority of population in most countries are not very familiar with American culture, is the elite which engages with that culture understand that culture. So if you are in an advertising or marketing and you have to promote your product, you have to go native, you have to localize the content.

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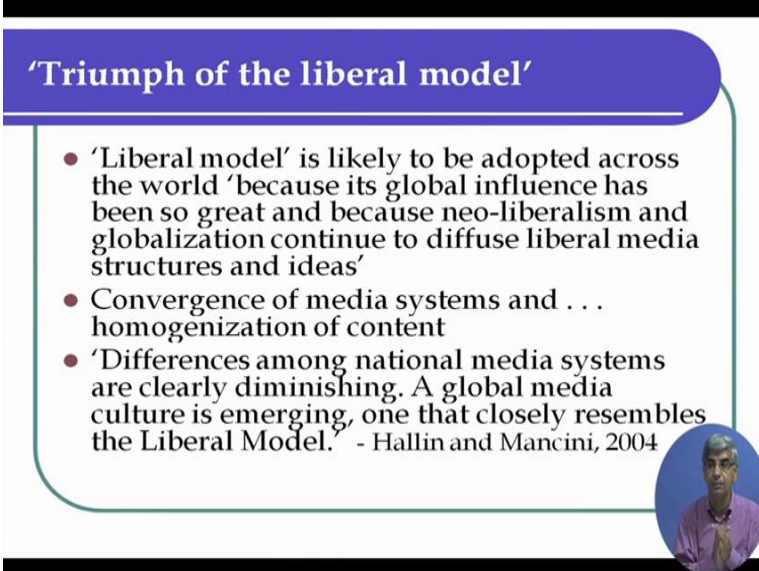
So, for instance here are 2 examples, to that I am sure you are familiar with the first one big boss, which was the Indian version of Big Brother. Big Brother emerged as an, as a concept by a small company in Holland and then it became a global phenomenon, some version of it, has been shown in over 100 countries. When it was launched I remember distinctly many years, 12 years ago something there was discussion on the BBC, they would, they were arguing how can young people watch this. This is just empty meaningless, but look at it today we know Salman Khan is you know, the compare for this Big Boss 7, and big boss is and this massively successful.

And here you have example of wall street journal published in mandarin as is New York times, all though sometimes New York times is not available in china. Because it is written something against china and they banned it. But the Chinese addition is around because are people interested in china, they or the Chinese peoples are interested in china who live outside china, who do not particularly want to due to in this language version. So it is just 2 examples. I can give you many more. In different context, but essentially is the arguments is the same. That localized content to reach this specific markets few hybridized content to you know make sure that a you know it has enough exotic foreign elementary, but also desi element like is an interesting, case half in Hindi, half in English.




But to understand this phenomenon may be we need to perhaps take a step back and look at what has happened to the media systems around the world. And here I am drawing of drawing a work of 2 very well-known scholars, Hallin and Mancini, who wrote book about media systems in different parts of the world. And they talked about the liberal model which is essentially is an American model.

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**'Triumph of the liberal model'**

- 'Liberal model' is likely to be adopted across the world 'because its global influence has been so great and because neo-liberalism and globalization continue to diffuse liberal media structures and ideas'
- Convergence of media systems and . . . homogenization of content
- 'Differences among national media systems are clearly diminishing. A global media culture is emerging, one that closely resembles the Liberal Model.' - Hallin and Mancini, 2004



And how this liberal model has triumphed over other model some coating from their work; liberal model is likely to be adopted across the world, because it is global influence has been so great and because the new liberalism and globalization continue to defuse liberal media structures ideas to crucial world structures and ideas structure, the sense the ownership structure.

So, for example, the owner of the biggest media cooperation, this country is Star Plus, which is part of, you know global concomitant or Sony. So again image at concomitant, this is an example you can I mean, simple example on around the world. So if globalization continuity defuses liberal media structures and ideas as a result this convergence of media systems and homogenization of content, it may be in your own language, but essentially the content is not very different; this is increasing homogenization of you can see Big Brother in Mexico or in South Africa or in Russia essentially the format is the same. Differences among national media systems are clearly diminishing. A global media culture is emerging one that closely resembles the liberal

model; the liberal model being the one which perfected by the United States, which is essentially dependent on advertising and market force.

Now, Hallin and Mancini's book, a population 2004, is a very influential study which looked at media systems in basically US and western Europe. They did another study in 2000, 2012 which was actually looking beyond the western world, and they had, you know contributions from China from Russia from other parts of the world, but they didn't have anything on India, which is strange because India is a very big part of the nonwestern world. And that was the title of their book. Precisely because Indian media system is too complicated to neatly fit in to any of those categories. Of course, the liberal model is perhaps closest to Indian situation, in the sense that you know there is a lot of entertainment driven advertising based media, the advertisement coefficient is massive and often, very crudely put in to programs and this is sponsorship and product placement etcetera, etcetera, is a much more direct than you see in the United States.

For example, but there is also a lot of domestic content which is not necessarily derivative, precisely because India has, had its own creative and cultural industries much before globalization. They were adopted, they have taken money, and they have been just it to western kind of approaches. By it has become essentially a western copy. There is a very interesting kind of domestic or national culture or original even cultural input and that makes in Indian case slightly more interesting than other ones. However, the essential model, where advertising essentially defines the audience and if advertisers are the big corporations or big government increasingly is big cooperation government are not giving a lot of money to these television channels, all though some channels are owned by people with affiliation with political parties or political institutions.

But generally speaking despite that, privacy of advertising in media, I would suggest that the Indian case is slightly different because, the media culture in India is slightly different. India, is far too big to just blindly follow a particular kind of media culture. Because there is an indigenous highly developed creative and culture industries. It is also the case in many other countries. Which have their own systems so Japan would be one example? Brazil would be another, Egypt will be third one. Where they have their own film industry their own television channels, are I mean not just a production company thing. However, if you look at the global picture and as I said earlier, you go to any country in the world virtually perhaps with exception of north Korea or maybe Cuba.

Even Cuba is open, opening up now and you watch their television, you will see a lot of domestic programming.

But what about foreign element, you will see would be some derivative of what you have seen in Hollywood. Precisely because those connections that exist between, big conglomerates their localizing tendencies and hybridization of media and cultural products. I want to just conclude by looking at whether we can speak of a global commercial media.

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**A global commercial media?**

- Transnational market-driven, infotainment-oriented media
- Global conglomerates and concentration of media power
- Undermining of public media and privatization of the public sphere



And what are the implications of that given that the US dominated and defined model has been globalized and been adopted or at least adopted by countries around the world.

So, what we have is, a transnational market driven infotainment oriented media. Transnational because increasingly globalization is also meant movements of population, but if they are professional people of working class people or refugee is or you know economic migraines, there is a, lot more movement of population and therefore, and there is not technology which allows excess to different kinds of media. So media companies are not necessarily thinking of their nationally defined audiences, these also Diaspora audience growing Diaspora audience. So this is a trend we are going to see become more pronounced because globalization is likely to further accelerate this process. This is also meant that like any market place the big fish will swallow the small one.

So, there is a tendency for concentration of media power as transnational conglomerates emerge and consolidate their powers, and this is a trend used to see around the world. Fewer and fewer people have more and more media power and in many cases is unaccountable power. And they can have the capacity to set the agenda as political agenda or cultural agenda. And finally, in a system which is really hostage to the market forces, the private gets more prominence in the public and the public fair the space within which public opinion is shaped, becomes hostage to private interest. In other words, there is a fundamental contradiction that public space within which an opinion shaped that public space is controlled by private power. And that is a trend you see all over the world. How do we understand this, in more theoretical terms, is the theme of my next lecture!

Thank you.