UNIVERSITY OF CALCUTTA

CBCS SYSTEM: 2022

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Subject	:	Journalism and Mass Communication
Semester	:	3
Cu Roll No.	:	202544-11-0096
Cu Reg No.	:	544-1211-0260-20
Honors	:	B.A. Honors
Paper	:	CC6 (Assignment)

THE BIRMINGHAM SCHOOL

Introduction

Birmingham school of cultural studies has become a major component of cultural studies in the recent days. The journey of CCCS (Centre for contemporary cultural studies) was established around 1964 as a postgraduate Research Institute by Richard Hoggart and Stuart Hall. The early goal of the Birmingham school was to contest the cultural elitism of literally theory as well as the positivism of British sociology. The centre was the focus for what began known as the Birmingham school of cultural studies or more generally British cultural studies. After its first director Richard Hoggart departed in 1968 the centre was led by Stuart Hall he was succeeded by Richard Johnson. The Birmingham Centre for cultural contemporary studies approach to culture and politics evolved from a complex movement within British post war history. The race of the anti Stalinist knew left the promotion of adult education of Britain after World War II. The Americanization of British popular culture and the growth of mass communication in the decade after 1945. The growing multiculturalism of British society and eventual influence within British academia of new critical methods like semiotics and structuralism. In sociology, anthropology, archaeology, history, philosophy and linguistics structuralism is a general theory of culture and methodology that implies the elements of human culture must be understood by way of their relationship to a broader system it works to uncover the structure that underline all things that humans do, think, perceive and feel.

Drawing on a variety of influences over the course of several decades the centre pioneered a variety of approaches to a study of cultural including ideological analysis, studies of working-class culture and subcultures. The role of media audience's feminist cultural research, hegemonic struggle in state politics and the peace of race in social and cultural processes. The history of this development be found in the series of stencils occasional papers, the centre published between 1973 and 1988. The centre produced many key studies and developed the careers of prominent researchers and academics. Stuart Hall who became the centre's director in 1968 developed his seminal encoding/ decoding model of communication of special importance in the collective research that led to policing the crisis. Richard Johnson was latter director and encouraged research in social and cultural history. The primary approach of the centre was the reconceptualization of popular culture as a site of resistance and negotiation and marginalized and disempowered groups.

From the beginning, the Birmingham centre attempted to develop other forms of work, which was necessary in and give in already mentioned levels of work in hand, the primacy of the unexplored contemporary, and the project to democratic various forms of academic knowledge. It's working groups began as forums for the discussion of individual thesis projects in related areas of cultural studies, of which media studies was a longest standing, followed by work in hand. Individual presentation of work in progress comes what a letter Google put together in the TypeScript form of working papers with the intention of sharing, would normally alternate weekly sessions.

Ideology and Resistance

Critical Cultural theory has now extended well beyond its early concerns with ideological domination, although in one way or another the study of ideology in media culture remains central. So does the significance of media culture for the experience of particular groups in society, such as youth, the working class, ethnic minorities and other marginal categories. Research and theory on these topics were pioneered at the Centre for Contemporary Cultural studies at the University of Birmingham during in the 1970s.

The critical approach associated with the Birmingham School was also responsible for an important shift from the question of ideology embedded in media texts to the question of ideology embedded might be "read" by its audience. Stuart Hall (1974/1980) proposed a model of encoding- decoding media discourse, which represented the media text as located between its producers, who framed meaning in a certain way, and its audience, who "decoded" the meaning according to their rather different social situations and frames of interpretation.

These ideas proved our considerable stimulus to rethinking the theory of ideology and of all consciousness. They led to research on the potential for "differential decoding", with a view, especially, to finding evidence of working-class resistance to dominant media messages. The direct results were meagre in this respect, but indirectly the theory was very effective in "re-empowering" the audience and returning some optimism to the study of media and culture. It also led to a wider view of the social and cultural influences which mediate the experience of the media, especially ethnicity, gender and "everyday life". The main tenets of critical cultural theory or listed below:

- Mass culture is a debased form in capitalist society.
- Mass culture produces false consciousness
- Communication is the central process
- Mass culture embodies a hegemonic ideology
- Ideology can be decoded differentially and even reversed
- Popular culture can be distinguished from mass culture.

  The mass media are largely responsible for what we call either "mass culture" or "popular culture", and they have 'colonized' other cultural forms in the process. The most widely disseminated and enjoyed symbolic culture of our time (if it makes any sense to refer to it in the singular) is what flows in abundance by way of the media of films, television, newspapers, phonogram, video and so on. It makes little sense to suppose that this flood can in some way be dammed, turned back or purified, or to view the predominant culture of our time simply as a deformed offspring of commerce from a once pure stock.

  There is even little possibility of distinguishing an elite from a mass test, since nearly everyone is attracted to some of the diverse elements of popular media culture place will always differ and varying criteria of assessment can be applied, but we should at least accept the media culture of our time as an accomplished fact and treat it on its own terms. The term 'mass culture' is likely to remain in circulation, but the alternative form 'popular culture' (meaning essentially culture which is popular much enjoyed by many people) seems preferable are no longer carries a pejorative association. Popular culture in this sense is a hybrid product of numerous and never-ending efforts for expression in a contemporary idiom aimed at reaching people and capturing a market, and an equally active demand by people for what Fiske 1987 would call 'meanings and pleasure'.

Analysis

➢ Stuart Hall

In 1964, hall was hired as a research fellow in Richard Hoggart's new Centre for contemporary cultural studies, where he worked in the English department. This groundbreaking project, supported in part by Penguin in recognition of Hogwarts outstanding performance in the lady Chatterley's lover trial, dedicated itself to the study of ordinary forms of popular culture, employing literary scholarly abilities. With his history in the 1950s new left political debates and was Co-author of the popular arts hall was an ideal candidate to help with the research into young cultures, the press, film and television.

Hall gave a strong theoretical foundation to his work, establishing the centre as the institutional birthplace of cultural studies. Cultural studies for hall, was never a discipline in and of itself, but rather a field of inquiry, a means of comprehending the larger systems that shaped our daily lives. While at Birmingham his most well-known works included investigations into how meanings add conveyed and received in the media (encoding and decoding), as well as how our identities

based on age, class, race and gender intertwined with dominant ways of seeing.

Beyond his personal ideas halls work at Birmingham was notable for the research and cooperation procedures he established. Hall was inspired by the 1968 student uprisings and Italian Marxist Antonio Gramsci to seek out new working procedures for teachers and students that broke down traditional hierarchies and resulted in forms of collaboration. In the 1970s, Birmingham University became famous for a series of Co-written books because, and working papers on a variety of topics, including subcultures (resistance through rituals,) race and the law (policing the crisis), and theoretical aspects of cultural inquiry (theory of cultural inquiry) (culture, media, language).

Because they were so busy publishing joint projects with their colleagues and lecturers, many of halls graduate students never got around to submitting their PhD theses. Hall's intellectual generosity you are so great that he never wrote a monograph on his own unlike practically every other major intellectual in the arts and humanities. His ideas were meant to pick people's interest and start a discussion that others would join. As a result, when the University of Birmingham introduced its blue flakes in 2011, the centre's work was, rated in a collaborative memorial. This downplayed Hall's own significant contribution to the project, but it precisely embodied the spirit of inquiry and debate that hall and his colleagues brought to their work.

The universities connection with hall should not be overlooked. It 1968, the centre and specifically hall played a crucial role in student sit in on campus. Hall's card was marked for many years, ensuring that he would never be promoted. It also contributed to the centre's lack of funding in the 1970s what's more remarkable is that the great outpouring of empirical research and theoretical thought in the 1970s

was mostly ignored. Hall drew the most out of his coworkers and increased the bar for what graduate students might do.

In 1979, hall left the university to join the Open University, where his publicly broadcast lectures on the BBC encouraged an even larger group of students. His contributions at Birmingham were finally recognized with the award of an honorary doctorate Albert ties soared again in 2002 when the university disband the department of cultural studies and sociology however in recent years hall has become an outspoken supporter of the building of an archive of the CCCS's work and that of many of its key figures. This is currently in the works at the university's Cadbury research library (fittingly located in the basement of the morehead tower, where cultural studies occupied the 8th floor for many years) and will be supplemented with halls personal archives halls accomplishments, influence, and legacy, which are inextricably linked to the Birmingham Centre for contemporary studies during much of his career.

➢ *Richard Hoggart*

The fact that Birmingham first declined to fund Hoggart's new centre demonstrates the extreme character of this initiative instead he was obliged to rely on ties he had formed with Sir Allen Unwin, the founder of Penguin Books. In 1960, Hoggart was a key witness in Penguin's defense against obscenity charges brought against the publisher after it decided to publish and unedited version of DH Lawrence lady Chatterley's lover. Penguin was found not guilty, and Unwin agreed to give Hoggart a €2400 annual grant to establish the Centre for contemporary cultural studies in 1964 as a covered thank you for his role in the trial.

Stuart Hall was Hogwarts research fellow at the centre and he spent the most of the funding on him. It was a move that exemplified Hogwarts willingness to collaborate with people from quite different backgrounds according to one colleague those strongly established in the Arnold Dean orthodoxy reacted with hostility to the centre, which was first affiliated to the department of English. It's ironic, though, that the centre used very typical literary critical methods throughout

these times close readings of diverse texts or what Hoggart called reading for tone. Such tactics were to be applied to mass culture forms such as women's magazines, the regional press and crime novels as a radical intervention.

Michael green, a colleague of Hoggart and halls at the centre, remembers Hoggart as a very compassionate professor who would bring soup to the houses of younger colleagues suffering from the flu. He was also a skillful political operator, as evidenced by his Penguin grant, a skill that was especially vital in protecting the centre from the antagonism of academic peers in traditional disciplines.

Until its dissolution in 2002, such animosity was characteristic of the centre's history. The students sit in at university in 1968, in which several centre people including hall were significant participants, proved to be a key turning moment for Hoggart. Hog it was sympathetic to the students demands for a more democratic university decision making process. However, the centres opened backing for the protests made it more difficult for him to act as a mediator. In 1969 he left Birmingham for a position at UNESCO in Paris which began on a temporary basis but was subsequently made permanent.

Conclusion

The so-called redemption of the popular depends a good deal on the decoding theory of hall. According to this the same cultural product can be read in different ways, even if a certain dominant meaning may seem to be built in Fisce defines a media text as the outcome of its reading and enjoyment by an audience. He defines the plurality of meanings of a text as its policy. The associated term intertextuality refers partly to the interconnectedness of meanings across different media contents but also to the interconnectedness of meanings across media and other cultural experiences. An example of both terms is provided by the fact that a cultural phenomenon like the pop singer Madonna could appeal to yet have quite different meanings for both young girls and aging male readers of Playboy magazine.

For Fisce the primary virtue of popular culture is precisely that it is popular, both literally of the people and dependent on people power. He writes: 'popularity is here a measure of a cultural forms ability to serve the desires of its customers. For a cultural commodity to become popular it must be able to meet the various interests of the people amongst whom it is popular as well as the interests of its producers.' Popular culture must be relevant and responsive to needs or it will fail unsuccess maybe the best test that culture is both. Whiskey rejects the argument that lines of division of culture capital follow the lines of division of economic capital. Instead, he argues that there are two economies with relative autonomy, one cultural and other social. Even if most people in a class society as a board dated, they have a degree of semiotic power in the cultural economy that is the power to shape meanings to their own desires.

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