

Cultural studies In the United Kingdom, sociologists and other scholars influenced by Marxism such as Stuart Hall (1932–2014) and Raymond Williams (1921–1988) developed cultural studies. Following nineteenth-century Romantics, they identified "culture" with consumption goods and leisure activities (such as art, music, film, food, sports, and clothing). They saw patterns of consumption and leisure as determined by relations of production, which led them to focus on class relations and the organization of production.[35][36] In the United States, cultural studies focuses largely on the study of popular culture; that is, on the social meanings of mass-produced consumer and leisure goods. Richard Hoggart coined the term in 1964 when he founded the Birmingham Centre for Contemporary Cultural Studies or CCCS.[37] It has since become strongly associated with Stuart Hall,[38] who succeeded Hoggart as Director.[39] Cultural studies in this sense, then, can be viewed as a limited concentration scoped on the intricacies of consumerism, which belongs to a wider culture sometimes referred to as "Western civilization" or "globalism." From the 1970s onward, Stuart Hall's pioneering work, along with that of his colleagues Paul Willis, Dick Hebdige, Tony Jefferson, and Angela McRobbie, created an international intellectual movement. As the field developed, it began to combine political economy, communication, sociology, social theory, literary theory, media theory, film/video studies, cultural anthropology, philosophy, museum studies, and art history to study cultural phenomena or cultural texts. In this field researchers often concentrate on how particular phenomena relate to matters of ideology, nationality, ethnicity, social class, and/or gender.[40] Cultural studies is concerned with the meaning and practices of everyday life. These practices comprise the ways people do particular things (such as watching television, or eating out) in a given culture. It also studies the meanings and uses people attribute to various objects and practices. Specifically, culture involves those meanings and practices held independently of reason. Watching television in order to view a public perspective on a historical event should not be thought of as culture, unless referring to the medium of television itself, which may have been selected culturally; however, schoolchildren watching television after school with their friends in order to "fit in" certainly qualifies, since there is no grounded reason for one's participation in this practice. In the context of cultural studies, the idea of a text includes not only written language, but also films, photographs, fashion or hairstyles: the texts of cultural studies comprise all the meaningful artifacts of culture.[41] Similarly, the discipline widens the concept of "culture." "Culture" for a cultural-studies researcher not only includes traditional high culture (the culture of ruling social groups)[42] and popular culture, but also everyday meanings and practices. The last two, in fact, have become the main focus of cultural studies. A further and recent approach is comparative cultural studies, based on the disciplines of comparative literature and cultural studies.[43] Scholars in the United Kingdom and the United States developed somewhat different versions of cultural studies after the late 1970s. The British version of cultural studies had originated in the 1950s and 1960s, mainly under the influence of Richard Hoggart, E.P. Thompson, and Raymond Williams, and later that of Stuart Hall and others at the Centre for Contemporary Cultural Studies at the University of Birmingham. This included overtly political, left-wing views, and criticisms of popular culture as "capitalist" mass culture; it absorbed some of the ideas of the Frankfurt School critique of the "culture industry" (i.e. mass culture). This emerges in the writings of early British cultural-studies scholars and their influences: see the work of (for example) Raymond Williams,

Stuart Hall, Paul Willis, and Paul Gilroy. In the United States, Lindlof and Taylor write, "Cultural studies [were] grounded in a pragmatic, liberal-pluralist tradition." [44] The American version of cultural studies initially concerned itself more with understanding the subjective and appropriative side of audience reactions to, and uses of, mass culture; for example, American cultural-studies advocates wrote about the liberatory aspects of fandom. [citation needed] The distinction between American and British strands, however, has faded. [citation needed] Some researchers, especially in early British cultural studies, apply a Marxist model to the field. This strain of thinking has some influence from the Frankfurt School, but especially from the structuralist Marxism of Louis Althusser and others. The main focus of an orthodox Marxist approach concentrates on the production of meaning. This model assumes a mass production of culture and identifies power as residing with those producing cultural artifacts. In a Marxist view, those who control the means of production (the economic base) essentially control a culture. [citation needed] Other approaches to cultural studies, such as feminist cultural studies and later American developments of the field, distance themselves from this view. They criticize the Marxist assumption of a single, dominant meaning, shared by all, for any cultural product. The non-Marxist approaches suggest that different ways of consuming cultural artifacts affect the meaning of the product. This view comes through in the book *Doing Cultural Studies: The Story of the Sony Walkman* (by Paul du Gay et al.), [45] which seeks to challenge the notion that those who produce commodities control the meanings that people attribute to them. Feminist cultural analyst, theorist, and art historian Griselda Pollock contributed to cultural studies from viewpoints of art history and psychoanalysis. The writer Julia Kristeva is among influential voices at the turn of the century, contributing to cultural studies from the field of art and psychoanalytical French feminism. [citation needed] Petrakis and Kostis (2013) divide cultural background variables into two main groups: [46] The first group covers the variables that represent the "efficiency orientation" of the societies: performance orientation, future orientation, assertiveness, power distance and uncertainty avoidance. The second covers the variables that represent the "social orientation" of societies, i.e., the attitudes and lifestyles of their members. These variables include gender egalitarianism, institutional collectivism, in-group collectivism and human orientation. In 2016, a new approach to culture was suggested by Rein Raud, [12] who defines culture as the sum of resources available to human beings for making sense of their world and proposes a two-tiered approach, combining the study of texts (all reified meanings in circulation) and cultural practices (all repeatable actions that involve the production, dissemination or transmission of meanings), thus making it possible to re-link anthropological and sociological study of culture with the tradition of textual theory