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Contemporary youth are growing up in a rapidly changing and unpredictable world characterized by, among other factors, the unprecedented expansion of "transcontinental flows and patterns of social interaction," which have created complex and uneven forms of "interconnectedness" (Held and McGrew, 2002, p. 1). This has important implications for the young and their education. Our focus is on those forms of interconnectedness created by the global cultural economy, and more particularly global consumer-media culture. These are increasingly predicated on consumption (Best and Kellner, 2003). We begin with a discussion of these terms. We then explain how the global corporate curriculum for the young is part of the global cultural economy, showing how young people are located within it and pointing to its worrying silences. We explore what the corporate curriculum means for pedagogical projects associated with global citizenship, explaining the importance of developing a sense of critical agency in the young that goes beyond that made available by consumer-media culture (Kenway and Bullen, 2001). But we also identify the dangers of critically deconstructing children's pleasures in class and point to the importance of pedagogies for global citizenship that blend the playful and the earnest. The third section develops the case for an understanding of the young cyberflâneur as global citizen. Here we clarify the contours of the debates about the flâneur, justify our use of the term cyberflâneur, and offer examples of the young cyberflâneur as critical observer and as cultural producer.

The Global Cultural Economy

In this chapter, we consider globalization from a cultural studies perspective and focus particularly on global consumer culture. As a result of globalization, many cultural forms have become disembedded and deterritorialized, and the influence of global corporate capitalism has become increasingly pervasive as technological innovations have escalated the diffusion of consumer-media culture into almost every aspect of everyday life and across the globe. Consumerism is becoming normalized as a defining characteristic of the lifestyle
of the so-called global North and South—the minority and majority world, respectively. Consumer-media culture is a central feature of what Arjun Appadurai calls the global cultural economy (1995) and is instrumental in the global movement of culture, information, images and desires and, overall, in the production of consumer society (Bauman, 1998).

**Global Consumer-Media Culture**

Markets and information and communication media together hold a powerful and privileged position in today's globalizing culture, society, and economy. An increasingly large proportion of contemporary market exchange activity involves cultural technologies, goods, and services (Kline, 1993) and experiential commodities such as cultural events, enterprise culture, the heritage industry, theme parks, commercialized sports, and other public spectacles (Lee, 1993). Indeed, consumption has so transformed the material landscape that it is possible to talk of the "aestheticization of everyday life" (Lash and Urry, 1994). Shopping complexes, malls, strips, and retail parks shape the character and functions of many urban landscapes and streetscapes around the globe. Consumerism as a way of life reaches many via globalized media, entertainment, travel, and sports industries. Some fear it will result in cultural homogenization on a global scale.

Cultural homogenization theses imply that cultural forms flow from the minority world to the majority world and that they are experienced in similar ways by differently located peoples. In contrast, fragmentation theses imply that we are somehow disconnected from the lives and concerns of others around the globe. However, as Michael Featherstone (1995) points out, "the binary logic which seeks to comprehend culture via the mutually exclusive terms of homogeneity/heterogeneity, integration/disintegration, unity/diversity, must be discarded" (p. 2). The operations of the global cultural economy need to be understood in terms of "disjunctive flows" of people, images, money, ideas and things (Appadurai, 1995). These have created global conditions of uncertainty, contingency, chaos, connectedness and disconnectedness—messy and unruly forms of "glocalization" (Robertson, 1995).

Mediascapes are among the five scapes of global cultural flow that Appadurai identifies in his exploration of global disjunctive flows. They encompass the images, narratives, and information created by the media, including advertising, and also their modes of delivery, for instance, magazines, television, and the Internet. Mediascapes blend fiction and reality; they profoundly mix the "world of commodities and the world of 'news' and politics" (Appadurai, 1995, p. 299). The experience or reception of mediascapes is not uniform; it is relative to a range of factors including the social, cultural, ethnic, ideological and historical location of social actors. It is inflected by geopolitical, institutional, and community groupings. According to Appadurai (1996),
In the last two decades the deterritorialization of persons, images and ideas has taken on a new force.... More people throughout the world see their lives through the prisms of the possible lives offered by the mass media in all their forms. That is, fantasy is now a social practice, it enters, in a host of ways, into the fabrication of social lives.... The biographies of ordinary people are constructions (or fabrications) in which the imagination plays an important role... (p. 54).

Moreover, mediascapes not only provide a resource out of which social agents “script” their own “possible lives,” but also the “imagined lives” of others living elsewhere.

Image and narrative elements circulated by media promote the “desire for acquisition and movement” (Appadurai, 1995, p. 299). They may exacerbate fear of the other, for instance, via representations of war and terrorism, or they may foster new forms of ethical community and solidarity, via such things as environmental awareness. Via its mediascapes, global consumer–media culture creates an attitude towards lifestyle and helps to build “communities of affect” (Hebdige, 1988, p. 90). The mediascapes of global consumer–media culture produce affective connections, longing and belonging, but also separation and distinction in Pierre Bourdieu’s (1984) use of the term. Appadurai says we must be alert to “the fact that ordinary lives today are more often powered not by the given-ness of things, but by the possibilities that the media suggest are available” (1996, p. 52). He argues that mediascapes have created a fetishism of the consumer, by which he means that

... the consumer has been transformed, through commodity flows (and the mediascapes, especially of advertising, that accompany them) into a sign, both in Baudrillard’s sense of a simulacrum which only asymptotically approaches the form of a real social agent; and in the sense of a mask for the real seat of agency, which is not the consumer but the producer and the many forces that constitute production.... These images of agency [created by mediascapes] are increasingly distortions of the world of merchandising so subtle that the consumer is consistently helped to believe that he or she is an actor, where in fact he or she is at best a chooser (1995, p. 307, our italics).

Mediascapes are fueled by desire—the desire of capital for profit and the desire of the consumer for pleasure and satisfaction. Lyotard (1984 [report, 1993]) terms this the “libidinal economy.” The libidinal economy consists of social and market structures and dispositions that release, channel, and exploit desires and feelings (intensities), although never fully controlling them. These highly fluid intensities sustain the libidinal economy. Desire persists only as long as it remains unsatisfied. As a product is assimilated into the marketplace, it eventually generates less profit as its novelty and, thus, desirability
diminishes. The result is product senility and aesthetic obsolescence, leading to the rapid turnover of style and fashion and the creation of an artificial sense of insufficiency. Satisfaction is anathema to the libidinal economy.

The Global Corporate Curriculum

The global consumer–media culture industries target young consumers particularly. As a consequence, a number of cultural studies scholars talk of the corporate curriculum and corporate pedagogues (e.g., Steinberg and Kincheloe, 1997). The corporate curriculum seeks to teach the young that consumption can assuage dissatisfaction and that consumption, identity, and pleasure are one, and reifies the general shift from a society of producers to a society of consumers. This society is, as Beck (2000) argues, individualized and normalized around consumption. It seeks to create a particular subjectivity based on the values associated with lifestyle commodity aesthetics rather than the work ethic or, indeed, ethical responsibility for others (Bauman, 1998, p. 31). How so?

Curriculum Carnivalesque and Jouissance

The corporate curriculum offers consumption to the young as a primary motivating force and cultural resource with which to construct their identities, set their priorities, and solve their problems. Further, it is about sensation; it is textually rich, entertaining, and engaging. Young people's culture, entertainment, and advertising have their own aesthetics. They are flashy, fast, frenetic, fantastic, and fun. Young people are encouraged to live only in the present, to delight in the impertinent and the forbidden, and to transgress adult codes. They are offered agential identities as pleasure-seeking, self-indulgent, autonomous, and rational decisionmakers, in effect, identities as adultlike youth. These features turn the orderly relationship between adults and the young, citizens and society, upside down. Bakhtin's (1968) concept of carnivalesque and Barthes' (1975) theorization of jouissance help to explain how this process works.

As we have argued elsewhere (Kenway and Bullen, 2001) the world where "kids rule" resembles the carnivalesque, which involves "a make-believe over-turning of the law and existing social norms" (Lechte, 1990, p. 105). The carnivalesque is characterized by "disorder, subversion, inversion, diversion, and perversion." It evokes a particular kind of pleasure, jouissance, which Barthes links to transgression of the social order. Jouissance is a surge of affect and involves a momentary loss of subjectivity (Grace and Tobin, 1997; Tobin, 1997). The carnivalesque is not necessarily as subversive as it appears, however. In this instance, its transgressions are highly regulated and are ultimately designed to reinforce the social status quo. The jouissance and the carnivalesque create acts to obscure this function.
The concepts of carnivalesque, jouissance and, indeed, hyperreality (Baudrillard, 1983) offer an explanation of the way children's consumer–media culture seeks not to operate at the level of rationality. As Lee (1993, p. 143) says of postmodern aesthetics, children's media culture "invites a fascination, rather than a contemplation, of its contents; it celebrates surfaces and exteriors rather than looking for or claiming to embody (modernist) depth." It also "transforms all cultural content into objects for immediate consumption rather than texts of contemplative reception or detached and intellectual interpretation." The jouissance that consumer–media culture evokes is designed to encourage young people to consume rather than interpret its texts. Indeed, as Appadurai says of mediascapes, consumer–media culture blurs the boundaries between data, information and knowledge and between entertainment and advertising.

Absences and Silences

Consumer–media culture seldom offers young people the pleasures of reflexive knowing or a sense of agency derived from recognizing how their meanings, identities, and affective investments and communities are produced. The potential pleasures of becoming informed and active citizens within the politics of consumption are usually overridden by the pleasures of fantasy. The corporate curriculum teaches no lessons about how consumption works, why consuming is equated with the good life, how advertising constructs their desires, identities and values, and why other values of citizenship get pushed to one side. Rather, it serves to distract, differentiate, and separate. In so doing, it conceals the interconnections between consumption and production, between pleasure and plenty and suffering and deprivation, which have evolved along with economic and cultural globalization.

Importantly, the global corporate curriculum screens from view the "night-time of the commodity"—the economic modes and practices associated with production and consumption. Lee (1993) explains:

The ways in which commodities converge and collect in the market, their untarnished appearance as they emerge butterfly-like from the grubby chrysalis of production, the fact that they appear to speak only about themselves as objects and not about the social labor of their production is ultimately what constitutes the fetishism of commodities. The sphere of production is thus the night-time of the commodity: the mysterious economic dark side of social exploitation which is so effectively concealed in the dazzling glare of the market-place (p. 15).

Third World sweatshops, child labor, corporate greed, the corporate colonization of public space and the popular psyche, waste, and environmental damage—the corporate curriculum does not reveal any such practices.
Global Citizenship—Blending the Playful and the Earnest

An ethico-political engagement with consumer culture is vital and healthy for young people in schools. Indeed, in contemporary times, schools have a responsibility to teach about what it means to be scripted within the global corporate curriculum and how students might rescript themselves differently as young global citizens. This is easier said than done. The challenge is to help young people to see the downside of media-consumer culture, the contradictory tensions within the libidinal economy, without destroying their pleasures in it; to combine the critical and ethical in ways that are pleasurable and empowering. The aim is to create the possibility of an alternative subjectivity that enables them to challenge the dominance of consumption as a way of life and helps young people to find a range of other satisfying codes to live by. Schools can help the young to explore a sense of agency and citizenship beyond that made available through the media and consumption.

Several aspects of consumer culture can be recognized as integral to such a critical political engagement. On a global scale these include the following: the cultural dimensions of the economy (the use of material goods as communicators); the economy of cultural goods (the market principles of supply, demand, capital accumulation, competition, and monopolization); and the “nighttime of the commodity” (the concrete social-relations involved in the production of commodities). On a more personal scale such pedagogical engagement should recognize the wide range of affective intensities that consumer culture invokes. For schools and teachers, this means acknowledging both students’ agency as producers of their own identities and their emotional or affective investment in, and consumption of, media culture and advertising images in the process of identity construction. The young are “vulnerably preoccupied with their self-image and ‘issues of social impression management,” (Cohen, 1998, p. 165). Media–consumer culture, likewise concerned with impression management, seeks to exploit this vulnerability and in so doing masks or mystifies its marketing intent.

In helping students to understand the processes involved in “why they want what they want” (Walkerdine, 1991, p. 89), teachers must work with and, just as importantly, through, their pleasures, investments and identities. Of course, gaining an understanding of the politics of consumption does not necessarily prepare students to re-envisionage themselves as agents in the processes that they have come to recognize as political. If students are to become agents of whatever sort, schools must position them as agential and let them take pleasure in it. Unfortunately, the issues of agency and pleasure in the classroom are a source of ambivalence for some teachers and educational researchers and in many ways they conflict with the nature of schooling.

Teachers and schools need to “engage with the popular as the background that informs students’ engagement with any pedagogical encounter” (Sholle and Den-ski, 1995, p. 19, italics in original). This means recognizing that consumer–media
cultural exists as a competing pedagogy. It means recognizing young people’s investment in it in terms of identity and peer-community building and acknowledging the pleasures and sense of agency they derive from it. Most of all, it means recognizing that the focus on identity, agency, pleasure and affective communities is what makes corporate pedagogies so successful.

To take a leaf from the corporate pedagogues’ book does not mean turning education into entertainment or advertising. It means making the critical and the political pleasurable. There is a strand of anticorporate activism that models this sensibility. We refer to those modes of protest that politicize popular forms of entertainment. An example is the Reclaim the Streets Parties (RTS) involving music and stunts, costume and food, dancing, and games. They are, in fact, protests against the corporate colonization of public space. These parties turn the world upside down by making popular culture political, and politics popular. They partake of the carnivalesque, but in contrast to the top-down version promoted by corporate pedagogues, they work from the bottom-up. As Klein (2000) explains, RTS parties “mix the earnest predictability of politics with the amused irony of pop.” Reconciling popular culture with “a genuine political concern for their communities and environments, RTS is just playful and ironic enough to finally make earnestness possible” (pp. 316–317).

Teaching global citizenship in the classroom requires a comparable hybrid blend of the playful and earnest. This means that consumer–media education must have critical and postcritical dimensions so that the earnestness of the critical is balanced with parody, play, and pleasure, and parody, play, and pleasure are understood as political. Clearly, this does not mean, as Bragg (2003) argues, that the teacher becomes a censorious authoritarian imposing an ethico-political agenda or as Frankham (2003) claims, that the pleasure of pleasure “is lost” because of critique (p. 519). As Appelbaum (2002) points out, the process of examining the “critical relationships among culture, knowledge, and power,” is apt to be construed as ideological. However, the postcritical pedagogy we propose is reflexive and research-based, its emphasis is on the discovery and synthesis of information. It offers young people the critical resources to unpack their investment in consumer culture in ways that are not ideologically prescriptive but inevitably political, because consumer–media education is precisely concerned with the relationships of culture, knowledge, and power in global consumer culture.

The Young Cyberflâneur as Global Citizen

To assist with this pedagogical project, we have coined the notion of the youthful cyberflâneur (Kenway and Bullen, 2001). This concept builds on the critical and aesthetic features of the flâneur who first appeared in the literature of the 1840s—the gentleman stroller, a street reader, an observer of
urban life and a window-shopper. His pleasures have been described as those of losing oneself in the streets of the metropolis, of “just looking” (Bowlby, 1985). However, the flâneur is doing more than just looking; he is a cultural critic and literary producer or visual artist. Typified by the poet and art critic Baudelaire, the flâneur’s “object of inquiry is modernity itself” (Buck-Morss, 1991, p. 304). Today, the object of the young cyberflâneur’s inquiry is the global cultural economy and he or she is not limited by territoriality or time. The young cyberflâneur uses information and communications technologies (ICTs) as tools for inquiry, and digital technologies for the production of visual and written commentary and critique. The youthful cyberflâneur, we shall argue, provides a model for the young global citizen, and also a metaphor for a methodology and pedagogy. Of course, we are conscious that there are young flâneurs in the majority and minority world who do not have ready, adequate, or ongoing access to ICTs. However, our focus here, in the first instance, is on those who do.

*The Flâneur—a Contested Concept*

We acknowledge that the historical and critical background of the flâneur makes our appropriation potentially contentious. Not least among the obstacles is the gendering of the flâneur as masculine. There is a body of criticism, for instance, which focuses on the link between flânerie and the male gaze or the excluded feminine flâneuse (Bowlby, 1985; Walkowitz, 1992; Wolff, 1985). We do not underestimate the significance of the gendering of the flâneur as masculine, or the impossibility of the flâneuse in the nineteenth century—although Friedberg (1994) argues, that, on the contrary, the emergence of shopping arcades made feminine flânerie possible because it allowed women to roam the city alone. However, to argue the impossibility of a postmodern flâneuse on the grounds of historical precedence which confines women to the private sphere is the equivalent of arguing that women should be excluded from professions for the same reason. Moreover, the use of technology radically alters, if not obliterates, the relevance of the gendered body. Like cinema before it, ICTs permit a form of virtual flânerie that is available to women and girls. To paraphrase Friedberg (1994, p. 38), they permit a new form of subjectivity which is decorporealized.

More problematic, however, is the literature that suggests a fundamental analytical incompatibility between the flâneur and reflexive citizenship. Initially the flâneur was regarded as “a solitary onlooker” who “stands wholly outside production” (Wilson, 1992, p. 95), who looks beyond the lure of pleasure to see that consumption is often accompanied by disappointment and exploitation. However, in the literature including and following Benjamin (1982, 1997) the flâneur falls under the spell of the commodity; indeed, is equated with the consumer. Nixon (1997, p. 334), for instance, regards the flâneur as “an allegorical representation of the new relationship between the display of commodities and consumers” and, thus, is as a figure for “a new
spectatorial consumer subjectivity." The pleasures of window-shopping are the pleasures of looking at oneself reflected in the midst of this spectacle and are, by implication, narcissistic. When not the idle consumer of postmodern cultural experience, the flâneur is depicted as a purveyor of global consumer culture (Buck-Morss, 1986; Buck-Morss, 1991; McLaren and Hammer, 1995); a veritable creator of Baudrillard's simulacra or Appadurai's mediascapes.

On the other hand, those conceptualizations that emphasize the flâneur as an outside observer frequently lead to presumptions of voyeurism, idle sensationalism, and political disengagement:

To the perfect spectator, the impassioned observer, it is an immense joy to make his domicile among numbers, amidst fluctuation and movement, amidst the fugitive and infinite. To be away from home, and yet to feel at home; to behold the world, to be in the midst of the world and yet remain hidden from the world—these are some of the minor pleasures of such independent, impassioned and impartial spirits (Baudelaire, 1986, p. 34, quoted in Friedberg, 1994).

Baudelaire, of course, has come to be regarded as the prototypical flâneur. According to Jenks (1995), the conflation between Baudelaire (the man) and the flâneur (the concept) has tended to consolidate the disreputability of this figure. The Baudelairean flâneur may be a poet and critic, but he is also the dandy, dilettante, and decadent—not a model for global citizenship to which schools are likely to subscribe.

The flâneur, then, is an ambivalent figure, but it is precisely for this reason that it is so apt for our purpose. Jenks's (1995) explanation of the polarization of critical understandings of the flâneur, in particular its degradation, is illuminating. He argues that the dominant strand of negative critique "emerges, most typically, from a moral–political position... that is resistant to the pleasures that stem from: aesthetic excess; abstract expression; and the aestheticization of social life itself" (Jenks, 1995, p. 147). Possibly pedagogies that permit such pleasure will also be met with conservative resistance. However, it is our view that young people's proximity to consumer culture and its mediascapes and the opportunity to take pleasure therein actually permits the young cyberflâneur to "see." We admit this is rather paradoxical. For the young cyberflâneur is not simply a consumer of the commodity or of commodified experience. He or she is not the badaud—"the mere gaper who becomes intoxicated by the urban scene to the extent that he forgets him (or herself)" (Featherstone, 1998, p. 914). On the contrary, the flâneur is typified by reflexivity, by what Matthew Arnold called "disinterested interest" in the objects of (post)modernity. Jenks (1995) writes:

The wry and sardonic potential built into the flâneur enables resistance to the commodity form and also penetration into its mode of justification, precisely through its unerring scrutiny. Its disinterested
cyberflâneurs political/parody insights and opportunities. Indeed, there are many activist websites on which the "trails" to recent manifestations of "crime" in Benjamin's (1997, p. 41) terms can be found. It does not take much virtual strolling to see the links between commodification, commercialization, and corporatization and such things as environmental degradation, animal cruelty, and human rights violations.

The Young Cyberflâneur as Cultural Producer

The flâneur is not, of course, merely a spectator or virtual tourist, but also a critic, and this critical facility can be expressed through aesthetic means. As Featherstone (1998) explains, flânerie is a method of reading the streets (or texts), and it is also a method of producing and constructing texts. Nevertheless, the interest of many cultural theorists has tended to focus on the spectatorial aspects of flânerie at the expense of the process of reflection and expression in aesthetic forms. The young cyberflâneur can use multimedia formats (image and text, audio and video, hypertext and hyperlinks) and postmodern design methods (pastiche, bricolage, parody, montage) and genres (advertising, design, journalism, filmmaking) to reflect upon and articulate their critique. Indeed, we suggest that advertising and design are prime sites for this sort of work. As Soar (2002, p. 570) points out, they "are readily distinguishable from other economic institutions because of their declared expertise in creating specifically cultural forms of communication which mediate between, or more properly, articulate, the realms of production and consumption" (emphasis in original). The young cyberflâneur uses these genres and forms to contest dominant ideologies and express alternative perspectives—for example, to expose corporate greed and call on corporations to be good global citizens and to conduct their affairs ethically. Indeed, traditional literary and visual arts media, the genres of the archetypal flâneur, are apt for this purpose, too.

Culture jamming is an example of the sort of global citizenship a young cyberflâneur might enjoy. It involves the practice of parodying advertisements; it "mixes art, media, parody, and the outsider stance" (Klein, 2000, p. 283) of the flâneur. The principles of culture offer a paradigm for young people to make their own media, using the same tools and techniques as the media and to take pleasure in doing so. Multimedia technologies allow students to create parodies as flashy, fun and visually arresting as their own media and consumer culture. At the same time, because parody manipulates and mocks elements of genre, form, language, image, and structure, it demands a consideration of the function of each of these in the parodic target, thus revealing "the deeper truth hiding beneath the layers of advertising euphemisms" of the original corporate strategy (Klein, 2000, p. 282). E-zines provide a further opportunity for producing texts and for joining others who are doing various sorts of life politics online. Cybergirl Web sites
are an example of this, being designed to transgress societal expectation and disrupt the stereotyping of women and technology. These are hybrids which have hijacked elements of media-consumer culture to blend politics with pleasure. In doing so, they offer girls and young women opportunities to enjoy the very objects they subvert. They provide a forum for the dissemination of knowledge which young women might consider boring or irrelevant as a topic of conventional classroom instruction. The Cyber-girWeb site (http://www.cybergirl.com/), for instance, offers technological advice in ways which are feisty, subversive, politicized, alternative, celebratory, impassioned, fun, chic, and sexy. E-zines offer opportunities for information sharing and for creativity and self-expression. They provide a forum within which young people can distribute their voices and views in ways that they enjoy; they can blend the playful and earnest. Their message is "Do it yourselves" (DIY) rather than passively waiting for someone to do it for/to you.

To propose these Web sites as models for a pedagogy is not to assume, as Frankham believes we do (2003, p. 518), that there are not already cyber-girls—and cyberboys—in classrooms and that, as she goes on to deduce, students are currently capable only of "naïve 'readings' of consumer-media culture." It is not to suggest, as Bragg (2003, p. 525) does when she comments on the comparison we draw in Consuming Children between youth-initiated e-zines and online newspapers produced at school, that the classroom constituency be expected to conform with an understanding of a minority of activist youth who reflect our own "projections and ambitions." Rather, it is to suggest that culture produced by youth for youth is much more fun, feisty, colorful, subversive, celebratory—and, yes, political—than school newspapers produced as much for teachers as fellow students. These youthful cyber-activities are presented as bases of pedagogical approaches, not, as negative judgments on the young people we teach. By appropriating popular cultural forms such as e-zines and culture jamming, youthful cyberflaneur as global citizen activities offer more agency and edge than traditional critical pedagogies. They offer popular paradigms for young people to make their own media, using the same tools as the media uses but to promote their own ideas and to "police their own desires" (Klein, 2000, p. 293). They help to develop a strong sense of agency by allowing young people to produce their own culture and their own cultural criticism in their own voices. Although using the tools and resources of global consumer culture, the young cyberflaneur is not involved in commodification. Rather, he or she can take pleasure in this process, but retain a critical distance. It is through this critical distance that the young cyberflaneur discovers the hidden connections between consumption and production in the global cultural economy and finds new opportunities for forging connections.
Conclusion

Via the pleasurable intensities of the libidinal economy, the carnivalesque and jouissance, global consumer–media culture integrates and segregates young people. Further, it seeks to construct a self-gratifying but ultimately perpetually dissatisfied and superficial consumerist subjectivity among today’s youth. It conceals beneath its seductive skin the insidious and exploitative processes of its production and consumption. Overall, it is at odds with critical and civic values. We have offered the figure of the youthful cyberflâneur as the basis for a postcritical pedagogy that brings together the pleasures of agency with a critical global political sensibility. This is a model for the young global citizen as both a critical observer and as a cultural producer. We have argued that consumer–media culture can be used pedagogically to provide the young with the resources to reflect upon consumption as a way of life and as a personal practice. Such reflections have the potential to bring into view the global web of interconnections with those who are excluded or exploited by global consumer culture. In so doing, they provide opportunities for highly contemporary forms of youthful global citizenship.

References


