III. CULTURAL MOVEMENTS

Read chapter 4 in in Johnston, *What Is a Social Movement?* Six questions due.

Collective identity. Read Kuumba and Ajanaku, "Dreadlocks: Cultural Resistance and Identity Formation," in the section III subfolder in the Documents section

"What Do Social Movements Do?" Read chapter 5 in *What is a Social Movement?* Six questions due

Read, Chabot, "The Transnational Diffusion of the African American Repertoire," in the section III subfolder

Summary and Review. Six questions due on the Chabot reading

<mark>THIRD QUIZ</mark>. NO MAKE-UPS, NO RESCHEDULING, NO EXCEPTIONS.

I. **Dimensions of Culture in Social Movements**
   A. **Culture versus interests**
      1. **It is probably best to think that some movements line up on the interest-driven end of the spectrum <u>and others on the cultural-interpretive side</u>**
         (1) You can measure interests easier than how someone interprets something
         (2) There are some movements that seem to be clearly drive by interests (NIMBY - Not In My Backyard)
         (3) There are some movements that are better analyzed through interests
         (4) Issues of identity, issues of interpretation - things that are softer, cushier, and harder to measure if you're a social scientists
         (5) Hard to get your brain around cultural factors vs. political things
      2. **As we saw with NSMs, some movements are more embedded in cultural factors of interpretation and identity**
   B. **However, we cannot escape culture, all human behavior is embedded in it**
      1. **Culture refers to the totality of ideations** (thoughts, ideologies, attitudes, norms of behavior)**, objects** (iPhone - produced by certain level of technology)**, and behaviors meaningful to others--culture is everywhere**
         a) **Even taking a dump has cultural elements**
            (1) This class is a cultural behavior, designed to happen a certain way, he has expectations and we have expectations about how it happens
   C. **Traditional (pre-postmodern) approaches to culture**
      1. **The myth of cultural integration**
         a) **For example, that American culture is an intricately integrated web of meaning, with unifying themes and recurring themes**
            (1) Structural functionalism, Talcott Parsons, Durkheim, Franz Boas, Alfred Krober, Margaret Mead, Clifford Geertz.... people who shaped the emergent field of sociology in the 30s
            (2) Post-modern cultural
            (3) The idea that culture unifies, culture is much too complex and diverse to do so
            (4) We have to recognize how messy (culture) really is
      2. **Clifford Geertz was an advocate of the web of meaning approach**
         a) Example, high art of puppet theater, how it reflects the culture of Bali
         b) Today's cultural analysis emphasizes diversity and complexity

D. Postmodern approaches to culture stress diversity, complexity, and opposition, rather than integration
   1. **Culture as a web of meaning making**
      (1) Depending on where you look at contemporary culture, people are at work producing it
      (2) It stands in contrast with the old view, where the anthropologist/social psychologist would stand back and look at the interrelations of cultural patterns
      (3) It means, post modern, they look at how people produce the meanings that they come up with in specific context
      (4) Culture is a process of production, of becoming
   2. **This stands in contrast to the view of the distant analyst discerning complex patterns and how they are integrated, and suggests a view that requires immersion in context**
      a) **The point is that we can't take meaning out of context**
         (1) Ex; students will have slightly different understandings of the course material
         (2) Complexity of the meanings getting produced - rather than emphasizing the unity
         (3) Whirling, buzzing confusion of meaning making -Some Dude
            (a) Multiple contexts of meaning making
            (b) Emphasis on diversity
            (c) Emphasis on the continual becoming of society
         (4) Always going to be limited in its comprehension
         (5) GRAPHIC: "A Hypothetical Matrix of Meaning Making"
            (a) Crazy wep of connections and arms and interconnections and outliers
               i) Sn - setting of performance
               ii) pn - person n
            (b) Meaning is made in between people coming together and making meaning
            (c) People are CREATING culture vs. SHAPED by culture
            (d) Emphasis has to be on *diversity*
   3. **This means that the location of culture is in the performances, which are the nodes in the graphic**
   4. **Modern society is less ritualized that traditional societies, giving more "room" for creativity**
E. Regarding the cultural analysis of social movement
   1. **Note the addition of another "sphere of investigation" referring to cultural artifacts**
      (1) 3 spheres expanded to 4
         (a) IDEATIONAL: ideologies, frames, interests, collective identities, values, beliefs
         (b) PERFORMATIVE: protests, marches, demonstrations, strikes, meetings, speeches, narrations
         (c) STRUCTURAL: institutions, organizations, networks, informal groups, associations
         (d) ARTIFACTUAL (thinking about culture): material productions (of social movements), songs, art, texts, clothing, blogs
      (2) MUSIC - is studied a lot, it's very important to humans. Music is central to a lot of mobilizations.

      (3) If SMs are a cultural matrix of meaning making - sometimes the meaning making results in the production of an artifact, and then the artifact results in center where more people can come together and make more meaning
      (4) We are talking about narratives and discourse because they are ways in which we can understand how SMs mobilize people, what SMs are about (demands and claims)
      (5) Questions of politics driven by interest and power
      (6) Everything is shaped by culture
      (7) All movements have cultural elements
         (a) Social researcher has to sift through and find the ones that really have power
         (b) Have to attend to questions of culture - not so clear cut about where the interests line up
         (c) Questions of interpretation and discourse and symbols

2. **These are important because they are material objects that persist and become foci of discussion and meaning making apropos of our cultural matrix approach**
3. **Examples of artifacts: the yellow umbrella in Hong Kong protests and "Lion Rock" there; the punk manifesto, "Who We Are" p. 90 in WASM**
   a) **Music has been widely recognized as an artifactual element, as in "We Shall Overcome" in the civil rights movement**
   b) **And now there are video artifacts, which can have power resonance**
      (1) Video; "Yo Soy 131"
         (a) Presidential election, authoritarian regime until ~100 years ago, democratic policies not very developed
         (b) Presidential candidate gave a speech at a college, the students were asking aggressive questions
            i) Why won't you answer questions about when you were governor and you were imprisoned...
            ii) Press team said they weren't students - they made a video response
            iii) Hold up their ID cards, say My name is ____, I'm from ____, and I'm #1.....131
            iv) Showing that they were students at the press conference
            v) Movement started - other students who were interested in democracy in their country
               (1) I'm #132 - interested in democracy
               (2) Artifact: YouTube video
      (2) Cultural matrix - where people create things, meaning emerges, and movements get moving
      (3) Mexican professor who talked about the Yo Soy 131 video
      (4) Estela de Luz
         (a) It's like the Washington monument for them, constructed for the bicentennial of Mexican Independence
         (b) Stella of Light - represents the greatness of the Mexican people
         (c) Used contractors, price was huge
         (d) Became an artifact of the corruption, insider deals, back-room agreements
         (e) Symbol for anti-govt-corruption

    (f) Was a central rallying point for lack of democracy and govt curruption - focus of mobilization

    (g) ARTIFACTS are IMPORTANT

  (5) Other movements don't focus so much on artifacts!

  (6) Depends

    (a) Matrix view of culture - to study it you have to get into the context and see how people define it

  (7) Hong Kong - how the police reacted violently one night

    (a) Videos of people being pepper sprayed

    (b) 200,000 people - violence occurred in one little sections

    (c) videos and pictures spread so quickly and widely that it became a mobilizing force

    (d) Have to see how it's defined by the people

F. Narratives and Discourse

1. Narratives usually refer to spoken words

  (1) Storylines, perspectives...

2. Texts refer to written words

3. Discourse is a more general term that embraces "kinds of talk and communication," namely narratives and text

 a) It refers to the whole of verbal production, say, the communicative repertoire of a group, what's said and how it is accomplished

  (1) Linguistic turn in the 80s; anthropology then sociology, hit PoliSci to a lesser extent (power, money; let's not get too much into culture), then social movement research - matter of being in the right place at the right time --> The importance of Language/Narratives

    (a) Measures of your weight in the discipline, how many times you get cited

      i) One of Johnston's most cited books is on narratives, because his advisor picked up on the importance of narratives when it was becoming a popular topic in the 80s

  (2) The kinds of things that activists would say to each other, that would get people to come into a movement

  (3) People come into a movement as friends, participants, other people have convinced them to come

  (4) Discourses have vocabulary, themes

  (5) What is said, how it's discussed, what you can and can't talk about

  (6) CULTURE

  (7) It's all about TALK - that's how we relate to people

  (8) Narratives and discourse then is very important - it's how everything gets accomplished

  (9) It's the medium of how we get anything done

  (10) The linguistic turn in the social sciences - why it's important in terms of social movements

 b) The term is so general that it seems synonymous with "culture," but it is used to isolate the talk of a movement as the main vehicle of meaning making

 c) The idea is to look a the whole text so that the full meaning of a specific textual element can be understood

  (1) The idea of the linguistic turn is not that WHOOP they talk, duh

(a) Looking at what they said, and what they said before, and after - and how the text must be understood in the *big picture* - which is discourse

(2) The discursive perspective gives you a more subtle, nuanced understanding of what is being said, taking it in the bigger picture; you'll see the interests, the power, the play of other factors within

(3) Insight that originally came from linguistics

    (a) Ex; maybe a guy is talking to a woman, and giving her directions, but he's also trying to impress her

        i) You can understand not only what he is saying, but what he is *doing*

(4) Insight from discourse instead of just looking at segmented parts

4. **There are different levels of discourse**

  a) **Mentalités** (mentality, in French)**--this refers to "big discourse," world-historical discourses**

    (1) Ex; Enlightenment discourse-big change in the way human beings think about their place in the world, prior it was metaphysical, now it's based on science, a way of thinking, talking about, seeing and expressing the world

    (2) Ex; Marxism-had a significant impact on the world, revolutions in its name, states were transformed, millions of people died (Cambodia; Stalin), people were inspired by communism; dividing up the world, has it's own vocabulary

    (3) Ex; Sustainability

    (4) Ex; Salifi Islam (strict Islam)

  b) **Organizational discourses--this is the discourse unique to SMOs and movements**

    (1) This level embraces framing

    (2) Way of talking

    (3) Can't talk about framing without talking about how it gets done

    (4) Thoughts to words

    (5) If you're going to look at frames, you have to look at how they're talked about

    (6) Terminology can get fuzzy

    (7) Concrete

        (a) Organizational documents, meeting minutes

  c) **Microlevel--this refers to the individual production of speech and text, and narratives**

    (1) In an interview, might be a lot more going on that just what someone is saying

    (2) What people say face-to-face

    (3) All levels are linguistic, getting at movement elements through the linguistic term

5. **Narratives are texts and stories**

  a) **When they are recorded they become artifacts**

    (1) A compelling narrative

        (a) Example, Matthew Shepherd, gay kid beaten in Wyoming - used as powerful narrative, ceased upon by a movement

            i) Police suspected drugs, instead of just LGBTQ-fear

            ii) Narrative then changed - narrative had it's own life

        (b) Example, Ferguson

  b) **Narratives can become part of the movement's symbolic production, for example, Estela de Luz**

        (a) The narrative develops, president hired his brother's construction co.

(b) The narrative becomes a means by which the artifact is given life and meaning for the movement

c) Micro analysis of narratives shows how they are structured in a building of tension to a climax, with elements left ambiguous so that the stories are generalizable

(a) The people who do this are those into textual analysis and linguists

(b) "The story grammar" - how you put together a sentence to make sense, the rules of a language

    i) This kind of analysis looks at ~how do you put together a good story~

        (1) One of the elements of a good story, the story doesn't do the whole story-telling, the story needs to bring in the audience to the story

        (2) Some elements get ambiguous

        (3) So that the people hearing the story can identify with elements and characters in the story

d) Research in narrative structure shows that bringing the audience into the interpretation is basic to a good story

(1) This is called "narrativity"

(a) The concept of bringing the audience in ^

(b) Example; women's movement, sexual violence story, stories used in the movement to rally, people can identify with the woman in the story, staying with the guy to maintain their dignity etc.

(c) Good stories involve the listener, identify with the listener

(d) Overlap in terms, ambiguous terms for this area of study

    i) Spinning, stories, narrative, propaganda

    ii) These are the meaning creating processes

    iii) Movement leaders take advantage of whatever they can

    iv) Everyone's manipulating and taking advantage

(e) A good story brings people into the development of the story, the narrative; they identify with it and with the situations

(f) Culture - networks of interactions - then it's the narratives, people talking to one another

(g) DREADLOCKS

    i) Marker of identity, has a strong countercultural aspect

    ii) They way we look says something - it's a language, a narrative - about ourselves

    iii) There's many ways in which we say things about ourselves

(h) Another way to identify is through GROUPS

G. Collective Identity

1. This is a fundamental element in the definition of a social movement

a) People identify as SM members

b) It's the agreed upon definition of who we are and who we are not, and what it means to be a member, and what you do

(a) Aesthetics: beauty, art, personal artful expressions

(b) Hair-aesthetics, dress, beliefs, memories, friendships, struggles, histories together, rituals, songs, etc. --> Collective Identity

    i) Also the same if you're a member of a religious group

2. Collective identities draw boundaries for a group by certain "markers" of identity--say, dreadlocks

3. **Identity, however, is a continual construction: changeful, evolving, situational**
   a) **People engage in collective definition of identity as a form of "negotiation"**
   b) **This takes part through collective identities**
      (a) There's a wide variability between individuals within the movement
      (b) Collective identities can be policed and monitored; example: excommunication from groups, such as Catholicism
4. **Groups vary in the degree to which they monitor who's a member and who's not: inclusive vs. exclusive identities**
   a) **Highly exclusive identities monitor the group boundaries intensely**
      (a) Scientology: easy to get in, hard to get out
   b) **A key distinction is the degree to which a group allows members to maintain multiple identities**
      (1) **A cult is a group where alternative identities are not tolerated**
         (a) If you've got other identities, it's easy to leave, and they are often in groups that are inclusive because they welcome many people
         (b) Cults take over your entire life
      (2) **Contacts with people outside the cult are strictly limited**
      (3) **Cults have radical personal transformations of their members**
         (a) Need *investment*
            i) Turn all your savings up, cut ties with all your friends, turn everything over - that's a strong incentive for people to NOT leave the cult
         (b) In a check book membership - GreenPeace, Mothers Against Drunk Drivers - there are all these other pools that mitigate against intense commitment
         (c) Movement needs to balance between a cult and a highly inclusive movement
         (d)
   c) **Highly inclusive groups are often that way for money-raising purposes**

II. **Strategy and Tactics**
   A. **Protests are extraordinary actions that express dissatisfaction with the status quo**
      1. **Their impact owes to how they disrupt everyday routines**
         (a) Audience aspect and high-level/abstract intentional qualities of the protest
      2. **Protest is a resource for resource-poor groups**
         (a) You can have some great protest tactics, unexpected things can happen
         (b) "The best laid plans of mice and men oft go awry"
         (c) Jazz music: the modern repertoire
            i) Has a basic quality to it (marches, demonstrations, sit-ins, songs)
            ii) Within the general model, there's a lot of variation (like jazz music)
            iii) The contextual element is always important
      3. **The are usually goal directed but not always--they can get diverted (like a jazz performance, there is improvisation)**
   B. **There is a difference between strategy and tactics**
      1. **Strategy refers to the overall plan of pursuing the movement's claims**
      2. **Tactics are the concrete, shorter-term, action that make up the repertoire**
         a) **Like the sleeping dragon in the book**
            (a) Symbolic theme: higher level of protests
   C. **There are several basic symbolic themes of all protest performances**
      1. **Worthiness--protesters seek to communicate the worthiness of their cause**

- a) **These symbolic statements are directed to attract wider participation from the public**
    - (a) Commitment is different - statement about who we are as the protesters
    - (b) Worthiness says that our cause is just
    - (c) Often backed up by symbolism
        - i) Ex; during anti-Iraq war protests, in George Bush (the first)
            - (1) Protest with American flags
            - (2) American right to voice this decision
            - (3) As Americans, you're sending our young men into harms way to fight
            - (4) Is this a just war?
            - (5) Turned out the justification was bogus - WMDs (weapons of mass destruction)
            - (6) Used to justify the cause - it's worthy
    - (d) Whole purpose of worthiness is the call more people to join the cause
    - (e) Worthiness framing
- 2. **Unity--this communicates that protesters are a force to be reckoned with**
    - a) **This is a fundamental principle of strikes--holding the picket line**
        - (a) Protesters want to create a very clear sense - we're in this together
        - (b) Picket line: used to be an actual line, if you crossed it you were taking someone's job, you might get beat up
- 3. **Numbers--the logic of numbers**
    - a) **In democracies, this function in terms of electoral support**
    - b) **March on Washington**
- 4. **Commitment--bearing witness of strong moral commitment**
    - a) **Civil disobedience falls under this category**
        - (a) Intentionally breaking the law to make a moral point, because the law is unjust
        - (b) In the civil rights movement, the occupation of segregated lunch counters was a major innovation
        - (c) The diffusion of non-violent civil disobedience
            - i) Synchronizes with the moral commitment
        - (d) Idea came from Gandhi, and his resistance in South Africa and India
        - (e) Civil Rights movement in the US was lead by preachers
            - i) Turn the other cheek teachings of Jesus
            - ii) Nonviolence was an important element that stemmed from that
            - iii) There was a lot of racism in American society, especially in the south
            - iv) Any more militant aggression would have been met with violence as well
            - v) Had to walk the fine line with memories of lynchings, KKK, racial violence in the recent past, the 1920s-40s
            - vi) Done very well
            - vii) MLK's message of nonviolence was crucial to the early phases of the movement
- D. **The audiences of protests**
    - 1. **Authorities--these are the ones who make policy changes**
        - a) **Another "authority" audience is the police**
    - 2. **Bystander publics--these are te potential pool of supporters**
    - 3. **Media--these influence the public, but also are played to separately**

- a) **Newspapers are driven by the need to sell papers, which attracts advertising**
  - (a) More likely that media portrays the protest in a negative light
  - (b) What made the news?
    - i) Not the blockage of the freeway, but that there was a baby who couldn't get the hospital
      - (1) When a SD group blocked the freeway
      - (2) Protesters don't have a lot of control over how they're painted in the media
  - (c) The bottom line is that these are businesses
  - (d) "If it bleeds it leads"
    - i) The fear factor
- 4. **Fellow activists are audiences too**
  - a) **Movement activities help build collective identities**
    - (a) The experience of action together, the exuberance of anger, the social construction of meaning
    - (b) The activists themselves are audiences to each other, in terms of how they build that unity and connectivity

III. **Diffusion and Protest Cycles**
  - A. **The diffusion of protest tactics**
    - 1. **The social science study of diffusion of innovation has a long tradition**
      - (a) In-your-face non-violent tactics, sit-ins, freedom riders
    - 2. **A general pattern of adoption follows a normal curve**
      - (a) GRAPHIC: Number of adoptions on Y-axis, Innovators --> laggards on X-axis
        - i) Classic curve
      - (b) Rising swell in adoptions, reaches peak (majority), and then declines
      - (c) Both innovators and laggards are at few number of new adoptions
    - 3. **Also there is the S-curve of diffusion that identifies a two stage process, where early adopters are the gatekeepers**
      - (a) GRAPHIC: number of (accumulative) adoptions on Y-axis and Time on X-axis
      - (b) Slowly increases with innovators, then hugely steep increase, then goes back to being a slow increase
    - 4. **After initial slow adoption, momentum gathers and a new practice (or tactic) spreads rapidly until there is saturation at the upper part of the curve**
      - (a) Non violent tactics, sleeping dragon, tactics of professionalization, direct mail, door-to-door canvassing, etc.
  - B. **Protest cycles--these are an effect of (mostly) indirect diffusion**
    - 1. **There have been huge protest cycles historically: 1848 in Europe; 1968 student rebellions; 2011 Arab spring**
    - 2. **The examples of protest in one setting can work to reveal the weakness of the regimes in others**
      - a) **This lowers the costs of mobilization**
  - C. **Civil Disobedience** (CD)**--Satyagraha**
    - 1. **There are two genera templates of civil disobedience**
      - a) **Individual--hunger strikes, self immolations** (setting themselves on fire)
      - b) **Collective witness, which is more political and usually part of a campaign, like the civil rights movement**

(1) **It combines militant action with reduced risk because of nonviolence**
   2. **CD appeals to a "higher moral authority"**
      a) **This could take the form of constitutional rights**
         (a) Makes a moral appeal
         (b) The Civil Rights movement had a very strong biblical element to it, many leaders were pastors, the songs were very religious as well, "faith thread" wound through it
   3. **There are three basic elements in the Gandhian repertoire**
      a) **Training in nonviolence**
      b) **Signing a pledge to nonviolence**
      c) **Negotiation before direct action**
IV. **Questions**
   A. **Clarify the role of Malcolm X in the civil rights movement**
      1. **In contrast to King, he stresses sharp boundaries between blacks and whites; and placed emphasis on African culture**
         (1) Claimed to be last prophet of Islam, drew sharp lines between black and white
   B. **What does counter-hegemonic mean?**
      1. Hegemonic means dominant
      2. Counter-authority
      3. **Anti-established power**
   C. **What are the plastic arts?**
      1. Plastic is malleable, something you can bend
      2. Plastic arts: painting, drawing, sculpting
      3. Something you can physically create
      4. As opposed to poetry, song, etc.
      5. **These are the malleable arts, like painting and sculpting as opposed to poetry or literature**
   D. **What is the romantic era, and Romanticism?**
      1. "The return to nature," time of urbanization, intellectuals emphasized the beauty of nature and creation
   E. Shikdflgkhskjbf-something that he apparently already explained

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I. STUDY SESH
   A. Collective identity
      1. What groups do which defines how they think about themselves (87-92)
      2. Inclusive vs exclusive collective identities
         a) Degree to which groups control who's a member and who's not
         b) Monitors group boundaries
         c) Key distinctions is the degree to which people have multiple identities
         d) *Inclusive*
            (1) groups whose membership is extended to almost anybody
            (2) Fundraising needs
            (3) Easy to get in and out, sign up or unsubscribe
         e) *Exclusive*
            (1) Groups whose membership is exclusive, very watchful of group boundaries

(2) Difficuly to get in, to leave
                    (3) Cults
                    (4) Marked by intolerance of other identities
            f) Effects of SMs on collective identity
                    (1) SMs create collective identities
                    (2) SMs define themselves, who we are, who we are not
                    (3) Recall cultural artifacts within SMs, they can impart collective identity (music, clothing, text)
                    (4) SMs also offer opportunity for collective experience, which builds collective identity (treatment of blacks in CRM)
B. Freedom Rides (video)
    1. Who participated, for what purpose, what outcome
    2. Think WUNC, what was their strategy for each
    3. Worthiness, Unity, Number, Commitment
C. Gandhian Repertoire Article
    1. Pledged to non-violence
    2. Trained to have nonviolent responses
    3. Negotiation before action
    4. Satyagraha: love + strength
D. Dreadlocks article
    1. Dreadlocks as demarcation of collective identity
    2. Recall "Boundary markers" in this context to give some boundary markers of Veganism, black civil rights movement, gay rights movement, etc.
    3. Afro, Dashiki
    4. Demarcation (setting boundaries, who we are), consciousness, negotiation
    5. Rastafarian, anti-hegemonic, Something stage (3rd)...
    6. Integration
    7. Negotiation: ways activists work to resist negative social definitions and demand that other's value and treat oppositional groups differently
    8. DASHIKI: traditional African garb, collective identity, African-centrism
E. Normal and S-curve
    1. Explain both and their relative
    2. Innovators > early adopters > majority > late adopters > laggards
    3. Early adopters are the gatekeepers
F. Political (Tea Party) vs. Cultural Movements (Romanticism)
    1. *Political Movements*
        a) Characterized by clear political focus at the core of the movement
        b) Reflections of collective interest, collective demands
        c) This is the interest-driven part of the spectrum
    2. *Cultural Movements*
        a) Strongly defined as movements of ideas and performances rather than interest and politics
        b) Shares some characteristics of Social Movements (regular)
        c) Clear spaces where the movement is organized, networks within the movement, leaders and discourse on resource issues (support practitioners and payment for venues), clear effects in political realm
        d) However markedly different in four aspects
            (1) Lack clear political focus (mobilizing structures, the state, channels of political access less relevant here)

    (2) No clear reflection of collective interest of grievance demands
    (3) Focus on ideations, artifacts, and performance aspects of mobilization (music, dress, shared experience), less emphasis on postmodern repertoire of protest, marching demonstration, speeches
    (4) These movements move through public opinion and attitudes rather than by legislation of policy change
  G. Religious movements
    1. Characterized by focus on interpretation of scripture, words of prophets/gurus, spiritual concerns
    2. Less focus collective claims, grievances, demands stemming from social structure
    3. Still share many processes with social movements, creates collective identity, need for organization, bureaucratization, social control, framing
    4. This is especially apparent when the religious movements need to organize and raise finds similarities to SMs emerge
  H. Post Modern Views of Culture
    1. Traditional view
     a) Clifford Geertz's "Web of Meaning"
     b) Culture is separate from people and you can study it separately from people
     c) Culture as a preexisting structure outside of people
    2. Post modern view
     a) Culture as a web of meaning-making
    3. Culture as something produced rather than something pre-exisitng
    4. To study culture from this lens is to place oneself in the context of culture
    5. Culture as something that is performed
    6. Post modern allows for more creativity than traditional
  I. Social movements as performances
    1. Audiences
     a) Authority, bystanders-publics, media, other groups, fellow activists
    2. WUNC - show the audience that you have these things
     a) Worthiness
     b) Unity
     c) Number
     d) Commitment

Romanticism: Cultural movement. 1800-1850. Intellectual movement. Literature, painting, etc. Return to nature.
Counter-hegemonic: Anti-establishment.
Narrativity: How bringing the audience into the interpretation makes a better story.
Narratives: Spoken word.
Discourse: Narrative and text.
Méntalites: World (greatest) level of discourse. Big ideas.
Organization
Micro: Smallest level. Individual production, text and words.
WUNC
Duplicitous organizations: Set for one purpose, engage in others. Ex) churches during the Civil Rights movements. Have a front and accomplish another thing. Duplicitous means false.

Free Spaces: Ideational sphere, areas you can freely express yourself. Most free space is a conversation between you and someone you trust. Protest occurs in this free space, but legislation curbs this space.

Satyagraha: Gandhi's philosophical take on protest.

Myth of Cultural integration: Traditional approach to culture, that culture can unify, it's too diverse, does not recognize how messy culture is.

Clandestine placement: Political statement placed where people see it. Putting a banner somewhere smart. Ex) banner on cliff in China.