



The global dominance of American popular culture

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A photograph of the Hollywood sign, which consists of large white letters spelling "HOLLYWOOD" mounted on a hillside. The hill is covered in green vegetation. In the background, there are some structures and a clear blue sky.

HOLLYWOOD

INTRODUCTION

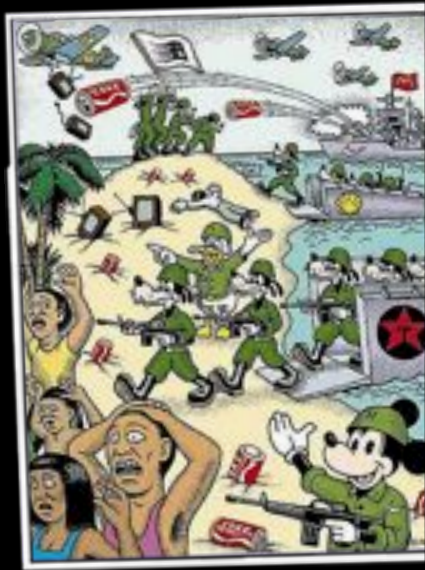
We're a country named after a Spanish King. To which an American general vowed to return. Or as someone described our history, '300 years in a convent, and 50 years in Hollywood.'



**IN WHAT WAYS HAS AMERICAN POPULAR CULTURE
INFLUENCED YOUR EVERYDAY LIVES?**

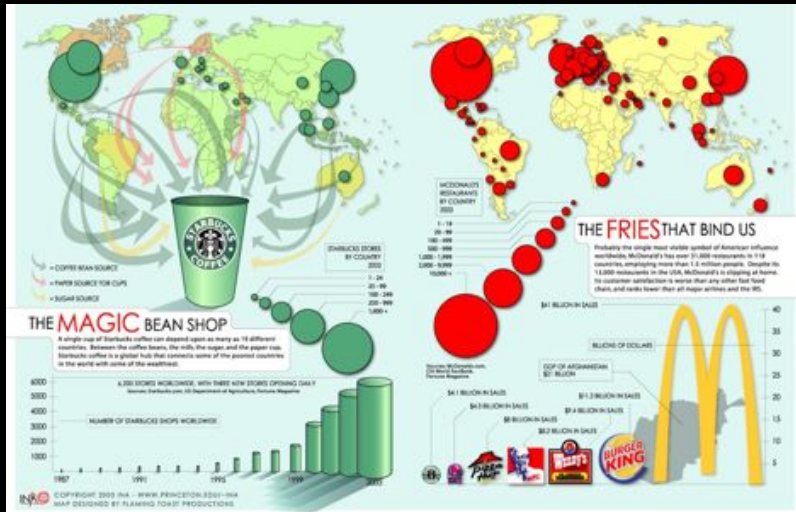
CULTURAL IMPERIALISM

“the sum of the processes by which society is brought into the modern world system when its dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping its social institutions to correspond to, or even promote, the values and structures of the dominating center of the system” (Schiller, 1976)



CULTURAL IMPERIALISM

FROM McDONALDISATION TO STARBUCKSIFICATION



CULTURAL IMPERIALISM

THE WESTERN CULTURAL IMPERIALISM BINGO CARD GAME

You have an English name, therefore you're not authentic!	You're the majority race in your country--what are you complaining about?	You guys would do so much better with a democracy, like the West!	I have found enlightenment through indigenous wisdom of [group I am visiting].	People here don't know the meaning of money.
You speak English too well to be a non-native.	You're on the Internet so you can't be oppressed.	Your country would be in worse shape if the West weren't helping you.	I'm an outsider, but I can analyse your culture better than you.	People here are so genuine, unlike back in Westernlandia.
Indian English is not real English.	Only US POCs are qualified to talk about racism, you're derailing us.	Sure, we did a lot of harm with colonialism, but now we know better!	I am White and Western-born, but I love your culture; therefore I know more than you.	People here are poor but they welcome us like their family.
Whatever you do or say is the wrong thing anyway.	Racism everywhere is the same as in the US, you're just not seeing it!	But surely you don't mean to say that all things West are evil!	We know how to fix your country better than you.	People here are poor but they are happy.
But those are "universal" tropes!	Foreign movies and series are so popular in your country because they're better.	There are starving children in Africa, why do you care about cultural imperialism!	But all the things your ancestors believed were wrong-headed!	All that people here want is our money, they're so pushy!

GLOBAL MEDIA FLOWS

MEDIA IMPERIALISM

“global media as missionaries of global capitalism”
(Herman and McChesney, 1991)



GLOBAL MEDIA FLOWS

DEPENDENCY AND CORE-PERIPHERY

hegemony of media production processes and of media aesthetics
(cf. Wallerstein, 1974)



CORE | SEMI-PERIPHERY | PERIPHERY

GLOBAL MEDIA FLOWS

THE VOICE OF THE EMPIRE

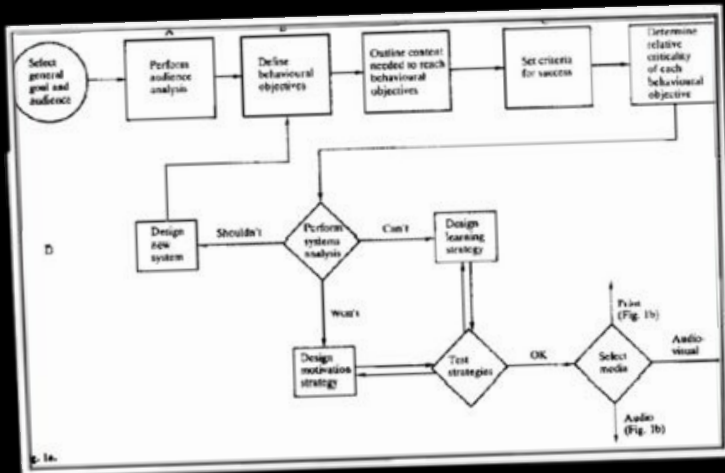
The BBC as a means of linking together the British Empire and the British diaspora (cf. Hill, 2010)



GLOBAL MEDIA FLOWS

DEVELOPMENT COMMUNICATION MODELS

Western-rooted ways of harnessing the media for development
(Sparks, 2008)



THE CASE OF HOLLYWOOD



“Hollywood has a long history of working with Washington—hence the expression ‘Washwood’; it has a long history of working with Silicon Valley high-technology projects brokered by the military industries—hence the expression ‘Siliwood’; and it has a long history of responding to technological change by adding new developments to its oligopoly.” (Miller, 2007)

THE CASE OF HOLLYWOOD

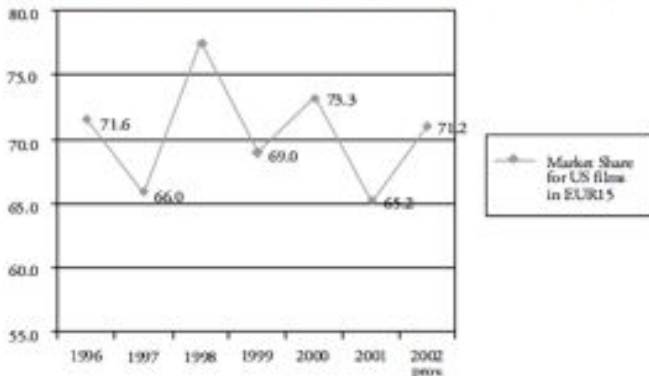


THE CASE OF HOLLYWOOD



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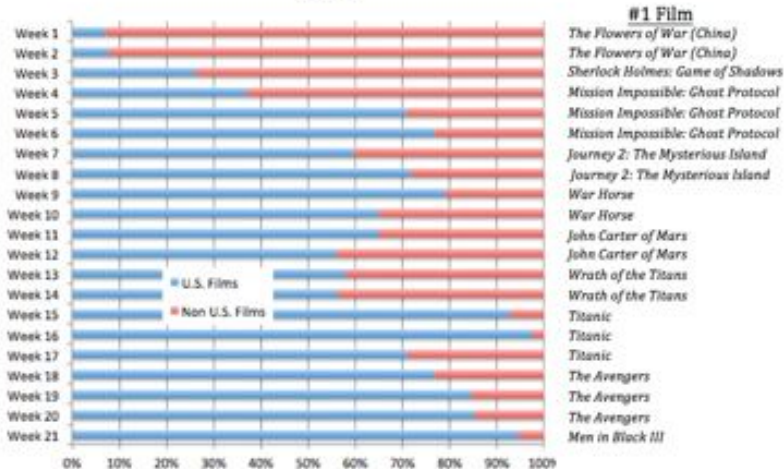
Graph 1
Percentage Market Share for US Films on the European Union Market (1996-2001)



Source: European Audiovisual Observatory 2003b

THE CASE OF HOLLYWOOD

U.S. Films Weekly Market Share in China
2012



Source: Pacific Bridge Pictures analysis

THE CASE OF HOLLYWOOD

Rank	Movie Title	Distributor	Gross	Release
1	The Avengers (2012)	Disney	\$14,382,992	4/25
2	The Amazing Spider-Man	Sony	\$8,222,817	6/29
3	The Mistress (2012)	Star Cin.	\$6,362,114	9/12
4	This Guy's in Love with U Mare!	Star Cin.	\$5,824,536	10/10
5	The Dark Knight Rises	WB	\$5,309,012	7/19
6	The Bourne Legacy	UIP	\$4,849,759	8/8
7	UnOfficially Yours	Star Cin.	\$3,704,457	2/15
8	Wrath of the Titans	WB	\$3,394,375	3/29
9	Taken 2	Fox	\$3,385,094	10/4
10	The Hunger Games	Pioneer	\$3,295,973	3/22
11	Kimmy Dora and the Temple of Kiyeme	Star Cin.	\$3,204,780	6/13
12	MSB 3	Sony	\$3,161,098	5/23
13	Resident Evil: Retribution	Sony	\$2,991,945	9/12
14	Snow White and the Huntsman	UIP	\$2,892,696	6/1
15	Battleship	UIP	\$2,851,193	4/12

Source: <http://boxofficemojo.com/intl/philippines/yearly>

THE CASE OF HOLLYWOOD

Rank	Movie Title	Distributor	Gross	Release
1	Transformers 3	UIP	\$9,770,818	6/29
2	The Unkabogable Praybeyt Benjamin	Star Cin.	\$7,654,855	10/26
3	Harry Potter and the Deathly Hallows (Part Two)	WB	\$6,955,628	7/14
4	No Other Woman	Star Cin.	\$6,522,701	9/28
5	The Twilight Saga: Breaking Dawn Part 1	Pioneer	\$5,719,162	11/18
6	Kung Fu Panda 2	UIP	\$4,597,619	5/26
7	Thor	UIP	\$4,027,405	4/29
8	Mission: Impossible - Ghost Protocol	UIP	\$3,970,369	12/15
9	X-Men: First Class	Fox	\$3,609,496	6/2
10	Pirates of the Caribbean: On Stranger Tides (3D)	Disney	\$3,584,297	5/20
11	Captain America: The First Avenger	UIP	\$3,577,307	7/27
12	Green Lantern	WB	\$3,086,785	6/16
13	Fast Five	UIP	\$2,909,053	5/4
14	Catch Me... I'm in Love	Star Cin.	\$2,785,978	3/23
15	In the Name of Love	Star Cin.	\$2,719,970	5/11

Source: <http://boxofficemojo.com/intl/philippines/yearly>

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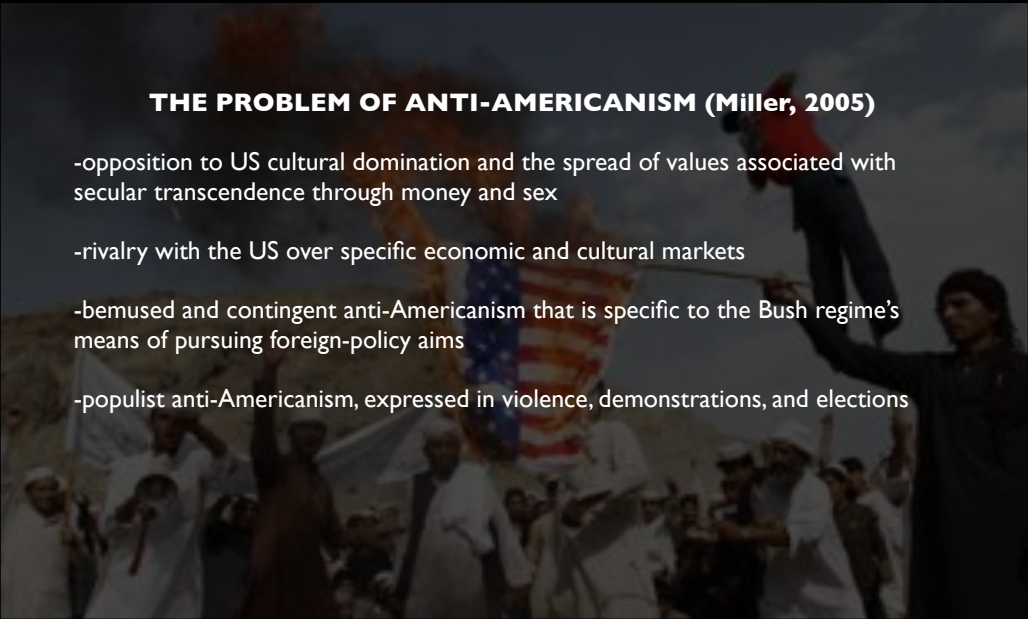
Rank	Movie Title	Distributor	Gross	Release
1	The Twilight Saga: Eclipse	Pioneer	\$6,317,882	6/30
2	Iron Man 2	UIP	\$6,252,102	4/30
3	Clash of the Titans (2010)	WB	\$4,736,074	4/3
4	Harry Potter and the Deathly Hallows (Part One)	WB	\$4,688,620	11/18
5	Toy Story 3	Disney	\$3,435,588	6/17
6	The Karate Kid	Sony	\$3,369,473	6/11
7	Prince of Persia: The Sands of Time	Disney	\$3,357,913	5/27
8	Shrek Forever After	UIP	\$3,310,904	5/20
9	My Amnesia Girl	Star Cin.	\$3,288,330	11/24
10	Miss You Like Crazy	Star Cin.	\$3,183,529	2/24
11	Alice in Wonderland (2010)	Disney	\$3,099,108	3/4
12	Salt	Sony	\$2,890,845	7/28
13	The Last Airbender	UIP	\$2,648,559	7/21
14	Petrang Kabayo	n/a	\$2,647,739	10/13
15	The Chronicles of Narnia: The Voyage of the Dawn Treader	Fox	\$2,603,691	12/9

Source: <http://boxofficemojo.com/intl/philippines/yearly>

THE CASE OF HOLLYWOOD

THE PROBLEM OF ANTI-AMERICANISM (Miller, 2005)

- opposition to US cultural domination and the spread of values associated with secular transcendence through money and sex
- rivalry with the US over specific economic and cultural markets
- bemused and contingent anti-Americanism that is specific to the Bush regime's means of pursuing foreign-policy aims
- populist anti-Americanism, expressed in violence, demonstrations, and elections



THE CASE OF HOLLYWOOD

THE PROBLEM OF ANTI-AMERICANISM (Miller, 2005)

- leadership anti-Americanism, expressed in public denunciations, or privately, under Chatham House rules separate feelings for US governments and corporations, as opposed to the US populace, although this is changing as the US public becomes identified as a militaristic theocracy—the Middle East increasingly sees distinctions erased between attitudes towards the US Government and towards its citizens
- rejection of the US based on experience of it as an occupying power
- disappointment at the distance between the promises of US capitalism and its realities
- identification of the US with unpopular IMF, World Bank, and WTO policies
- reaction to US opposition to international law and its infrastructure

THE CASE OF HOLLYWOOD

“The US public and government need to understand why and how other nations express concern about their importation of US popular culture. Rather than being symptomatic of anti- Americanism, this is a concern about national cultural sovereignty. It is neither perverse nor aggressive, but ordinary. It is not new, but routine. The success of US exports is not simply about a market preference—rather, it is the result of sustained and powerful domination, utilizing the state on a regular basis. Retorts are only reasonable.

The level of fit between US militarism, international violence, and production of violent spectacle as entertainment, is remarkable. In the final instance, the links between popular culture and US government aims and policies are key to anti- Americanism; not the content of popular culture.” (Miller, 2005)

CONCLUSION

THE IMPORTANCE OF ACKNOWLEDGING GLOBAL MEDIA CONTRA-FLOWS

