

## Globalisation and popular culture

### **Cultural globalisation**

1. This is about the diffusion of commodities, ideas, and cultural expressions that happen around the world.
2. And the notions of homogenisation or heterogeneity in relation to these ideas – particularly in relation to popular culture.
3. Popular culture itself involves a multitude of topics and sites and analytic approaches
4. However there are three ways of analysing the popular
  - Theorisation, from everyday understandings to academic norms
  - Generic distinctions – based on themes and qualities
  - The places in which theories and genres occur and are modified

### **Complicated**

1. There are complex discourses
2. There have been anxieties about cultural imperialism – of the west dominated the non-west
3. Theatre, film, television, radio, art, craft, writing, music, dance, electronic gaming Are judged by criteria of representativeness and quality and are Framed by practices of cultural criticism and history
4. The connection of market entertainment to social identities has led to many varied reactions

### **Marx**

1. Marxism has viewed popular culture as a route to false consciousness that diverts the working class from recognising its economic oppression
2. Cultural studies has regarded popular culture as a key location for symbolic resistance of class, race and gender oppression

### **Gramsci**

1. Gramsci – maintained that each social group creates organically one or more strata of intellectuals which give it homogeneity and hegemony – dominant group which exercises throughout society
2. Ordinary people give spontaneous consent to the general direction imposed on social life by the dominant fundamental group
3. Popular culture legitimises socio-economic political arrangements in the public mind
4. Culture becomes another industrial process ruled by dominant economic forces

### **Cultural imperialism**

1. The concern is that popular culture exported from the Global North transfers its dominant value system to others
2. Through hegemony over news agencies, advertising, marketing, public opinion, screen trade, technology transfer, propaganda, telecommunications, security and a lessening of local languages, traditions, national identities.

### **Positive responses to popular culture**

1. Popular culture has become more central to economic and social life
2. Popular culture, instead of being nation based has become internalised
3. For some popular culture represents the apex of modernity and highlights the complexities of globalisation in our contemporary society

### **Globalisation of anime**

1. The globalisation of anime is not recent
2. Since the 60s it has been part of the global media flow
3. The surge in worldwide popularity of Japanese media, entertainment and culture is based on three factors
  1. Rapid diffusion of television
  2. The mukokuseki nature of early Japanese anime

3. The recent and rapid development and popular use of the internet

#### **Japan**

1. Japan played a role in early television programming – providing cheap filler programmes in the 60s to the USA, Europe and Asia
2. The Japanese anime industry initially produced according to the simple equation of supply and demand to attract sponsors and package deals where reruns were made easy
3. By the 70s the Japanese anime industry was a key producer for children’s programming

#### **Anime and mukokuseki**

1. Anime was not distinctively tied to its country of origin
2. It had mukokuseki which meant that Anime was steadily integrated into the global media landscape

#### **Dominant**

1. The internet - technologies have allowed contemporary anime to be distributed, transmitted and viewed regardless of one’s location
2. This has contributed to the worldwide dissemination of Japanese anime
3. Highlighting what Appadurai defines as the cultural hybridity of mediascapes
4. Anime functions across national boundaries

#### **Race to build culture industries**

1. Japanese animation industry existed as business industry
2. During the 21<sup>st</sup> century, the Japanese government embarked on a full revamp of japan’s national image through popular culture, Promoting anime under the banner of Cool Japan

#### **Policy and popular culture**

1. For popular culture to be important in policy, economists establish economic credentials of arts and culture
2. Japanese’s government though is promoting their anime industry as art – to ensure anime is taken seriously abroad and to increase foreign sentiment towards Japan

#### **Others**

1. South Korean passing the Culture Industry Promotion Law in 1999 was the impetus for pushing Japanese government to examine their own digital media industries
2. Japan’s focus on soft power has also been motivated by the rise of the new Chinese market economy
3. Some Japanese anime companies sought out corporations and collaborations abroad
4. This all captures the complexities of the industry, national governmental globalisation and the effects on governments seeking alternatives in global networks and connections

#### **Challenge of globalisation or Japanisation**

1. The current Japanese government promotion of their cool japan project is less mukokuseki –
2. Japanese popular culture in the global market can no longer be viewed as detached from a national image
3. Once a national image is associated to a product, it is hard to dissociate it from existing impressions of the country of origin
4. The global market demand has led to increased production of narratives and images that employ Japanese traditions over the popular science fiction narratives that dominated earlier productions.

#### **Overall approach**

1. The overall approach on analysing globalisation, culture, economic and policies has focused on hybridising attributes of media and culture
2. Nation states or regional grouping of nation states react to globalisation through the process of localisation – reversing the trend of globalisation by discriminating in favour of the local
3. The contemporary Asian governments, including Japan, have been taking on the form of Asian localisation through strengthen policies on popular culture in a regional domino-effect development

4. China has announced its national support towards their own animation industry

#### **Asia and Globalisation**

1. This is linked to soft power – where the identity of nation-states cannot be separated from the quest for power in global image politics

#### **World Music**

1. All the world's music is world music
2. It is only the dominant Anglo-American music industry that regulates some music to the category of world music
3. People from elsewhere heard western music because of this dominance
4. Learnt to emulate it and maybe influenced their local and regional music's

#### **Digital technology**

1. The rise of world music as a category happened at the same time as digital technologies
2. That made it possible to sample pre-existing recordings, and new genres of electronic music

#### **Globalisation and music**

1. Globalisation – technological music tools provide a convenient environment for people to listen to music
2. The internet has played a role in relation to popular music
3. The new music style is created with global communications –
4. Popular music is part of the globalisation phenomenon
5. People consume diverse music offered to the global market by multinational media and the entertainment industry

#### **Popular music and transcultural**

1. The pop music industry produces and packages pop music
2. Transcultural refers to the fact that diverse popular music transformed in different cultures and nations which results in new music styles
3. Chinese musicians combine pop music with traditional Chinese opera and creates a new style of pop music called Chinese pop
4. This hybrid music style became popular among the nation and it also attracted people from other countries to enjoy Chinese style pop music

#### **New conditions**

1. Artists – in non-western countries – have more possibilities to community with their public bypassing several of these institutions
2. Social media is also a powerful cultural weapon which increases the communication and interaction between pop stars and the public
3. People can get to know their icons lives through television programmes, magazines and twitter.

#### **Music industry Thailand**

1. During the 80s the music and entertainment landscapes were being transformed in Thailand.
2. Thai artist and groups were writing their own songs, and the establishment of Thai record companies such as RS promotion, Grammy entertainment, Nithi that promotion and music train
3. Thai record labels use local studios and producers and local medias
4. One record label that had western music programmes on radio television and programmes, aired western songs and music videos (Nite Spot Production), worked with Thai artists whose music and aesthetic styles were comparable with the west

#### **Reggae in Thailand**

1. Frith notes that all countries popular music are shaped by international influences and institutions, by multinational capital and technology and by global norms and values

2. The diversity of Thai reggae artists have created hybridized music forms across boundaries locally and internationally, in a similar way to how Giddens defines globalisation as the intensification of worldwide social relations
3. Hall argues that globalisation is not a simple concept of western invasion
4. This what is happening now is an international music taste and a spirit of non-western musicians that goes beyond the dominance of global popular music.
5. Reggae is a musical form that is easily integrated into new styles into non-western local music highlighted by Popular artists in Thailand such as T Bone and Job 2 Do
6. Globalisation is something internal as well as external

#### **Gangnam style**

1. By Korean Pop K pop star psy – was one of the most watched videos ever on YouTube
2. Technology, some have argued, have levelled the north south divide.
3. Psy makes fun of consumer culture and lifestyles found in Seoul's Gangnam neighbourhood Known as the Beverley hills of Seoul

#### **Korean music**

1. Korean music moguls find young talent and send them across Asia building a fan base
2. Songs are debuted on television, and therefore the importance of visuals
3. Korean music moguls have a strong YouTube presence attracting users around the world
4. YG Entertainment – the label behind Gangnam pushed the content to their YouTube channels which had 2.5 million users before the video was released
5. There are also famous Koreans in various roles in the video – which helped the song debut at number 1 in the Korean Pop Chart in 2012 (July)
6. It gained international notoriety when Billboard published an article and celebrities started tweeting about it.

#### **Copying**

1. Gangnam was made to be copied
2. Psy waived the copyright to the song and allowed it to be copied by anyone who wanted to use it for their own cause
3. The parodies were very popular, - the Sun released their top ten favourite Gangnam parody videos

#### **Bhangra**

1. Punjabi music was popular during World War II
2. Bhangra was identified as a genre in the 80s with bands such as Malkit Singh
3. Before this it was known as modern Punjabi music
4. Been performed in global events such as 2012 Olympics - using music from A R Rahman and also club/rave culture
5. Bhangra music is a fusion of genres – using remixing techniques by DJs which are very popular – sounds of Hip Hop, R&B and others
6. E.g. DJ Rekha Malhotra – popular in New York and mixes traditional music and dance from Punjab, India with electronic house music
7. Popular culture thus relating to identities