

COMM 10: Introduction to Communication

Keywords III

Communication

We can define communication in two main ways: as shared ideas, information or meaning; and as the sending and receiving of goods and information. The definition of communication as shared meaning can be described as a cultural view or model of communication. The definition of communication as sending and receiving of information is a transmission view or model of communication. Our study of communication can change significantly based on how we define it.

When used in the plural, the word “communications” generally refers to the means of communication including different kinds of technology and, especially, the mass media.

Relevant course text: Raymond Williams, “Communication and Media”

Mediation

This term refers to the act of intervening between two things, persons or groups. It is related to the terms *medium*, and *media*. A medium is something or someone that intervenes in between two things, persons or groups. Media is simply the plural form of medium. The mass media are therefore the institutions that intervene in the communication process between large groups (or masses) of people and those who wish to communicate to them, for example politicians, advertisers and entertainers.

Mediation is an important term in the study of communication because it occurs in all communication processes. Communication is almost always mediated whether it occurs intrapersonally, interpersonally, intra-group or inter-group, or at the society-wide level. Communication is also mediated by technologies like telephones and the Internet. Finally, communication is mediated by the institutions that we refer to as the mass media, and by the products that we refer to as popular culture. At a very basic level, we could also say that communication is mediated by language – whether this is the language of words, colors, clothing, musical notations, mathematical symbols or hand gestures (for example, American Sign Language). However, Williams argues that language is not a medium but a “primary practice.” Language is not a neutral intermediary in the communication process but shapes that process. This because language does not simply reflect the reality that we communicate to each other, but also shapes or “constructs” that reality.

Relevant course texts: Raymond Williams, “Communication and Media;” Stuart Hall “The Work of Representation”

The Self

George Mead uses this term to refer specifically to the self in the “reflexive” sense. In this sense, the self is an object to itself, and it is therefore able to reflect on itself in the same way that others can. According to Mead, this ability (of the self to be an object to itself) is only possible through social experience: that is, by being around other people. It also occurs through communication. Communication with others is therefore essential to the development of a self that can be an object to itself. Such communication is different from the communication that takes place between animals because it occurs through what Mead

refers to as **significant symbols**. According to Mead, significant symbols are signs that have the same meaning for the hearer as they do for the speaker.

Relevant course text: George Mead "The Self, the I and the Me"

Expressions, Working Consensus, Defensive/Protective Practices, and Performance

Expressions

This is the term Erving Goffman uses to refer to the way people manage the perception of the self in social situations. He identifies two kinds of expressions:

- Given (voluntary)
- Given off (involuntary)

Working Consensus

This is a consensus established by people in a social situation. In a working consensus people operate based on views of the situation that prevent open contradiction of each other, rather than views they may hold which make for conflict.

Defensive and Protective Practices

Defensive practices are the practices that people in a social situation use to avoid a definition of the situation that causes embarrassment to them. They may do this through the excuses they give for an embarrassing act or statement.

Protective practices are the practices that people in a social situation use to avoid a definition of the situation that causes embarrassment to others. They may do this by overlooking something embarrassing that the other person has said or done.

Interaction

The reciprocal influence of individuals upon another's actions when in another's immediate presence

Performance

Goffman defines this as the activity of a given participant on a given occasion which serves to influence in any way any of the other participants.

Goffman states, "when an individual performer plays the same part to the same audience on different occasions, a social relationship is likely to arise."

Relevant course text: Erving Goffman "The Presentation of the Self in Everyday Life"

Social identity

A term used to refer to the different social groups to which people belong. A social identity may be based on nationality, race, gender, sexuality, class, age, ability and a range of other factors. People may identify themselves with such groups or they may be identified by others as belonging to such groups. For example, a person of Indian descent living in Britain may be identified by others as Asian but may identify herself as Black. This example shows that such categories are not always based on legal status (e.g. citizenship) or biological features (e.g. having a female body). They are also often social, economic, political and cultural.

Race: Michael Omi and Howard Winant define race as “a concept which signifies and symbolizes social conflicts and interests by referring to different types of human bodies.” (*Racial Formation in the United States: From the 1960s to the 1990s 2nd Edition*. New York: Routledge, 1994: 55).

The term “race” is used to distinguish different groups from each other on the basis of physical appearance, particularly skin color. Although scientific research has shown that there is very little variation between races, racial differences have been used as a basis for creating hierarchies between different groups of people. In the U.S. this has translated into social and political systems that have treated non-White groups as inferior to White (based on K. Murji’s discussion of race in *New Keywords: A Revised Vocabulary of Culture and Society* edited by Tony Bennett, Lawrence Grossberg & Meaghan Morris, Malden MA: Blackwell Publishers, 2005).

As Gil Cook states in his discussion of the Culture Industry and Jay-Z (Week Seven), race is socially constructed. Citing Jacob Pandian and Susan Parman, he notes that it was “created to serve the economic and political interests of Europeans and Europe in the New World” (Cook, 2011: 180-181) Omi and Winant make a similar argument about the origins of the concept of race.

Jonathan Rosa combines race with the concepts of **chronotopes** and **social tense** in order to analyze the ways in which differences in language are used to racialize different groups in ways that are positive or negative, and to situate them in the past or future. The term “chronotopes” (from the work of Mikhail Bakhtin) refers to ways of speaking that convey a sense of the past and/or future. For example, while elite White American bilingualism in English and Spanish is considered praiseworthy and a sign of the future, Spanish language fluency is considered a sign of belonging in the past for Latina/os. Instead, they are expected to replace those skills with fluency in English in order to be associated with the future. It is this association of social groups with past and future that Rosa describes as “social tense” – a concept that he borrows from Elizabeth Povinelli.

Relevant course texts, Geneva Smitherman “White English in Blackface or Who Do I Be?” Jonathan Rosa “Racializing Language, Regimenting Latinas/os,” Jane Rhodes “The Visibility of Race and Media History,” Gill Cook “The Culture Industry: Mainstream Success and Black Cultural Representation.”

White Privilege: this is a term that is helpful in understanding race in societies like the U.S. where race is an important social identity. Frances Kendall defines white privilege as, “...an institutional, rather than personal, set of benefits granted to those of us who, by race, resemble the people who hold the power positions in our institutions” (Kendall, Frances E. *Understanding White Privilege: Creating Pathways to Authentic Relationships Across Race* New York: Routledge, 2006).

Gender: Juliana Makuchi Nfah-Abbenyi, defines gender as follows: “Sex is understood as a person’s biological maleness or femaleness, while gender refers to the nonphysiological aspects of sex, a group of attributes and/or behaviors, shaped by society and culture that are defined as appropriate for the male sex or the female sex.” (*Gender in African Women’s Writing: Identity, Sexuality and Difference*. Bloomington, IN: Indiana University Press, 1997: 16).

There have been challenges to the conceptualization of gender on the basis of male and female. One important challenge is from Judith Butler who has argued that gender is “performative.” That is, gender identity is a result of the cultural process that constitutes the subject as a gendered being. Since it is the result of a process, it is not fixed. It is also not binary (female/male), but fluid and shifting. The noun “performativity” refers to this process of the constitution of gender through culture.

Relevant course texts: Judith Butler “Performative Acts and Gender Constitution,” Robin Lakoff “Language, Politics and Power,” Karolina Sznycer “Strong Female Speakers,” Joanne McDowell “Talk in Feminised Occupations.”

Culture

The concept of culture can be defined in a number of different ways:

- “The best that has been thought and said” in a society
- Distinctive features of a social group – including beliefs, rituals, clothing and food.
- The music art, entertainment, leisure activities etc of ‘ordinary people’ i.e, *popular culture*
- The process by which meanings are produced and exchanged. This occurs through *representation* in the constructionist sense. This is why when we think of communication as shared meaning, we describe it as a cultural approach.

Relevant course texts: Stuart Hall “The Work of Representation,”

Language

A collection or system of signs/symbols through which communication occurs. It is not only verbal but also refers to the language of images, gestures, and clothing. We can say that language is a system of representation – that is, a system or *mechanism* through which representation occurs.

Language is not only used for communication between individuals and groups, but also serves to mark a person or group’s social identity. Ideas about citizenship, race and gender are partly based on the ways in which people use language.

Relevant course texts: Marcel Danesi “What Does it Mean? How Humans Represent the World,” Stuart Hall, Scott Kiesling, Robin Lakoff, Geneva Smitherman, Karolina Sznycer, Joanne McDowell, Jonathan Rosa.

Representation

Stuart Hall identifies three approaches to the study of representation:

- In the reflective sense, language is like a mirror that reflects the true meaning of something. Note that this can include the language of images, e.g. a painting or emoji. For example, if we say that a painting of Denzel Washington is accurate because it looks like the actual person we have seen in movies or photographs, we are talking about that painting in a reflective sense. From such a perspective, if we say that an abstract painting of Washington is distorted because it does not look like the image we have seen in photographs or movies, we are evaluating that painting based on a reflective theory or view of representation.

- In the intentional sense, the meaning of a representation depends on what the writer, speaker, or artist intends. The problem with this theory is that if meaning only depends on the writer or artist, then that intentional meaning cannot be shared with others.
- In the *constructionist* theory of representation advanced by scholars like Stuart Hall, meaning is constructed through the process of representation itself. In this sense, meaning is not something out there that we can all agree on but something that we create through language. (This refers to language in the broadest sense, including everything from traffic signs to the language of gestures and clothing). Language is only useful when there is agreement on what the signs within the language mean (the reason why the intentional approach is so limited in its usefulness). This agreement makes possible significant symbols as George Mead describes them. That is, symbols that evoke the same response (or mean the same thing) to both the speaker and the hearer. By agreeing on what signs mean, a social group represents reality in a particular way. Language thus functions as a *system of representation* – that is, a *means or mechanism* through which representation occurs.

Relevant course texts: Marcel Danesi “What Does it Mean? How Humans Represent the World” and Stuart Hall “The Work of Representation.”

Semiotics

This is the study of language as a system of signs. According to Stuart Hall this approach to the study of representation (through language) “is concerned with the *how* of representation, with how language produces meaning...” (1997:6).

Each sign has three dimensions:

1. Signifier – the physical appearance of the sign itself – whether it is made up of letters or drawings
2. Signified – the object or idea that the signifier refers to
3. Meaning – there are two main kinds of meanings:
 - a) *Denotative* (literal). A denotative meaning is the most direct, literal meaning of a sign. For example, the sign, “north” represents a point on the compass. It is the point that is always opposite “south.”
 - b) *Connotative* (implied meanings that change from one social group to another). There are several connotations of “north.” It can be used to refer to a rise in something, for example stock market figures.

Connotations can change from one social group to another. One group may see red as a symbol of danger while another sees it as a sign of romance.

We can identify three main kinds of signs:

1. Indexical – a sign that works by indicating the location of something, for example, words like “up” and “down” or a drawing of an arrow.
2. Iconic – a sign that imitates the thing it refers to for example a drawing of a ball, or the word “buzz.”
3. Symbolic – a sign that has no obvious connection to the thing it refers to, for example, a drawing of a fish to refer to Christianity. If the same drawing were used to refer to an actual fish, it would be an iconic sign.

Each sign also has two kinds of structure:

1. Paradigmatic – based on what it is different from
2. Syntagmatic – based on what it is similar to

Relevant course texts: Marcel Danesi “What Does it Mean? How Humans Represent the World” and Stuart Hall “The Work of Representation.”

Discourse

This is a concept that is useful in understanding the relationship between representation and power. Hall defines discourses as “ways of referring to or constructing knowledge about a particular topic of practice: a cluster (or *formation*) of ideas, images and practices, which provide ways of talking about, forms of knowledge and conduct associated with, a particular topic, social activity or institutional site in society.” We can summarize this by saying that a discourse is a *set of representations that are linked together* and present a particular view of reality.

Scott Kiesling uses the term “cultural Discourse” to differentiate between this sense of the word and the linguistic sense of the word. In the linguistic sense, discourse means “talk-in-interaction” and can refer to all or part of a speech or conversation or lecture etc. According to Stuart Hall the *discursive* approach (or studying representation through discourse) “is concerned with the *effects and consequences* of representation – its ‘politics’” (1997:6).

According to French scholar, Michel Foucault, the important thing about discourses is not whether they are true or false but rather the ways in which they are related to the exercise of power and control. For example, discourses that describe women as mentally or physically weak or inferior serve to justify a subordinate social position for women. In the 1950s, even though women’s labor force participation increased, television programming reflected discourses that described women as homemakers and men as breadwinners.

Discourse is also a useful concept for helping us to understand the ways that power operates without the use of direct force or coercion. In other words, it helps us to understand the *hegemonic* operation of power.

Relevant texts: Stuart Hall “The Work of Representation,” Scott Kiesling “Dude.”

Hegemony

Hegemony is domination by means that are not primarily coercive but operate through the consent of those who are dominated. For example, when Scott Kiesling refers to “hegemonic masculinity” he means ideas of masculinity that are dominant in a society not because people are forced to accept those ideas but because they agree with those ideas. The hegemonic status of certain kinds of masculinity only becomes clear when we begin to consider other kinds of masculinity and ask ourselves why it is that these are not encouraged or accepted.

The concept comes from the work of the Italian thinker, Antonio Gramsci, in which he sought to expand on Marxist ideas of dominance. Hegemony operates through ideology or discourse, when dominated groups accept dominant ideas and come to accept them and see them as their own, even when those ideas work against their interests. We shall look at ideology in the second half of the quarter.

Relevant course texts: Scott Kiesling “Dude,” Todd Gitlin “Media Routines and Political Crises”

The Micropolitics and Macropolitics of Language

Robin Lakoff uses this term to refer to the different levels of society at which we see the political aspect of language. **Macropolitical** language has to do with the political dimensions of language between groups while **micropolitical** language occurs between individuals.

This distinction is helpful for understanding the way that power operates in the use of language between people who have different social identities. In Geneva Smitherman’s article about Black English, for example, she argues that the debate about Black English fails to take into account what Lakoff might call the macropolitics of language: that is, the fact that Black English is the kind of language that emerges from the encounter between an oppressing and oppressed group.

Relevant course text: Robin Lakoff. Although Geneva Smitherman and Jonathan Rosa do not use these terms, we can also see the macropolitics of language in Smitherman’s article, and in Rosa’s “Racializing Language, Regimenting Latinas/os.”

Technological determinism

This is the view that technologies shape society and is regarded as a simplistic view. Instead, most of the texts we read on communications technology point to the fact that technologies and their impact are related to the historical conditions within which they emerge. The way a technology first develops and then goes from being an invention to a mass medium depends on many factors, including **existing technology**, as well as **social, economic and political contexts as well as social, economic, political and cultural needs**.

Sometimes, as in the case of radio transmission, the nature of technologies can change from one kind of use to another. In describing this, Raymond Williams notes that communications technologies are sometimes first applied to **operational** uses and then later used for **broadcasting**. Radios were first used as a military technology. Their use as a broadcasting medium was discovered later and almost by accident.

Relevant course texts: Elizabeth Eisenstein “The Emergence of Print Culture in the West,” Merlyna Lim “Clicks, Cabs, and Coffee Houses,” Raymond Williams “The Technology and The Society,” David Thorburn & Henry Jenkins “Towards an Aesthetics of Transition.”

Ideology

This term is used in several different ways. We can identify a few of these in Lawrence Grossberg’s discussion of the word in *New Keywords: A Revised Vocabulary of Culture and Society* (edited by Tony Bennett, Lawrence Grossberg & Meaghan Morris, Malden MA: Blackwell Publishers, 2005):

- In Marxist thinking, ideology is distorted knowledge that presents a false view of reality. In this sense the term is often used to refer to knowledge that serves to keep the ruling class in power. This is how Scott Kiesling uses the term in his discussion of the word “dude” (see Note 1 of Kiesling’s article). We find similar conceptions of ideology in Todd Gitlin’s discussion of frames, and Stuart Hall’s discussion of the discourse of the West and the Rest.

- The term is also used to refer to a set of ideas that is specific to a social group and expresses that group's material conditions and interests.
- A set of political beliefs, e.g. liberalism, conservatism etc. This is how we often hear the term used in everyday language – especially in an election year.

Relevant course texts: Scott Kiesling, Todd Gitlin, Stuart Hall “The West and the Rest.”

Discourse, Ideology and Truth

In “The West and the Rest” Stuart Hall makes an important distinction between these concepts. He argues that ideologies often have the status of being true or false (we see this especially in the Marxist sense of ideology). Discourses, however, are not true or false in and of themselves. Rather, they are *made* true or false based on their relation to power.

Relevant course text: Stuart Hall “The West and the Rest”

News Media and Democracy

Public Sphere: This concept comes from the German scholar Jurgen Habermas and has become very influential in studies of media and democracy. In its original form, the public sphere was composed of gatherings of citizens coming together to discuss political matters. Such discussions were based on factual information provided by the news media. Habermas argued that such public spheres of informed political discussion began to emerge with the rise of nation-states. Habermas also went on to discuss the ways in which that original public sphere has been transformed.

Critics of the concept of the public sphere have argued that in its original form, it excluded women and people of color. Women were excluded because they were not recognized as legal subjects and as citizens, and people of color were excluded because they were not regarded as equal human beings. In addition, the original public sphere was only found in specific sectors of some Western European societies.

Imagined Community: this concept comes from the historian Benedict Anderson and is also linked to the rise of modern nations. According to Anderson, newspapers played a crucial role in citizens' ability to think of themselves as part of a nation. Unlike small towns and villages where community members could physically assemble in the same place and meet each other, it was impossible for anyone to meet all other members of the same nation. Yet, citizens could imagine themselves as members of the same national community because of newspapers. Those citizens all read about the same events in the same newspapers and by doing so could imagine themselves as part of a community even if they never met everyone else in that community.

Commercialization and Professionalization: Michael Schudson argues that a focus on the concepts of the public sphere and imagined community are not enough to understand the role of the news media (especially newspapers) in the U.S. In his view, it is important to take into account the factors of commercialization and professionalization. In order to support this view, he provides a history of newspapers in the U.S., from its colonial origins in the 17th century, to the partisan revolutionary (18th century) and early independence period late (18th to early 19th century), to the rise of the business model when the price of newspapers dropped and they could therefore be produced simply as a business (19th century), to the professionalization of journalism in the late 19th and early 20th centuries.

Schudson's argument shows that although the U.S. became a nation in the late 18th century, newspapers did not function either to foster a public sphere or imagined community until fairly late in the nation's history.

Pseudo-environment: This is a term that Walter Lippmann described as “a representation of the environment which is in lesser or greater degree made by man himself,” and as “pictures made by himself or given to him.” In Lippmann's view, people acted in the real environment not based on the true nature of that environment or true knowledge of that environment but rather based on pseudo-environments. According to Lippmann, it was not only people who acted on the basis of pseudoenvironments but also journalists and the media. Lippmann saw this as an obstacle to citizens' ability to make the sound decisions needed to ensure a healthy democracy.

Political Observatories: This was Walter Lippmann's name for “independent, non-partisan scientific organizations agencies that would be committed to an agenda of research about the political and social world and that would be able to produce it in a form accessible to the competent journalist” (Schudson, 2010: 100). In Lippmann's view, such organizations would enable the media to overcome the problems of poor reporting based on pseudoenvironments.

In his article, “Political observatories, databases & news in the emerging ecology of public information,” Michael Schudson argues that the political observatories Lippmann called for were beginning to emerge in Lippmann's time and have increased since then – especially since the 1970s. They include Inspector General's offices in various government departments. Although part of the government structure, they produce reports that are independent in their investigation of their departments and are sometimes critical of those departments. Other political observatories include non-governmental organizations like Human Rights Watch.

In providing this history of political observatories, Schudson seeks to challenge the technological determinism that claims such critical examination of political agencies and issues only began with the Internet.

Relevant course texts: Michael Schudson “Where News Came From: The History of Journalism” & “Political observatories, databases & news in the emerging ecology of public information” & Walter Lippmann “The World Outside and the Pictures in Our Heads.”

Critical Political Economy

This is an area of research that draws on Marxist theory. Such theory analyzes society on the basis of the relations of production. Power is linked to one's location in those relations, and in a capitalist society, power is in the hands of those who own the means of production, while those who sell their labor as workers have little power. Chioma Ugochukwu describes Herb Schiller's work as using “a political-economic approach” (Ugochukwu, 2008: 39)

Critical research is research that analyzes whatever it examines in relation to broader social structures - especially power structures. Several scholars in this tradition draw on Marxist theory including the Marxist concepts of “base” and “superstructure.” Critical researchers include the scholars of the “Frankfurt School” who established what is known as **critical theory**.

Scholars of the Frankfurt School included Max Adorno and Theodor Horkheimer, and their essay, “The Culture Industry,” is an example of critical theory. They analyze the culture industry based on the relations of production in the capitalist society of the U.S. They view the structures of cultural production as linked to the structures of economic production. They argue that, in the same way that factories produce standardized goods that are identical to each other, the culture industry produces goods (like films) that are virtually identical. In addition, Adorno and Horkheimer view those standardized cultural products as helping to keep workers content with their lot instead of challenging the system that oppresses them by exploiting their labor.

Relevant course texts: Adorno & Horkheimer “The Culture Industry”, Todd Gitlin “Introduction” and Media Routines and Political Crises,” Herb Schiller “The Global American Electronic Invasion” and “The Developing World Under Electronic Siege” Chioma Ugochukwu “Cultural Resistance and Resilience amid Imported TV Programming in Nigeria.”

Base and Superstructure

This is a term used by Marxist scholars to analyze the relationship between the “base” of the economy and the “superstructure” of other social forms. The superstructure includes the state, the family structure and the kinds of ideology in a society. In Marxist theory, the nature of the superstructure is determined by the nature of the base. We see this in Adorno and Horkheimer’s analysis of the culture industry, where the superstructure of culture is linked to the base of economic production.

Some scholars have tried to come up with a less determinist conception of the relation between base and superstructure. One of those scholars is Todd Gitlin, who draws on Gramsci’s idea of hegemony in order to modify the base/superstructure model of analysis. This is because we can have both hegemonic ideologies and counterhegemonic ideologies. If we compare Gitlin’s analysis of news media to Adorno and Horkheimer’s analysis of the culture industry, we see that Gitlin’s approach allows more for challenges to the dominant or hegemonic ideology (in the superstructure). In Adorno and Horkheimer’s analysis, however, they leave no scope for challenges to the dominant ideology – it is completely determined by the base.

Relevant course texts: Adorno & Horkheimer, Todd Gitlin

Propaganda, Bias and Frames in the Media

Media scholars, G. Jowett and V. O’Donnell, define propaganda as “the deliberate, systematic attempt to shape perceptions, manipulate cognitions, and direct behavior to achieve a response that furthers the desired intent of the propagandist.” Another scholar, Harold Lasswell, defined propaganda as “the control of opinions by significant symbols...by stories, rumors, reports, pictures, and other forms of social communication.”

While the definitions are similar, “propaganda” is typically used to refer to the actions of governments (and their armies) and is stronger than bias.

As Michael Schudson defines it, bias “means that the reporter, editor, or news institution owner knows what the real event looks like, but will color it to advance a political economic or ideological aim.” Schudson argues that journalists in the U.S. are unlikely to be *intentionally* biased in their work because of their professional codes which emphasize

principles like objectivity. However, Schudson notes that *unintentional* bias can occur because of other factors. These include the focus on negative events – like crimes and hurricanes – and on the activities and statements of prominent people.

The concept of media frames helps us to understand how bias occurs in the media even where journalists operate under principles of objectivity. Todd Gitlin defines frames as “persistent patterns of cognition, interpretation, and presentation, of selection, emphasis and exclusion, by which symbol handlers routinely organize discourse, whether verbal or visual.” It is those patterns and their routine application (rather than any deliberate intent) that lead to media bias.

Relevant course texts: Michael Schudson “Media Bias”, Todd Gitlin “Introduction” and Media Routines and Political Crises.”

The Male Gaze

This is an important concept that comes from Laura Mulvey’s essay, “Visual Pleasure and Narrative Cinema.” It refers to the means by which women are controlled through the way they are portrayed in mainstream movies, particularly, and in popular culture and society generally. Mulvey brings together ideas from radical feminism and Freudian psychoanalysis in her concept of the male gaze.

There are different ways that feminist scholars explain women’s oppression. Radical feminists use the term “**patriarchy**” to refer to all systems of male dominance, and they consider that dominance to be pervasive throughout society. In radical feminism, women’s oppression is a result of patriarchy.

In Freudian psychoanalysis the phallus is the basis of power, and gender identity is based on the possession or lack of a phallus. Men have power because of the phallus, and women lack power because of their lack of a phallus. This analysis of gender identity and power is referred to as **phallocentrism**. Due to their lack of a phallus, women also represent the threat of castration.

The concept of the male gaze also draws on the following ideas from psychoanalysis: the sexual pleasure that comes from looking (**scopophilia**), and the sense of an ideal self (or **ego ideal**). Scopophilia has two aspects: pleasure in looking at oneself (or **narcissism**), and pleasure in looking at others (or **voyeurism**). Women in movies are presented as objects that satisfy the pleasure of the male hero’s gaze. Men in the audience identify with the male hero as their ego ideal and therefore share in his gaze. Since women represent the threat of castration, the gaze also serves to control that threat. It is thus a *controlling* gaze. The male gaze reinforces the patriarchal system of dominance.

We see in bell hooks’ essay that the gaze is not only gendered, but also racialized. hooks argues that for Black women the gaze renders them invisible or marginal, or represents them using harmful stereotypes such as the ones we encounter in Nina Simone’s song, “Four Women.” Those stereotypes are the Mammy, the Tragic Mulatto, the Jezebel and the Matriarch. hooks also argues that the gaze can be challenged, in what she calls an “**oppositional gaze**.”

Hanying Wang also identifies a racialized gaze that represents Chinese (and other Asian) women in stereotypical ways. Some of those stereotypes are the dangerous and

hypersexualized Dragon Lady, the weak China Doll who needs to be rescued. Another stereotype is the sexualized but subservient Geisha Girl who exists for male pleasure. Like hooks, filmmaker Deborah Gee identifies filmmakers who present an oppositional gaze in her documentary, *Slaying the Dragon: Reloaded*.

Relevant course texts: Laura Mulvey "Visual Pleasure and Narrative Cinema," bell hooks "The Oppositional Gaze: Black Female Spectators," Hanying Wang "Portrayals of Chinese Women's Images in Hollywood Mainstream Films."

Globalization

Many scholars trace the current phase of globalization to the journeys of exploration begun by Portuguese navigators in the 1400s, while some trace it to the industrial revolution of the 19th century. Others trace it to the global economic restructuring that occurred in the 1980s and 1990s and the rise of digital technology in the late 20th century. Akosua Darkwah discusses the consequences of that restructuring for women in West Africa.

In all of these cases, globalization can be defined in David Held and Anthony McGrew's words as: "A shift or transformation in the scale of human social organization that links distant communities and expands the reach of power across the world's major regions and continents."

Relevant course texts: Stuart Hall "The West and the Rest," Jessica C.E. Gienow-Hecht "Shame on US? Academics, Cultural Transfer and the Cold War – a Critical Review," Herb Schiller "The Global American Electronic Invasion" and "The Developing World Under Electronic Siege," Chioma Ugochukwu "Cultural Resistance and Resilience amid Imported TV Programming in Nigeria," Arjun Appadurai "Disjuncture & Difference in the Global Cultural Economy," Akosua Darkwah "Trading Goes Global: Market Women in an Era of Globalization."

Center and Periphery

In the 1970s, a number of economists argued that the world was made up of a "center" (or "core") a "periphery," with the economies of the nations at the periphery being dependent on the economies of the nations at the center. This way of conceptualizing global economic relations was also known as "Dependency Theory."

Relevant course texts: Stuart Hall "The West and the Rest," Herb Schiller, Jessica C.E. Gienow-Hecht, Chioma Ugochukwu, Arjun Appadurai "Disjuncture & Difference in the Global Cultural Economy"

Cultural Imperialism

Citing the 1977 edition of *The Harper Dictionary of Modern Thought*, Jessica Gienow-Hecht defines cultural imperialism as "the use of political and economic power to exalt and spread the values and habits of a foreign culture at the expense of a native culture." Citing Bullock and Stallybrass, Chioma Ugochukwu defines it as "the use of political and economic power to exalt and spread the values and habits of a foreign culture at the expense of a native culture" (Ugochukwu, 2011: 36).

The term entered into widespread use in the 1960s and 1970s among mostly Marxist communication scholars like Armand Mattelart, Ariel Dorfman and Herb Schiller. Third World nations also challenged Western (especially U.S.) dominance of the global flow of information and called for a New World Information and Communication order.

The arguments of scholars like Schiller, Mattelart and Dorfman were similar to the arguments of economic dependency theorists. Like those theorists, Schiller and others argued that the U.S. and other nations of the world were in a center-periphery relationship with the U.S. at the center and the rest of the world at the periphery. Third World nations were especially dependent on media from the U.S. Scholars referred to this U.S. dominance as cultural imperialism. Unlike the imperialism of former European powers like Britain and France, this imperialism was conducted not by military and political might (e.g. through colonization) but through cultural dominance.

The cultural imperialism view of global communication has been challenged by scholars who have pointed to the existence of regional centers of media power like Germany, Brazil, Mexico and others. More recently we can also think of India and Nigeria in the area of film. Scholars have also argued that non-U.S. audiences do not necessarily accept everything they see in U.S. movies and television programs. In Chioma Ugochukwu's study of young viewers in Nigeria, for example, he found that while those viewers' knowledge of the U.S. increased, their values and beliefs did not change.

Relevant course texts: Herb Schiller, Jessica Gienow-Hecht, Chioma Ugochukwu

Cultural Homogeneity

This is the idea that all cultures are becoming the same under globalization. This phenomenon is sometimes referred to as "MacDonaldization" because the culture of the U.S. is seen as dominating all others. Arjun Appadurai notes that this view comes mostly from Leftist scholars – that is, scholars influenced by the ideas of Karl Marx.

Relevant course texts: Herb Schiller, Arjun Appadurai

Cultural Heterogeneity

Cultural heterogeneity is the view that rather than all cultures becoming the same, globalization enables us to experience several different cultures. For example, in most major U.S. cities there is a lot of cultural heterogeneity in the kinds of restaurants you can find, and cultures take on new forms as they expand to new locations. In another example, the meals at MacDonalds restaurants are very different in different locations around the world.

Relevant course texts: Arjun Appadurai

Landscapes of Global Cultural Flows

Arjun Appadurai offers these landscapes as an alternative to **center-periphery** ideas of globalization that place industrialized nations at the center and all other nations at the edge or periphery. Instead of a one-way flow from the center to the periphery, Appadurai suggests that there are at least five kinds (or landscapes) of global cultural flows, and these go in multiple directions. Further, they are "disjunctive" that is, they often flow contrary to each other and it is impossible to predict what happens when they come together – or clash. The five landscapes are:

- **Ethnoscapes** – flows of people, like tourists, immigrants, refugees, exiles, immigrants;
- **Technoscapes** – technologies (and different kinds of technological skills, like Indian workers in Silicon Valley);

- **Financescapes** – flows of capital, linking different economic systems;
- **Mediascapes** – the electronic capabilities needed to produce media, and the images of the world created by those media (central to the circulation of representations and discourses);
- **Ideoscapes** – different kinds of ideologies (i.e. political ideas) like freedom rights, sovereignty, democracy.

As we can see in the ethnoscaples at national ports of entry, the element of power is still active in the flows along these landscapes. Some people pass more easily than others across national borders based on factors like citizenship and class.

Appadurai's list of landscapes is not exhaustive. Some scholars have expanded it to include "securityscapes" – areas of global human flows characterized by heavy surveillance and other security measures. Such areas include the southern border of the United States.

Relevant course text: Arjun Appadurai