Gender and Communication Section
Abstracts accepted for presentation at IAMCR 2015 in Montreal, Canada

Id: 9203

Title: #therealme: Mediated Bodies and Digital Subjectivites

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Abstract: A young woman uploads a selfie to facebook. The photo of a celebrity becomes a viral meme. Two lovers Snapchat NSFW images to each other at the office. The regularity with which people represent themselves or are represented through digital visual imaging has beckoned researchers from divergent academic fields: art history to internet studies, visual culture to cognitive psychology. Amidst this academic intrigue, digital representations of the self have predominantly been addressed in two manners: 1. iconographically, for instance in what ways can we sort, categorize, and index these images (Kindberg 2005; Spasojevic at al. 2005; Lasen 2006; Manovich 2013; Van House 2005) and 2. Ethically; what are appropriate and inappropriate visual representation of the self online (Dobson 2013; Tiindberg 2015; Rush and La Nauze 2006; APA 2010). But what has not been explored (perhaps enough) are the ontological assumptions within the process of coding and categorizing digital bodies and as well as making ethical proclamation about them. Because digital images look so very much like photographs, they have been treated as texts and with such a treatment, images of the living experiential body become frozen and flattened through discourse (Meskimmon, 1996; Doy, 2004; Del Busso, 2010). Selfies become nothing more than two-dimensional vanity rituals. But what if the discourse surrounding the ontology of digital bodies—both in academia and mass media—is incomplete' What if we are looking at digital images of the body through a narrow aperture' What would a phenomenologically-informed ontology of the digital body look like if, as Donna Haraway ironically predicted in the Cyborg manifesto, there increasingly is no delineation between body and medium, flesh and technology' (Haraway 1983). My paper begins with a summary of the ways phenomenological theory has been applied to digital subjectivities in recent years in order to open the aperture on the ontological assumptions about our online selves (Lister 1995; Meskimmon 1996; Csordas 1999; Livingstone 2001; Sobchak 2004). The paper then reviews the results of my three-pronged year-long research study, Making Selfies/Making Self, which involved an online survey (Warfield 2014), a series of phenomenological interviews (Warfield, 2014), and a small group of narrative interviews (Warfield 2015) with young women who are avid selfie-takers (>1 selfie taken per week). The findings of this project argue that since a selfie is a multimodal phenomenon that is at once a front-facing mirror, a camera, and a social-media-connected billboard, young women experience multiple subjectivities during the phenomenon of taking selfies that align with the multimodal technology. They experience themselves as subjects in front of a mirror, in front of a camera, and on a stage. I aim to suggest in my paper that because of the multiple subjectivities experienced in multimodal phenomenon of the selfie, future research on digital subjectivities also ought to also be multi-modal and interdisciplinary,

consider embodiment and spatiality, and draw upon theory as wide reaching as cyberfeminist theory, phenomenology, technology and internet studies, and visual culture theory.

Id: 9213

Title: Signs of change in women's portrayal in Israeli politics in media: Main women contenders and peripheral women contenders

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Abstract: The article seeks to examine gender portrayal of Israeli women politicians, and specifically that of candidates for Israel’s parliament on televised news and in print in the most recent elections of 2013. The article’s theoretical background presents the thesis of gendered mediation and the research evolution of studies of women politicians’ portrayal in the Israeli context. The study is based on an interpretive analysis of all news items wherein the women candidates are mentioned during the month preceding the elections.This study joins recent studies that point to a change in how women politicians are portrayed in the media, as well as presenting a nuanced picture of the portrayal. The coverage of the main contenders -- party heads who are at the center of the political discourse - was not stereotypically gendered as we saw in past studies. They succeed in influencing their coverage, and commensurately usually enjoy gender-blind portrayal. Moreover, they occasionally seek to make use of hegemonic cultural norms to benefit what they perceive as structuring their positive gendered portrayal. In contrast, the peripheral contenders who do manage to break into the news do so based on either their extraordinary other-ness or on their being perceived as being unusual or exceptional, and they pay a price therefor in the nature of their coverage, which perpetuates stereotypical gender patterns. In the discussion, I explain this change and look at the theoretical and empirical significances stemming therefrom for future research in this area.

Id: 9251

Title: The Taming of the Text: Female Resistance, Male Authority and the Construction of Singular Female Authorship in Little Women (1994) and Mansfield Park (1999)

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Abstract: The mid-to-late 1990s saw the release of two film adaptions embedded in a striking proliferation of potentially disruptive female authorial identities. Both Little Women (dir. Gillian Armstrong, 1994) and Mansfield Park (dir. Patricia Rozema, 1999) feature unmarried female writer protagonists (Jo March, played by Winona Ryder/ Fanny Price played by Frances O'Connor); are adapted from canonical 19th century works by unmarried female authors (Louisa May Alcott/Jane Austen); are written by female screenwriters (Robin Swicord/ Rozema) and directed by female directors with feminist credentials (Armstrong/ Rozema). Coupled with energetic portrayals of non-normative female singleness, this layering of female authorship both on- and off-screen suggests an involvement in what Antje Ascheid terms the 'feminist project of making women's heritage visible' (Ascheid, 2006)'a project ostensibly ripe for feminist appropriation of, and resistance to, conventionally gendered scripts. Indeed, both films explore the characteristically turbulent search for an empowering female literary tradition (potentially) beyond phallo(go)centricity. However, this paper argues that in Little Women and Mansfield Park'and, to an extent the 'women's heritage film' genre as a whole'the condition of female authorial 'success,' as represented by publication and marriage, is that shrewish female texts and shrewish female authorial bodies be tamed into embracing male-sanctioned narratives and authenticating masculine hegemony, whilst seductively repackaging the taming plot into a postfeminist struggle to 'have it all.' This paper notably explores the diegetic representation of novel-reading and novel-writing, the gendered genre politics of 'sensation' fiction, and challenges essentialist constructions of 'authentic' female authorship as 'writing from the heart.' Although both Jo March and Fanny Price's singular female authorships are configured as sites of dual disruption'to heteronormativity and phallogocentricity'both films simultaneously work against these narratives of resistance. Crucially, although Jo and Fanny both achieve the status of 'author', neither film grants them 'authority': instead both must be 'authorised' by male characters. Finally, this paper tracks Little Women and Mansfield Park's contradictory movements respectively away from, and toward, biographical interpretations of the works via the films' appropriations of their authors' juvenilia, to demonstrate that, despite their potential to deconstruct the figure of the author, both films reinscribe distinctly conservative, gendered authorial myths.

Id: 9260

Title: Interviewing Muslim Women While Also Being One

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Abstract: The representations of Muslim women as homogenous and oppressed have dominated media coverage. In undertaking my doctoral research project, and as a Muslim woman myself, I decided to focus on the lived experiences of Muslim women in order to challenge and problematize these portrayals. This paper is a reflection and theorization of my experience interviewing Muslim women during my research while also being a Muslim woman.Based on interview material with Muslim women in Montreal, in which I focused specifically on the issue of fashion and consumption, my research aimed to contribute Muslim women's own voices to a discussion that often excludes them. I conducted semi-structured interviews with Muslim women in Montreal about their religious identification, their everyday practices, and their interest in fashion and consumption. During the process I faced several challenges in interviewing women who belong to a community with which I identify. This paper will detail the process of interviewing participants close to myself, the interviewer, and how many questions and responses that seem obvious to the interviewer still need to be asked and expanded upon for the research. Furthermore, even while close to the topic, I needed to acknowledge that my experience as a Muslim woman does not account for all Muslim women's experiences. Finally, my research focuses heavily on the issue of Othering and how Othering operates in relation to Muslim women in the West. A major challenge in my research was how to avoid questions that would cause Othering without neglecting questions that needed to be addressed for my investigation. Ultimately, this paper focuses on the issue of conducting research that is meant to problematize and challenge dominant representations of Muslim women. While it may seem as though being a Muslim woman in this process would erase any form of Othering, I argue that there are still challenges to the interviewing procedure that must be taken into account in order to avoid reaffirming and projecting hegemonic values onto the interview and participant.

Id: 9287

Title: Talking about feminism online: Local integration of feminism in the global flow of media and culture

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Abstract: Siyuan Yin, PhD student, University of MassachusettsThis study addresses how local Chinese participate in the meaning-making process of feminism along with the global flow of media and culture. I adopt discourse analysis to examine how local Chinese discuss feminism, represented through global media and cultural products, in a popular microblog site, Sina Weibo. To provide a historical backdrop, I contextualize how Chinese women's cultural status has changed and transformed since the neoliberal economic reform in the late 1970s. I also trace back the development of transnational feminism and third-world feminism along with globalization. From the perspectives of global media and culture and local imagination, I aim to explore the following questions: How to locate the transnational flow of radical thoughts for democracy and social change in the capitalist globalization' How do Chinese people integrate and localize the meanings of feminism in a global context' What are political and cultural implications for Chinese women to embrace feminism in popular domains' To explicate the communication process of feminism in popularized domains, I borrow two dimensions from Appadurai (1990) to address the global flow of media and culture: Mediascapes and ideoscapes. I focus on how media representation and construction of feminism creates a transnational imagination space for audiences to participate in the meaning-making process of a feminist culture. I draw from ideoscapes to discuss how feminism as political thoughts enters local ideological battlefields through global flows of media and culture, and how citizens claim their agency as social and political actors in response to the state power. Salinas and Paldan theorize how national culture of dependent states responds to the domination system of developed capitalist countries, and how different political, economic and social actors take part in the response (1979). The response is largely contingent in the determination of capitalist mode of production on economic and cultural-ideological levels. Local imagining becomes increasingly visible in mediated space, especially mediated sites enabled by internet (Orgad, 2013). Local expressions embody global imagination through media representation. On one hand, local expressions become alternative sources for imagination and contribute to media representations. On the other hand, it is through these expressions that local people enable the discursive practice of meaning-making of radical thoughts. By analyzing how local people talk about feminism represented and constructed by global media and culture, I aim to explicate how local people negotiate with and contextualize global feminism cultural flow. Digital media enable a virtual space for audience to comment, discuss and sometimes reproduce media texts and images they encounter through various media

genres. Digital media felicitate the translocal flow of media cultures and enable local expressions in response to globalization. Imaginations in different spatial and temporal contexts constitute the multiple imagined worlds (Appadurai, 1989). It is through examining these imagined worlds that one could tell how local audience interact with and embody global media and culture.

Appadurai, A. (1990). Disjuncture and Difference in the Global Cultural Economy. Theory, Culture & Society, 7, pp. 295-310.Appadurai, A. (1989). Global ethnoscapes: Notes and quiries for a transnational anthropology . In R. Fox, Interventions: Anthropology of the present.Orgad, S. (2012). Media representation and the global imagination. Polity press.Salinas, R., & Paldan, L. (1979). Culture in the process of dependent development: Theoretical perspectives. In K. Nordenstreng, & H. Schiller, National sovereignty and international communication (pp. 82-98). Ablex Norwood, NJ: Ablex Publishing Corporation.

Id: 9329

Title: The censorship of visual pleasure in Pakistani films II

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Abstract: This study focuses on quantitative and qualitative analysis of the censor certificates of films issued by the Central Board of Film Censors (CBFC) in Pakistan in the pre-and-post-1979 eras. It focuses on film censorship trends in the two eras and examines if the CBFC excised more visual pleasure from the pre-or-post-1979 films and the types of the certificates issued to the films for exhibition in the two eras. The study reviews literature on censorship of the issues of decency and morality in the west and east, beginning with the virtual assembly line of Joseph I. Breen in Hollywood and the state control in Ireland in view of a struggle to keep peace and harmony in the country via censorship. It further reviews Foucault and Mulvey's works on sexuality and visual pleasure, Mai Ghousab's on censorship in the Middle East, and Tejawini Ganti, Monika Mehta, and Christopher Pinney's works on film censorship in India to have a regional view of censorship on issues of morality. The study uses content analysis and quantitative research methods (SPSS) to examine an equal number of pre-and-post-1979 certificates in 13 categories focusing on decency and morality issues in Pakistani films. The excisions include the exploitation of female body, sexual references, innuendos, vulgar dances, and derogatory language. The study finds that the Central Board of Film Censors issues six types of certificates to films for exhibition in Pakistan as opposed to the three lawful forms of the certificate described in the Censorship of Film Rules (1980). The '2 test shows that the CBFC excised more sexual innuendoes, lovemaking, and comic sexual dances from the pre-1979 films as opposed to the post-1979 films. Factor analysis is conducted to classify the data on thirteen variables of 'Censorship of Pakistani films' into two factors on interpretation of censorship rules. A simple structure emerges in which ten subsets showing high communality are loaded on F1 and F2 without any overlapping. Seven items are retained in F1: Anti-norm and culture (rebelliousness and vulgarity) and three in F2: Forced human relations (aggression, alcoholism, and sexuality).

Id: 9354

Title: Microblogging and Beyond: Tracking the Trail of Twitter's #YesAllWomen

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Abstract: On May 23, 2014, 22-year-old Eliot Rodger murdered six people in Isla Vista, California, and injured 13 more before committing suicide. Rodger left behind a misogynist manifesto and YouTube videos that drew international attention, including social media responses with a noticeable division along gender lines. Much of the male commentary contended that Rodger's perspective was primarily a manifestation of his mental illness, diverging from how men typically thought about and treated women. Substantial numbers of women disagreed, however, having experienced encounters with men whose behaviors echoed Rodger's underlying sentiment that women owed men sexual gratification. Over a million tweets to the Twitter hashtag, '#YesAllWomen,' recounted women's experiences of sexual harassment and gender violence that, by their number, suggest such experiences are commonplace if not culturally sanctioned. The case seems to underscore feminist research on social media, demonstrating that they offer a forum for feminist perspectives and discourses that have been noticeably marginalized in mainstream legacy media (Durham, 2012; Sowards & Renegar, 2006). With journalists increasingly turning to social media for both news sources and story topics, the impact of such 'viral' Twitter hashtags may extend even further, transcending their microblog origins. The #YesAllWomen case suggests that Twitter can not only provide a forum for previously marginalized perspectives, but also alter how mainstream media discuss gender oppression. The fleeting nature of Twitter's short, 140-character missives has led some critics to dismiss its political relevance as 'slacktivism' that merely creates an illusion of impact, while evidence suggests the application's role in generating visible political activity is actually minimal (Fuchs, 2014; Morozov, 2010; Murthy, 2013). However, others note that such studies typically measure social media's political impact based on their ability to galvanize large public demonstrations or political party activities (Lindgren & Lundstrom, 2011). Such indicators overlook more subtle hegemonic battles over the 'common sense' that guides everyday life including gender relations (Gramsci, 1971). This paper will explore the hegemonic resonance of #YesAllWomen by examining coverage of the hashtag in the legacy media formats of print and online newspapers. These formats attract substantially different audiences and discuss issues with greater depth than Twitter does; they can therefore either amplify or reframe its discourse. The study seeks to determine the extent to which legacy news about #YesAllWomen marks a shift in mainstream media's longstanding marginalization of feminist discourse indicting social structures as a cause of sexual harassment and gender violence (Barker-Plummer, 2010). To begin the analysis, a Lexis-Nexis search of major English-language newspapers (including print and online formats) located 79 unique

stories focused on #YesAllWomen, from its first mention in coverage on May 26, 2014 to June 26, 2014. News discourse in the cross-cultural sample will be qualitatively analyzed, focusing on the treatment of #YesAllWomen as both a central topic and a news source, with attention to what stories imply about the causes of sexual harassment and sexual assault.

Id: 9386

Title: Revolution or Reproduction' The Ambiguous Power of Advertising in Re-creating Gender Specific Stereotypes of Men

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Abstract: By Florian Diener, Ph. D. StudentGender specific stereotypes are not only an integral part of our everyday life, but also preferably used in advertising in order to avoid risks within the communication process. Therefore advertising is fundamentally responsible for the formation of one's own identity concept and the expectations towards our fellow human beings. Thus, the construction of gender stereotypes acquired a discourse of social significance, since it determines the contexts of our living together in an immanent way. Although representations of women and men in advertising have changed dramatically since the 1950s and the relevant literature stated a noticeable shift towards more egalitarian and differentiated representations, traditional notions of gender are still widespread in advertising. With regard to the German literature, significant deficits on this topic can be observed in recent decades: In the field of gender studies, broadly based studies have already examined the representation of women in advertising whereas the representation of men has only been 'co-analyzed'. In addition, there are almost no serious studies on this subject in the German-speaking countries since 1995. For this reason, this paper will make a contribution to close the gap in research by investigating the development of the construction of stereotype male role models in advertising between the 1950 and 2005. In this paper, several questions will be addressed which provide information about the development of the commercial construction and representation of male gender role stereotypes in advertisements. To enhance the comparability and to produce thematically broader references to existing research, specific category blocks are designed. The categories treat the issues "work and profession", "recreation and sports", "marriage, love, partnership', "children, family, household" and "health" in detail. General research questions are: To what extent is an increasing differentiation of male gender representations in advertising generally to be seen within the research period' In what way did the representation of male role models in advertising change in the context of the specific category blocks since the 1950s'To answer these research questions, this paper will refer to several studies, which examine the construction of gender specific stereotypes in advertising of German-speaking magazines from the 1950s until 1995. After summarizing the previous research results, the paper will continue the work until the year 2005 using the method of quantitative content analysis according to Berelson and Roessler.

Id: 9400

Title: Homofobia simbólica en el discurso del periodismo rosa de México

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Abstract: Alejandro Ávila HuertaDoctorante en ciencias políticas y socialesUniversidad Nacional Autónoma de MéxicoDesde los años setenta del siglo pasado, en México se organizaron los primeros grupos a favor de una visibilización amplia y profunda de la diversidad sexual, cuya compleja realidad, hasta entonces, pasaba desapercibida para la sociedad en general, debido a las pocas y negativas representaciones que se tenían de ella, derivadas de casi medio siglo de homofobia institucionalizada por los conquistadores europeos, quienes tenían una arraigada percepción de la homosexualidad y el transgénero como actos pecaminosos y criminales, a lo que se añadiría el enfoque patologizante en el siglo XIX. Si bien en cuatro décadas se han logrado transformaciones socioculturales importantes con respecto a los derechos de lesbianas, gays, bisexuales y trans, el tratar con principios añejamente estructurados ha hecho lenta esta labor, de manera que hasta la fecha continúan imperando construcciones limitadas e irreales. ¿Cuál es el papel de los medios masivos frente a situaciones como ésta' La ciencia de la comunicación ha probado que el discurso, más que un simple transmisor de mensajes o señal de un mundo externo, es parte de un fenómeno estructurante y reconstructivo de interacciones significativas y comunidades de sentido. La investigación sobre la prensa rosa (que se dedica al reporte de las actividades privadas de personajes célebres) ha sido desestimada por los estudios sobre periodismo, que la consideran académicamente irrelevante por su temática superficial, pero desde este enfoque comunicológico la importancia de éste y cualquier otro tipo de periodismo no radica tanto en sus contenidos por sí mismos como en la construcción de la realidad que hace a través del tratamiento de la información, que en dado caso podría tener consecuencias como la validación de prejuicios y estereotipos homofóbicos en contextos donde la homofobia sea ideológica. ¿Qué puede decirse de México al respecto' Tan sólo como muestra: que es el segundo país de Latinoamérica con más asesinatos por homofobia: 887 entre 1995 y 2013.Su revista más leída, con 624 mil 770 ejemplares y cuatro millones y medio de lectores semanales, es TVNotas, perteneciente a la citada especialización periodística. Si a la homofobia en el país sumamos la distribución de la publicación, lo que en ella se diga de la comunidad LGBT tiene que tomarse con seriedad, por lo que a través de un análisis semántico-pragmático del discurso se pudieron detectar no sólo los significados formales de los textos sobre el tema, sino sus implicaciones culturales. Además, con el objetivo de identificar agresiones no explícitas en contra de las orientaciones, identidades y expresiones sexuales y de género, se aplicó el concepto de violencia simbólica, que se refiere a aquellas formas tácitas a través de las cuales un significado dado se impone como hegemónico, con lo que se comprobó que en México todavía existe un considerable rezago en materia de

diversidad sexual en el plano discursivo, lo que tiene efectos dañinos en la realidad objetiva de sus integrantes.

Id: 9440

Title: Thin-ideal media pressure predict the initiation and persistence of restrained eating and unhealthy weight control behaviors in adolescents

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Abstract: Girls and women feel great pressure to conform to the thin ideal of feminine beauty. Mass media are an influential and pervasive source of thin-ideal images that girls and women are expected to strive for. Studies have shown that exposure to thin-ideal media images were related to body dissatisfaction, low self-esteem, and disordered eating behaviors. Adolescents engaging in unhealthy weight control behaviors (UWCB) are at a greater risk for experiencing depression, suicidal thoughts, and self-harm behaviors. Despite extensive study into the sociocultural factors related to disordered eating behaviors, only a limited amount of longitudinal study has focused on examining how thin-ideal media images may impact adolescent eating behavior in Asian societies. Westernized thin-ideal is the dominant body type for females in Taiwan. The present study examined the prospective influence of thin-ideal media exposure and the pressure these messages exert on the youth of Taiwan, as well as the degree to which these messages result in the initiation and persistence of restrained eating and unhealthy weight control behaviors (UWCB) in adolescents of Taiwan. A total of 2,315 students from 26

high schools were initially assessed in the 10th grade with follow-up conducted in the 11th grade in Taipei, Taiwan. Self-administered questionnaires were collected in 2010 and 2011 to assess the patterns of changes in restrained eating among youth, UWCB, thin-ideal media exposure/pressure, and risk/protective factors. Multiple logistic regression analysis results indicated that adolescents who experienced a higher degree of thin-ideal media pressure in grade 10 and an increase in thin-ideal exposure and pressure from grades 10 to 11 were more likely to initiate and continue to engage in restrained eating after controlling for gender and other factors. Likewise, adolescents with a lower degree of thin-ideal media resistance efficacy in grade 10 and an increase in thin-ideal media pressure from grades 10 to 11 were more likely to engage in UWCB, while adolescents with higher thin-ideal media pressure in grade 10 were more likely to continue to engage in UWCB. Thin-ideal media pressure was associated with both the initiation and the persistence of restrained eating and UWCB in adolescents.

Id: 9450

Title: Feminist Concerns with Global Development Discourse: Analysis of attention to women, gender and development in Egypt

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Abstract: Feminist critiques of global development raise concerns with the lack of agency in the articulation of women's roles as well as the limited recognition of gender as necessarily connected to normative and structural conditions of power. Understanding development as an increasingly privatized industry foregrounds the emergence of philanthrocapitalists as well as corporate 'partners' in programs designed to promote the public good. This research builds on feminist scholarship, intersecting with political economy of communication and critical research on global development. Focusing on Egypt allows a particularly critical case in which power dynamics can be illustrated through the lens of patriarchy, Orientalism, and political-economic conditions within the country, the region, and connections with the United States. Constructions of women are problematic when voiced by the global North concerning the global South, particularly when connecting gender inequities to Islam. These contexts of power contribute to the structures through which development industries articulate and assess strategic intervention in population and maternal health. Development discourse is explored through public presentations of development programs and evaluations, as well as news sources published since 1994, the year of the International Conference on Population and Development held in Cairo. Using this year as an initial starting point allows us to consider the potential for understanding women as leaders and population as a matter of human rights in industry and public discourse. Communication for development builds on the idea that mediated technologies and communication processes have the potential to facilitate goals of social change interventions. Considering the discourse of how communication might work within this context allows us to expand our vision to critical analyses of communication about how mediated technologies and processes are expected to work. Feminist critiques of the development industry question the construction of women, the articulation of gender, and the allocation of resources to issues that emphasizes women's role as mothers rather than as active political and economic agents. The power dynamics that contribute to exacerbating material differences as well as inhibiting human rights challenge the potential for development programs to be gender transformative. Without the visibility of the implications of lack of political rights, of

access to health care, of equal pay and material resources, and of supportive norms, we are presented with depoliticized discourse that claims women may be best 'empowered' when partnering with external, western agencies through their use of communications technologies in commercial ventures and in democratic political reform. While this narrative may serve the ideological interests and capital accumulation of the global elite, it does not do justice to the collective efforts of communities of women and other marginalized groups struggling against their oppression.

Id: 9455

Title: Media Representation of China's First Lady

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Abstract: The first lady is not an elected role and is supposed not to be political because her position is defined by her marital status with her presidential husband. However, many historical facts show that this position is political in its essence. First ladies meet with political figures in social occasions and discuss latest news on political issues rather than mere gossips. They keep up with political news and identify those worthy of attention for their husbands because 'the president's duties left him little time for even a cursory scanning of the numerous newspaper' (Nelson and Nelson, 1994). They behave accordingly to promote their own or their husbands' image to boost their political career. After all, everything related to the first lady is an obvious sign of politics and could be politically interpreted. The first lady is a 'highly gendered position of national prominence' and is able to transform 'women's issues into national issues' as a 'visible voice for women' (Parry-Giles and Blair, 2002). A study on the first ladies could reflect the gender ideologies posed upon not only them, but also the whole female population and is more likely to draw scholarly and public attention on the issues of gender inequality.This study would like to study how the role of China's first lady is constructed, what is expected out of the role of first lady, what kind of gender ideologies are behind to support such gender expectations or critiques. Nelson, A. & Nelson, F. (1994). Memorials of Sarah Childress Polk: Wife of the 11th President of the United States. American Political Biography Press.Parry-Giles, S. & Blair, D. (2002). The rise of the rhetorical first lady: politics, gender ideology, and women's voice, 1789-2002. Rhetoric and Public Affairs, 5(4), pp. 565-600.

Id: 9560

Title: LGBT Rights Movement and the Social Media Effect: A Case Study of Taiwan Pride

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Abstract: Pride, in the context of LGBT rights movements, not only plays a key role in identity politics but also presents a positive stance against discrimination by increasing the visibility and diversity of sexual and gender minorities in a society. In the era of Web 2.0, the Internet, especially social media as a double-edged sword, has greatly affected social movements. However, there is a dearth of research focusing on the significant relationship between social media and gay social movement in the Asian context. As such, this study uses Taiwan Pride, which is the most influential LGBT Pride in East Asia, as a case study to examine the influence of social media, particularly Facebook, on the LGBT rights movement. Complementary methods are used to explore the complexities between social media and the continually changing characters of Taiwan Pride, in which the combination of a survey, online observations, and semi-structure interviews serves to deepen and enrich one another. The findings suggest that in a positive direction, social media has increased the visibility of LGBT community, and simultaneously, promoted internal mobilization of sexual and gender minorities. On the negative side of the balance sheet, along with the commercialization and carnivalisation of Taiwan Pride, social media also serves to incubate new forms of homophobia and strengthen homonormativity.

Id: 9587

Title: The Ultimate Makeover: US Media, Celebrity, and the Commodification of Transwomen

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Abstract: This project is a case study of US media's representation of Laverne Cox, a US celebrity transwoman. When Cox appeared on the cover of Time magazine under the heading 'The Tipping Point,' in May 2014, it was widely hailed as an example of success for the contemporary US transgender movement. Since then, Cox, a breakout star from the series Orange is the New Black, and a handful of other transgender women (e.g. Janet Mock, Isis King, Jenna Talackova) have become extremely visible in US mainstream media, appearing as judges on competition reality shows, as hosts of fashion or lifestyle segments, and as guests on talk shows, where they educate cis-gendered hosts (such as Katie Couric) about transgender issues. However, I argue in this paper that the rapid rise to visibility of hyper-feminine trans women like Cox does not constitute a 'tipping point' for trans politics but is more accurately understood as a 'new equilibrium' in Gramscian terms, a point at which dominant discourses have opened up slightly to include those gender challenges (i.e. gender-conforming 'wrong body' identities) that are the least threatening to dominant gender norms, while still maintaining a much more exclusionary/marginalizing approach to identities that might provoke a rethinking of gender norms (such as a-gender, genderqueer, or even many wrong-body FTM identities). In selecting Cox and other highly gender conforming trans women as spokespersons for trans politics, media leave intact notions of stereotypical femininity and shore up the underlying gender binary that more radical voices in the new gender movement have been working to dismantle.Not only have media selected those gender identities that are easiest to accommodate, they also 'flatten' and simplify even these stories, 'unqueering' and 'de-racing' transwomen for cis-gendered consumption. For example, although Mock and Cox are both highly reflexive about their own skillfully achieved gender performances, most media and audience comments stress their 'natural' beauty and their appeal to straight men. While Cox and Mock also frequently express their racial identity -- Mock hosts a twitter stream for trans women of color (#GirlsLikeUs) and Cox has explained how her experience as a Black man and then a Black transwoman re-framed her from a threat to vulnerability in the world -- their race is much less central for mainstream (mostly White) cis-gender interviewers. In this project I systematically trace the mediation of Cox in US news media and compare it to other recent cases of gender nonconformity in media (e.g. Thomas Beatie, Chaz Bono, Chelsea Manning). I argue overall that Cox and other celebrity transwomen are being commodified as gender spectacles for cis-audience consumption and their stories function less as gender challenges and more as 'ultimate makeover' narratives ' a phrase Cox herself once used

about her transition. These narratives minimize gender ambiguities, queerness, racial, or other complexities, and present audiences with a heteronormative, gender-conforming identity which is then allowed to stand in for all kinds of trans experience. Such a limited representation does little to change dominant gender discourses or practices more generally.

Id: 9625

Title: Resisting Hegemony: Social Media Campaigns and Gender Equality in India

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Abstract: It is uncontested that in the last two decades India has achieved many milestones in economic development, progress in science and technology, and promoting a booming middle class. However, with these developments, no significant advances have been made in the women's rights movement. Although for the first time in Indian history, news media is boasting of the first-ever all-women's contingent at this year's Republic Day parade, critics are murmuring that this could have been a show put on for American President Barack Obama, who is the first American president to become chief guest at India's Republic Day celebrations. Politics and diplomacy aside, women's position in India remains unimproved. Reported cases of rape, assault, and sexual violence have attracted recent international media attention. In light of the abominable gang rape, and subsequent death, of a medical resident in New Delhi (among hundreds of other incidents across the country), India needs to amplify public discourse on such issues. Although bleak, some groundwork is being done in this area. For example, a United Nations symposium'in collaboration with several nonprofit organizations, policymakers, and gender experts'was held late last year in New Delhi to discuss the role of boys and men in promoting gender equality in India. The symbiotic relationship of social change and mass media has historically been successful in many countries in the context of healthcare, lifestyles, civil rights, women's empowerment, environment, and climate among other pertinent causes. With the advent and growing popularity of social media, social reform seems hopeful with its promise of mass reach and audience participation. Numerous democratic, economic, and socio-cultural campaigns are being designed and promoted on social networking outlets, such as Facebook, Twitter, blogs, and apps among other things. This research study will examine the relationship between social media campaigns and gender equality movement in India. It will, particularly, focus on the role of pop culture icons in effecting social change by influencing boys and men. Within the last few months, Facebook has been inundated by video clips and short films made by several Bollywood celebrities, especially women. Notable Bollywood actors, such as Alia Bhatt, Kalki Koechlin, Nandita Das, Vidya Balan, and Mallika Shehrawat are vociferously advocating gender equality, and these messages are 'going viral' on social media. (The researcher herself has seen tidal waves of mass sharing, 'liking,' and commenting on such videos.) Therefore, this paper will analyze the reach of these campaigns and the way in which these videos influence adolescent and adult males. This analysis will be supported by surveys and/or interviews of boys and men to further investigate any changes in their attitudes, affect, and behavior towards their treatment of women and women's issues. Since this paper attempts to explore the power of

communication in mitigating oppression and hegemony, while fostering women's empowerment and gender equality, it fits the conference theme of 'Hegemony or Resistance' On the Ambiguous Power of Communication.'

Id: 9691

Title: Instagram vs. The Nipple: Regulation and Censorship of the Female Body

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Abstract: The female body is in a constant state of regulation; from reproduction to sexual freedom, women's bodies are continually policed by a variety of governing agencies, and often marginalized and deemed disruptive is they step outside of conventional aesthetic or behavioral norms. Regulatory conventions exist not only in political and social realms, however; these values can also be manifest in technologies, incorporated deliberately into the design by the creator, or occurring unintentionally during the creation and development process. Technologies can therefore reflect gendered societal norms, and contribute to the policing of the female body through their design, infrastructure, and terms of use. My research focuses on a specific technological platform, the photo-sharing application Instagram, and one beleaguered body part, the female breast, or more specifically, the nipple. I explore how Instagram's policies, or Community Guidelines, regarding female nudity reproduce certain norms in their regulatory effect, and how its technological infrastructure shapes how the female nipple circulates on the application. I draw from literature in art history and cultural studies to better grasp the history of the breasts and nipples in visual culture, and how the line between art and obscenity came to be drawn in regards to the steady censorship of breasts and nipples in mainstream media. Additionally, I rely heavily on literature surrounding governance and bio-politics to demonstrate how bodies are regulated in both public and private spaces, and how the female body is often a target of policing disguised as 'harm-prevention'. My project also explores the 4th Trimester Bodies Project, a photography project with a goal to "Stop Censoring Motherhood". The project garnered media attention after their content and account were deleted by Instagram because of violations of the Terms and Conditions involving the presence of female nipples in their photographs. Finally, by closely following and understanding the workings of Instagram's photograph reporting process, I can determine how and in what ways Instagram's interface and infrastructure regulates the visibility of the female body. My research will contribute to the body of knowledge that pertains to regulation and gender, and, by focusing on an emerging medium, will add a dimension to the discussion surrounding the use of technology as a tool for the policing of women's bodies.

Id: 9806

Title: Voices of experience: interactions of societal forces with gendered professional practices and experiences

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Abstract: Driven by the need to understand the results of previous research that clearly shows deep unbalances of the media discourses about women and men (GMMP, 2010) in spite of the growing numbers of female journalists (Subtil, 2009), our paper aims to progress from the 'what' to the 'why' of these unbalanced representations. Furthermore, it does so at a time when journalism is undergoing dramatic change in terms of professional practices and in how media organizations are organized and run, affecting women in particular (Huws, 1013).While some feminist research points to the fact that female and male journalists evaluate the role of the news and production methods in similar ways (Steiner, 1998), feminist theorizing also suggests that thought and knowledge are highly influenced by social identity, which is also inherently affected by the experiences of gender. This is particularly important at a time of deep societal and professional changes. At a societal level, neoliberalism and post-feminism have become central to understanding contemporary media culture (Gill, 2008). Post-feminism operates as cultural 'common sense' in the newsroom ' one that purports that women are somehow succeeding and thriving in a culture of merit ' and has become a powerful ally of neoliberalism which also articulates the changes that have occurred in the last decades in the broader culture and political economy of the media, affecting journalism, its practices and its professionals. While there are persuasive discussions of gender identities at work in newsrooms in various countries (e.g Byerly 2013; North 2009, 2012; Lachover, 2008; Löfgren-Nilsson, 2010) studies on the issue will benefit from cases that focus on the particularities of local contexts. In our paper we present one such case: the case of Portugal, a country hit hard by austerity measures that have affected all cultural industries including journalism organizations, already feeling the broader impacts of the larger societal changes of the media landscape. Can we gender these changes' How are they felt and understood by female and male journalists' And how are these discourses framed by androcentric, feminist and post-feminist sensibilities'Foregrounding questions of gender, our paper seeks to explore some of the interactions of societal and professional forces, identifying their gendered character and outlining how they shape journalism work in general and the production of unbalanced gender representations in particular. We do so

grounded in feminist studies of journalism as well as feminist organizational and work studies, looking at a corpus of 20 in-depth interviews of female and male Portuguese journalists. The research findings illustrate how gender in journalism practices interacts with broader experiences of the cultural and economic contexts and show the ambivalences of these interactions in news organizations.

Id: 9808

Title: Diversifying Resistance Against the Hegemony of Play: Gender, Harassment, and Corporate Responsibility in Digital Games

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Abstract: Over the course of the past four decades, the digital games industry has gained prominence as the producers of a ubiquitous form of media and communication, not only because of its power as an industry that makes 21 billion dollars in the US alone, but also in terms of its cultural, social, political, and organizational impact. According to the latest consumer data by the Entertainment Software Association, videogames have become a major segment of today's mainstream entertainment market, as 59 percent of Americans play videogames, 71 percent of gamers in the US are age 18 or older, the average age of gamers is 31, and 48 percent of gamers are female. However, accompanying the success story of more inclusivity in an increasingly large portion of the global economy is a massive and ongoing cultural conflict over the meanings ascribed to and within the identities of 'gamer.' Such tension has been referred to by gender and media scholars as 'the hegemony of play' (Fron, Fullerton, Morie & Pearce 2007). In particular, an analysis of the past three years has shown a propensity toward a persistent culture of sexism, homophobia, and racism as a means of policing the boundaries of who is included within this area of engagement, and who remains excluded within the broader discourse associated with mainstream production and consumption. Perhaps most vividly and pertinent to this paper, the gendered conflicts endemic to games took on new levels of public visibility in late 2014, when a heterogeneous group of self-identified hardcore gamers rallied behind the hashtag #Gamergate on social media and aggressively pursued and harassed anyone they considered to be an activist fighting for games culture to become more equitable. In addition to widespread harassment and threats to any and all

who were branded 'Social Justice Warriors' ('SJWs') and/or feminists in industry and academia, three women in particular were targeted by the group: feminist media critic Anita Sarkeesian as well as game designers Zoë Quinn and Brianna Wu. All three women ended up having to flee their homes due to massive rape and death threats made via social media. One of the major implications from these cases is how corporations with an active interest in these communities could have mitigated the violent forms of harassment directed at these women with additional initiatives that act in solidarity with those resisting forms of misogynistic and systemic oppression in games. While the reverberations from this movement are still making themselves felt, our paper (1) presents Gamergate as a case study that illustrates how the 'hegemony of play' is exercised within contemporary gamer culture; (2) examines positive examples of practices that combat this hegemony, such as mentorship initiatives and women in games incubators; and (3) discusses the fact that overcoming toxic gamer culture is a large-scale societal challenge that also has strong repercussions for how we think about corporate responsibility in digital contexts, as the gaming platforms upon which harassment takes place are governed by global corporations.

Id: 9813

Title: SlutWalk's Relationship with Feminism: The Branding of a Social Movement

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Abstract: In January 2011 while speaking to a group of women at York University, Canada, about campus safety, PC Michael Sanguinetti stated: 'I'm told I'm not supposed to say this, but women should avoid dressing likes sluts in order not to be victimized' (Kwan 2011). While his intentions might have been to protect women, his comments that 'slutty' women attract sexual assault perpetuated the long-standing myth that victims are responsible, or somehow 'are asking' for the violence used against them. In response a group of local women staged the first 'SlutWalk' to protest against a general 'rape culture' which they viewed as dominant in society. Since 2011, the movement has spread to over 200 cities in 40 nations. As part of a larger project which examines representation of SlutWalk across the globe in mainstream news and feminist blogs, the author also conducted in-depth interviews with 22 organisers from around the world to find out their experiences with the movement and to learn about movement strategies. This paper presents results from those interviews which focus on the relationship organisers had with feminism, and the extent to which they openly branded the movement as 'feminist.' In this supposedly 'postfeminist era' in which women's equality is seen to have been achieved (see Douglas 2010; Gill 2007; McRobbie 2009), the mixed reactions from organisers on whether they were willing to label what is ostensibly a feminist movement as 'feminist' raises new and familiar questions about feminism's status in current society.While almost all organisers self-identified as feminists, many were unwilling to brand the movement as feminist in fear of alienating the public. On the other hand, only a small minority of organisers openly embraced the feminist label for the movement. In addition to speaking about the implications of feminist activism without feminism, this paper will address the impact such stances had on news coverage of the movement in which the term 'feminism' was rarely used, but which had clearly taken feminist concepts and discourses 'into account' (McRobbie 2009).

Id: 9822

Title: Emotions and the pragmatic challenge to dispassionate media ethics: a feminist view

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Abstract: Helen McGill Hughes noted in 1940 that human interest stories have a 'perennial' interest for the readers and that they may be considered interesting news in that they attract the mass public as opposed to 'the merely important' addressed to small publics (Hughes, 1942). Human interest stories revolve around mostly private issues such as family, marriage, death and other matters that are familiar to the readers' experience and emotions. That may be one of the reasons explaining the gender dimension of the human-story angle as part of its historical roots. Historically, attracting female readers became increasingly important to newspaper advertisers. Editors aimed to appeal to those who wanted to read women's news and newspapers hired women to write lighter news, with an human interest angle (Chambers, Steiner, & Fleming, 2004). Underlying this gendered construction of the news was an essentialist view of womanhood that largely corresponds to the prevailing emotion stereotype: women are emotional, man are not. However, what then, as today, was at stake as not so much the equation of women with emotion but the gendered power to establish it as the reverse side of men's reason.The historical gender dimension of the production of news also found its way into contemporary journalism. As Chambers et. al (2004) remind us, historical strategic forms of engaging audiences rested on bodily understandings of the citizen reader that were in many ways contrary to the enlightened and rational appeal made to those who needed to be properly informed for their rational decision-making processes. Thus, the value of emotions and their gendered dimensions became subject to dispute not only to news critics but also a serious dilemma for female journalists who also generally saw the ideal of objectivity as the basis of their work ethics.Indeed, in media, as well as in broader society, the focus on emotions seems to be at odds with other prevailing believes on the value of detachment and reason as key to an ethical public sphere that informs rational citizens. It is this apparent contradiction between the Kantian and rational ideal of ethics and more nuanced views of journalism ethics that does not foreclose the importance of emotions that we theoretically explore in our paper. We do so by revisiting pragmatic understandings of ethics (Dewey, 1922; Addams, 1907), which, together with feminist notions of care, as a concern for others (Gilligan 1982; Noddings 1984) and empathy (Tronto, 1993; Held, 2006) and its possible application to journalism feminist ethics (Steiner & Okrusch, 2006; Vanacker and Breslin, 2006; Pech and Leibel, 2006). We argue that these feminist and pragmatic notions of care (Seigfried, 1996) articulated with the idea that our capacities to communicate, listen, understand and learn that are as much affective as they are cognitive, that allow us to devise ways of educating journalists to

wisely use emotions to enhance democracy and not simply to sell their news.

Id: 9853

Title: Jugando como visitantes: la experiencia de las reporteras de deportes en los diarios mexicanos desde la perspectiva de las Gendered Newsroom Cultures

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Abstract: El periodismo deportivo ha sido uno de los ámbitos de mayor oposición a la incorporación de las mujeres como emisoras, ya que en el confluyen dos tipos de conflictos: por un lado, las dificultades existentes para el acceso y participación femenina en las industrias mediáticas; y por el otro, la consideración del deporte como un campo propio para la constitución de la masculinidad, en el que todo elemento femenino tiene menor valor.Estas dificultades se analizan desde la perspectiva teórica de las Gendered Newsroom Cultures, que argumenta que el periodismo es un ámbito imbuido por una lógica de género que privilegia los referentes masculinos en las dinámicas, los enfoques, las rutinas y los valores que forman parte de la cultura profesional. El problema es que esta cultura se normaliza como difícil independientemente del género, cuando en realidad articula mecanismos específicos para limitar el ejercicio periodístico de las mujeres. En el caso del periodismo deportivo, estas limitaciones se acentúan porque las mujeres no se consideran voces autorizadas para hablar de deportes ya que este no es un campo propio, sino un campo en el que deben adaptarse y adoptar la lógica de género dominante; en términos de la jerga deportiva, no juegan en su cancha, sino como visitantes. No obstante, aunque el número de mujeres en las redacciones de deportes sigue siendo mínimo, su presencia resulta central para explicar cómo se mantiene pero también cómo se puede transformar esta lógica de género. Por eso, la pregunta que guía este trabajo es: ¿cuáles son los mecanismos y las tácticas recurrentes en el ejercicio periodístico de las reporteras de deportes dentro de una cultura profesional que no las reconoce como emisoras autorizadas'Para responder esta pregunta se recupera la experiencia de trece reporteras que forman parte de las redacciones de deportes de siete diarios mexicanos de circulación nacional, con diferentes años de trayectoria como periodistas. A través de entrevistas en las que se exploran las rutinas, las dinámicas y las relaciones con compañeros, fuentes y jefes, se analiza la forma en que se configura la cultura profesional del periodismo deportivo. El supuesto es que aunque las reporteras interioricen dicha cultura profesional desde una posición subordinada, en su ejercicio periodístico pueden negociar, gestionar o acceder a los lugares en los que se legitiman como emisoras, con posibilidades de incidir en la lógica misma del periodismo deportivo.

Id: 9884

Title: Snapchat: a new kind of Social Media with significantly Gendered Media Practices

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Abstract: The Snapchat instant-messaging app enables exchange of 'snaps' (pictures, videos, text and drawings), which can be seen by the receiver for up to ten seconds before the image disappears (short-term sharing). Research on Snapchat is rather sparse while other social media such as Twitter, Facebook and blogs (and partly Instagram) have been profoundly investigated in terms of e.g. the concept produsage (Bruns, 2008; Bruns & Liang, 2012). Our research interests revolve around two issues: firstly, the influence of Snapchat on everyday practices and socialisation, and secondly: to what extend does Snapchat displace other media' Theoretically, the latter interest is grounded on the concept of a media matrix: a new medium does not completely replace existing media, though somewhat displaces these in order to establish its own place within the media matrix (Brügger, 2002). Consequently, our research questions in this respect are: which existing media does Snapchat challenge, and to what extend does the app incite new practices related to mobile communication' Our main findings (from a preliminary in-depth interviews study with four regular Snapchat-users, two men and two women in their twenties) are that the two genders use Snapchat in very different ways though for similar overall social purposes. For men, Snapchat is a means for practices that allows unrestrained communication. The use of Snapchat is discursively constructed as a contest or challenge: the male informants and their male friends try to outperform each other, for instance on promiscuous parameters. For women, the app serves a similar purpose; to keep in close touch with friends, but based on more 'feminine' material such as pictures of their ordinary life, showing themselves 'behind the surface' wearing no make-up, having ordinary food etc. ' in contrast to what they upload to Facebook and Instagram, where only pictures 'high quality life' is posted, showing off the best parts of their life but hiding the vast majority of simple normality in their everyday life. The female informants talk about 'having a bite of each other's everyday life' via Snapchat, as well as feeling closeness even when they are not together. Both genders' practices are characterised by highly phatic communication, which is related to the elusiveness of snaps. Since snaps are gone and somewhat 'forgotten' in just 10 seconds it seems less inappropriate to disturb and keep the line open with merely phatic communication stating 'I'm still here, this is

what I'm doing right now'.Regarding the media matrix, Snapchat finds its 'habitat' partly by displacing other social media and partly by replacing messaging services as SMS (texting) and MMS. Thus, our informants describe that they rarely use SMS/MMS anymore after the introduction to Snapchat: more personal, private (and intimate) messages are usually sent by Snapchat.Based on these preliminary findings, we plan to conduct a quantitative survey, investigating the extent to which the patterns from these in-depth interviews characterize the use of Snapchat in general, and to expand on our preparatory outcomes.

Id: 9940

Title: Beauty as Life, Gender Norm and Capital: The Biopolitics of Makeover Shows

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Abstract: South Korea is called 'the republic of plastic surgery'. According to a report of The Economist on January 30, 2013, one out of every six women living in Seoul has undergone some kind of plastic surgery. This figure also includes foreign tourists who visit South Korea for cosmetic surgery, especially from China, Japan, and Thailand. This medical tourism is seeing in excess of 80,000 international arrivals a year. This paper analyzes a Korean reality television show titled Let "(Beauty) which shows this phenomenon very clearly. By focusing on Season 4 of this makeover show, this study looks at how the notion of beauty is reconstructed by medical discourse and gaze. In particular, this study analyzes how the medical discourse transforms the realm of beauty, how visual texts of this show legitimize the medical practices and discourse, and what kind of subjectivity is constructed through this makeover show. Theoretically, this study relies largely on Foucault's notion of biopower and feminist theories of cosmetic surgery. Although Foucault's theory does not consider gender aspects directly, this paper tries to reconcile his thought with feminists' perspectives in terms of constructed gender norms. As a result, through various representations and narrative structures of this show, the concept of beauty was recreated as life, gender norm and capital. That is, the Biopolitics of this makeover show was exercised through discursive practices: by making people feel reborn, perform socially acceptable gender roles, and function as healthy laborers, this program reproduced docile bodies and good citizens.

Id: 9948

Title: From Funv Jiefang(Women's Liberation) to Nvquan zhuyi(Feminism): Discourse Changes about Women's Movement in China, 1949-2014

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Abstract: From Funv Jiefang(Women's Liberation) to Nvquan zhuyi(Feminism): changes of discourse about women's movement in China, 1949-2014Yalan Huang Ph.D StudentIn the history of People's Republic of China, numbers of new words have been coined to propagate policies and provide new ways to think about and interpret the world, which Gramsci described as 'hegemony'. During the development of women's movement in China, terms referring to women's issues vary and shift dramatically in the past century. Since Communist takeover of China in 1949, funv Jiefang(women's liberation) has been selected as the dominant discourse to denote women's movement, with other terms like nvquan zhuyi(feminism) marginalized outside the legitimate boundary. However, with the emergence of women's studies in 1980s, the reappearance of 'feminism' begins to challenge the hegemony of 'women's liberation'.Mass media are controlled as 'transmission belt' for indoctrination and mass mobilization by the Communist Party, through which the hegemony of 'women's liberation' was constructed and challenged. Therefore, this study aims to examine how the hegemony of 'women's liberation' is enforced and how the discourse of 'feminism' is constructed by mass media as well as how the two different discourses interact with each other since 1949. A sample of 834 articles about women's liberation were systematically selected from People's Daily, the official newspaper of the Communist Party and one of the few newspapers circulated continuously since 1949, by using keywords 'funv jiefang(women's liberation)', 'funv yundong(women's movement)', 'nvquan zhuyi(feminism)', etc. A combination of quantitative content analysis and qualitative textual interpretation were employed to identify and analyze the frames of 'women's liberation' and 'feminism'. This study finds that 'women's liberation' has been framed in two related frames. After 1949, 'Women's liberation' has been constructed as the destruction of 'old society' within the Party's efforts to fight against feudalism, imperialism and colonialism; and simultaneously as part of 'socialist modernization' in which women were categorized as a labor group like workers and peasants that should take part actively in socialist construction. 'Feminism' has also been constructed in two different frames. Before 1980, 'feminism' was conceived as a 'reactionary' thought of 'bourgeoisie' and mainly employed to criticize 'enemies' like Nikita Khrushchev; while after 1980, the term has been adopted more neutrally to denote grassroots feminist activities as well as theories and thoughts in western literature and philosophy studies. The identification of four frames is also verified by the analysis of the relations among the appearance of relevant terms: 'women's liberation' is highly correlated with terms like 'feudalism', 'oppression', revolution' and 'proletarian', 'new

democracy', 'modernization', while 'feminism' usually appears with terms like 'western' and 'theory'. Though challenged by 'feminism' to some extent, 'women's liberation' is still the dominant discourse in official newspaper to report women-related issues. Though the analysis, this study also indicates that taken-for-granted terms that people use in daily life and in media texts are the results of conflicts between different political, social and cultural forces from the perspective of sociology of knowledge.

Id: 9976

Title: The shifting generations of feminist adaptations in Irish Media Production

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Abstract: Gendered processes manifest in the routines, role allocations and culture of a postfeminist and neoliberal media industry in Ireland. Gendered differences are created by allocating women and men different types of production roles where they receive differential rewards and opportunities from their work. Gender also impacts on the routines of production and frames the perspective applied to media content and the behaviour of staff. Gendered processes are embedded over time and form a gendered culture of television production that prohibits women's equal participation. This case study maps the evolution of this process of gendering of media production from a pre-feminism phase in the late 1960s through a phase of intense feminism activism in the 1970s and 1980s and traces the emergence of a post-feminist and neoliberal subjectivity in the 1990s that endures and has become more entrenched in contemporary media work. Women's adaptations to the constraints of gendered work processes and practices is explained in terms of a neoliberal and postfeminist sensibility that denies the gendered nature of their work and refers responsibility for survival in the industry onto the individual worker, who in turn denies the relevance of gender to their careers.

Id: 10004

Title: Hegemony or Resistance: An African(a) Womanist Reading of Sembene's Moolade

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Abstract: The paper stems from my Doctoral research on representations of black womanhood in Tyler Perry's and Ousmane Sembene's films. The import of the research lies in a comparative critique of two black male filmmakers, one from the African diaspora (Black America) and another from Africa; and how their representations define black womanhood in their respective environments and the larger implications of those representations on black womanhood - in Africa and its Diaspora and on the ongoing contestations of African centered womanist and or feminist theorisations. Taking as its point of departure observations that these filmmakers seek to subvert western images of black life and black women in particular, the paper posits that there are bound to be ambiguous strains between the dominant and alternative re-imaginings of blackness and black womanhood. Sembene has been hailed for his feminist sensibility in representing women whose fate he feels is linked to cultural, political and economic issues (Murphy, 2000). Sembene's critique of female circumcision in Moolade (2004) is at one level championing the cause of women against sexist patriarchal and religious domination while at the same time unwittingly subscribing to western denunciations of the practice as barbaric, (Z'etoile Imma). The paper will thus utilize African(a) womanism as a theoretical framework in order to determine the level of Sembene's complicity and or resistance to hegemonic representations of African womanhood. The paper argues that in spite of Sembene's 'feminist or womanist sensibilities', his representations bring out multifaceted and ambiguous outcomes for the African women he represents. The paper employs textual analysis in decoding Sembene's attempts at deconstructing the western gaze and the male gaze on African women. African(a) womanist theory itself is used as a theoretical conception that is resistant to hegemonic constructions of western feminism whereby; 'The dominant culture has held the position of identifying who we are and how we fit into the scheme of things with little regard for what we ourselves perceive as our authentic reality and identity. Instead of respecting our lives as representative of self-authentication, the dominant culture obtrudes itself upon Africana people,' (Hudson-Weems, 2004: 21; 2007:306). The paper will thus, also present an African(a) womanist critique of Sembene's Moolade (2004) with a view to presenting how media and communication research can constitute in itself a site of hegemonic domination and resistance. It will assess how Sembene's representations of African women can impact viewer interpretations of real and imagined African womanhood and how these may be channelled towards a possible re-appropriation of African women.

Id: 10016

Title: Where are the women' Challenging gendered mediated representation of Nigerian female politicians

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Abstract: This paper is concerned with the way in which Nigerian news media represent female politicians. It examines the visibility of women in political news and argues that the coverage of female politicians is a reflection of the power dynamics of gender. The paper also argues that the Nigerian news media represent social, cultural and religious hegemonic processes through their representation of female politicians. Consequently, the gendering of politics entrenches the marginalisation of female politicians, reinforces assumptions that 'only men do politics' and underrates women's political participation. This study will be a systematic examination of media representation of female politicians and their political participation. The study will attempt to evaluate how media representation could undermine the electoral success of women who aspire to elective positions and alienate and distance them from politics. The study is predicated on the media-democracy nexus, which undergirds the understanding that the news media play pivotal roles in a democracy because of their capacity to monitor the political arena, shape our world view, and influence the way we see and relate to one another. The research will adopt a gendered mediation approach, a perspective that makes it meaningful to examine the media's persistent focus on gender-based perceptions and presumptions irrespective of their relevance and context and the implications of this on women's political participation. The study will test three hypotheses: 1.   The Nigerian news media frame female politicians primarily as women and not as politicians. This hypothesis is expected to highlight how gender influences the coverage of women and prioritises their private life above their political role. 2.   News coverage of politics reinforces the conventional understanding of politics as a masculine activity and projects women as 'outsiders'. This hypothesis relates to the way in which the media tend to present politics as a 'man's game' where male-defined rules determine political culture that put women at a disadvantage.3.   The language of news privileges men and disadvantages women. This hypothesis is informed by the media's tendency to use language that is stereotypically masculine. The study will focus on data from major Nigerian newspapers and their websites, online news services and internet sites that aggregate Nigerian news. This study will be driven by a combination of quantitative and qualitative content analysis of gendered news frames. As a quantitative method involves counting and measuring quantities of content, this approach will reveal recurring motifs in the representation and level of coverage of female politicians. The data will be analysed qualitatively to explore and interpret the extent of gendered mediation in news media coverage of female politicians in Nigeria, Africa's most populous country.

Id: 10052

Title: Away With the Prince Trope: Reshaping the Disney Male

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Abstract: The 'New Man' in Disney films has become a staple at Pixar studios. Pixar's 'New Man' differs greatly from the classic Disney male leads - the ever boring, serious, romantic, and 'cheesy' Prince Charmings, who no matter what, are able to defeat a fantastical conflict of divine proportions, simply by riding in on a steed and presenting a gaudy piece of weaponry. Gillam and Wooden argue that Pixar, with Disney, is displaying a new definition of masculinity within these animated films. The protagonists of these films, all male, are introduced as alpha male personalities, which can be better defined through the old version of masculinity that Disney displayed in its classic films. Slowly, the characters begin to change from stereotypical views of masculinity through emasculating failures, isolation, and a selfless form of love, into more 'feminine' men. Gillam and Wooden describe this change as 'a new model of masculinity, one that matures into acceptance of its more traditionally feminine aspects' (Gillam 2008). However, we argue that this process of emasculation towards a more stereotypically 'feminine' byproduct did not begin with the acquisition of Pixar studios. By examining seven films- Hercules, Pocahontas, The Hunchback of Notre Dame, Mulan, Aladdin, Beauty and the Beast, and Tarzan- all created before the inclusion of Pixar to Disney's regime, we argue that the 'New Man' in Disney was implemented before the Pixar animation revolution and continued throughout its rise in popularity during the 1990's.

Id: 10115

Title: From under the veil to under the knife: Women, global beauty and cosmetic surgery in Afghanistan

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Abstract: From under the veil to under the knife: Women, global beauty and cosmetic surgery in AfghanistanAzeta HatefDoctoral Student AbstractInvestigating the sudden rise in cosmetic surgery in Afghanistan, this paper explores the lived experiences of women in the country and their relationship with media. The ban on radio, television and film in Afghanistan was lifted in the early 2000's and with this came an influx of foreign financial support, particularly from the United States, to rebuild media in the country. Through ethnographic methodology, this research explores the way women negotiate with media messages from around the world and how changes in beauty ideals seem to mirror those media messages. Women travel to cosmetic surgery clinics located in Kabul from all over the country with images of their favorite celebrities seen on television, in hand. The reshaping of faces to appear more like their favorite European and American celebrities reinforces hegemonic beauty ideals that privilege White standards of beauty. For these women, Afghan features have become unclear, even lost, in this adoption of Western beauty ideals that promote an ideal of beauty vastly different from what the typical Afghan woman may possess without drastic measures.Additionally, this paper provides a discussion about contemporary life for women in Afghanistan during a time of political and social change, where many suggest women have more freedom and opportunities available to them. Some have attributed the rise in cosmetic surgery among Afghan women to this newly granted freedom, which presents cosmetic surgery as an individual choice rather than a response to the complex systems that promote hegemonic beauty standards. When challenged, this empowerment discourse dissolves to reveal the complexity of body-altering practices. Dissecting this practice, the paper addresses concerns about shifting beauty ideals and explores whether or not the women in this study are able to find ways to resist hegemonic standards of beauty that are heavily promoted by the media and other sources of influence. Feminist standpoint epistemology frames this study as the experiences of 16 cosmetic surgery patients and their relationship with media are analyzed. Results indicate significant others and media pressures are strong factors that influence beauty ideals and motivations for cosmetic surgery. A detailed presentation of findings supported through observations and interviews with cosmetic surgery patients and doctors are provided. Keywords: Body image, Afghanistan, Cosmetic surgery

Id: 10130

Title: #MyDressMyChoice versus #NudityisNotMyChoice: Resistance, counter resistance in Kenya's 'miniskirt debate'

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Abstract: In November 2014, mobs of men stripped naked several women and sexually molested them in separate incidents across Kenya. The men accused the women, who were wearing mini skirts and leggings, of 'dressing indecently'. The unfortunate events sparked outrage both locally and internationally, generating heated debate on the rights of women to dress as they wish. Conversely, there was outrage against women who dress 'indecently' and 'immorally'. The hashtags #MyDressMyChoice #NudityisNotMyChoice were both trending on social media at the time, with the former expressing anger at the perpetrators of the violence while the latter blamed women for not dressing properly or were 'aping western cultural dressing standards blindly'. While, this is not the first case of violence against women who are judged to be improperly dressed, it raises fresh questions on the manifestation of a dominant patriarchal ideology embedded in the modern Kenyan society and efforts to counter male oppression of women. Stripping women naked because of their dress code goes beyond morality and decency. Men who proclaim that women in miniskirts invite rape hide behind a façade of retrogressive ego. In a patriarchal system such as Kenya's, the woman is expected to be meek and submissive to this male ego. Wearing one's choice is counter-hegemonic and challenges the male; a woman who dresses 'provocatively', shows independence, power and liberalism. She must be 'taught a lesson'. Violence against women is prevalent and denies women the right to actively participate in development. Women are forced to live in fear and remind themselves of their vulnerability if they do not conform to the demands of male power. Such social relations extend to the political and economic, as the subjugation of women remains a vicious cycle. This study seeks to find out, through a textual analysis of selected Facebook and Twitter posts, how the social media reaction to the attacks reproduced or challenged patriarchal hegemonic notions that sustain women's oppression. Did the hashtag activism against sexual violence signal a hegemonic evolution in Kenya's power relations' How do such hashtag resistance movements reproduce social relations that replenish the dominant ideology' How can the feminist movement in Kenya fight gender violence in a patriarchal society' This article will review literature on feminist approaches that analyze women's social, cultural, political, economic and ideological oppression.

Id: 10213

Title: "Gender lenses": The Media portrayal of women politicians

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Abstract: This study discusses the unprecedented situation in Israel's history in which four women stood as party leaders in the 2013 Israeli parliamentary election.The study is part of a wider research project focuses on the way they were represented on online news sites. Using a thematic, comparative, textual analysis we seek to expose the 'gender framing' with which newspapers construct politicians' media image as political leaders, against a backdrop of pre-existing gender conventions current in Israeli society and in the media. The study encompasses all journalistic texts, on the ynet, Walla and Globes online news sites, published between October - 2012 to January 2013. As in most countries, there are a few women in the Israeli parliament. There are special conditions in Israel which complicate the participation of women in politics even further: * First, State-religion relations: there is no separation between religion and state, the ultra-orthodox parties have no women in parliament. * Second, The hugely important place of the family values. * Third, Israel is a country under constant security threat: Military thinking and experience are widely considered necessary in the political arena.The encounter between women, the media and politics has been explored by extensive research carried out in various countries in recent years (Braden 1996; Carlin & Winfrey 2009; Norris 1997; Sreberny-Mohammadi & Ross 1996; Raicheva-Stover & Ibroscheva 2014; Ross 2002, 2010, 2012). Only a small number of studies conducted in Israel, specifically address the portrayal of women holding political office point out the tendency to represent women as trespassers, so that a woman politician is 'first of all a woman" (Lemish and Tidhar 1999; Liran-Alper & Tsarfaty 2012; Liran-alper 2014). In some political circumstances, women candidates themselves choose to play the 'gender card' (Falk 2012), but this can turn out to be a double edged sword in their relations with the press. 'Gender framing' by the press with regard to the three woman party leaders contending in the 2013 Israeli parliamentary election may be assigned to two main categories:1. Excess femininity versus unfeminine behavior 2. Lumping (and excluding) women together as a group The three women party leaders were widely criticized for promoting social and feminist initiatives and agenda at the expense of more pressing issues in Israeli society. This study corresponds with a wave of recent studies indicating that 'gender

framing' of women politicians no longer occurs strictly according to a monolithic, simplistic stereotype, but is more various and subtle (Hayes & Lawless 2014). This new framing still preserves some elements of the old discourse, but is now packaged in a more sophisticated way which effectively deflects critical commentary. When the Israeli media submit women, daring to aspire to high political office to harsher criticism than the men, they project an implicit message that these women are operating in a sphere unsuited to the gentler sex.

Id: 10216

Title: Mobile Phone for Development (M4D) and Gender at the Margins: Feminist Ethnographies of Ghanaian Women Transnational Traders

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Abstract: We live in a highly globalized/mobilized world where we are constantly on the move. The proliferation of mobile technologies from transportation to communication technologies such as mobile phones have provided a heightened sense of interconnectivity that produce multiple mobilities (Urry, 2004). This paper is a feminist ethnographic study of Ghanaian women transnational traders that discusses how Ghanaian market women organize trade, enterprise and social networks through new ICTs such as mobile phones as they engage in grassroots strategies towards their own configuration of socio-economic development. This paper explains how gender and new technologies intersect in the processes of social development among marginalized groups such as Ghanaian women traders. This paper addresses the following research questions: How are mobile technologies appropriated and used by Ghanaian women transnational traders' What are the interconnections/interrelationships between mobilites, gender and development in Africa'The mobile phone currently leads among devices taken up among marginalized populations. Its special relevance to the livelihood and survival concerns in marginalized communities has been shown through evidence from many regions (Miller and Slater 2000; Slater and Kwami 2005; Horst and Miller 2006; Skuse and Cousins 2007; Donner 2008; Burrell 2013). For many Ghanaian traders, transnational trade expeditions to new markets in China, Dubai and India are a calculated strategy to move from the margins. Ghanaian women's transnational trade expeditions require a network of human actors as well as digital tools to facilitate travel and organize trade. As such, a network of trade associations, kinship and non-kinship social networks are carefully cultivated and maintained through mobile networks. This paper draws on ethnographic fieldwork conducted in Accra, Ghana to present analysis on how Ghanaian women transnational traders move from the margins of global trade flows through the appropriation of mobile technologies in livelihood and everyday practices, the paradoxes that emerge from these practices and strategies, and the multiple forms of mobilities (spatial, social, gendered and mediated) that revolve around social networks that are local and global. Drawing from Actor Network Theory (ANT) and postcolonial feminist perspectives, this paper addresses the linkages between marginality, mobilities and social networks as they pertain to the appropriation and use of mobile phone by Ghanaian women traders engaged in transnational trade. The paper employs a particular analytic sensitivity that considers the web of interactions between human actors and mobile technologies, attends to the centrality of power and interrogates glocal sensibilities enacted by these traders, who adapt, negotiate and subvert neoliberal global economic

policies through formal and informal social networks. Through the narratives of transnational women traders, the paper argues further that discourses on ICT4D and M4D requires more nuanced analyses beyond techno-determinism, and should advance analyses on human agency and social aspects of technology appropriation and use in Africa that illuminates the varied ways in which digital technologies are put to use within the contexts of a myriad of social locations (gender, ethnicity, class, age, geographic location, etc.) that goes beyond the mainstream discourse of the digital divide.

Id: 10233

Title: Gender Imbalance in Community Media Management in Lagos, Nigeria

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Abstract: This article explains the imbalance in community media management; community media are true reflection of communities and they are integrated with practices of community life. They offer concrete means for public participation and for defending cultural diversity. Their content includes political, social and economic news that facilitates community dialogue and involvement, community and personal messages (marriages, union-meetings, etc), musical greetings, educational programs for development (health, environment, and gender), information supports local and grassroots participation in civic life. In order to support these assumptions, the following research questions were asked; to what extent does gender imbalance affect the management and control of community media in Nigeria. To what extent does gender participation and commitment in community media affect the development of local communities in Nigeria. However, women are marginalized in the community life where they are not seen and their voices are not heard, but they are important to the development of the society. If women are allowed to participate in community media programmes content, issues relating to health, economy and social matters would be tackled. Community media therefore is a potentially powerful tool in enabling women's participation in decision-making on matters that impact to their communities, on matters that impact to their families and to them personally. More so, women's participation in community media can possibly lead to their broader political participation. Using the survey method, a questionnaire and in-depth interview session was applied in this study to assess the level at which women in selected communities in Lagos are involved community media in terms of programme content, audience participation and control. This study found out that the level of involvement of women in the management, programme content and control of community media in the three selected communities was low and implication for development communication is that key developmental issues may be unresolved due to this imbalance.

Id: 10235

Title: PANEL: Doing Feminism in the Canadian Screen Industries: Cautionary Tales from Past and Present

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Abstract: This panel examines the historical and contemporary conditions of women's labour, artistic practices, and political praxis in Canadian screen industries. Canada enjoys a unique history as once the only country in the world to support a women's film unit with an explicit mandate to connect its work to the global feminist movement (Studio D within the National Film Board). Since its closure in 1996, opportunities for film and media practitioners with a deep commitment to feminism have diminished. Feminist media activism appears to be surging within social media and digital humanities networks. However, as the 2014 Women in View report indicates, women comprise less than 20% of film directors and their films received in total only 6% of federal funding through Telefilm Canada. The situation is even bleaker for women in television. Thus, women media practitioners are far more likely to be working under precarious conditions with limited professional opportunities against a disinterested and uncommitted public support system. We agree with the report's claim, 'Whether considered from the perspective of equity, social progress or economic prosperity, the scarcity of women in key creative roles in Canadian media industries is a matter of national importance. If this situation is to improve, we need to understand the nature and scale of the situation.' Thus, our panel is one step toward addressing the economic, political, cultural, and social constraints that women face in Canada's screen industries. In particular, we are concerned about the shrinking space for feminist work in legacy media industries, and the kinds of compromises, absences, and contradictions that can occur when feminist media practitioners are beholden to state bureaucracies. Two of the papers in this panel examine the ways that feminist organizational and analytical tools are undermined by the larger state apparatus. The other two papers offer production case studies of NFB-supported feminist documentary productions that seem more in alignment with prevailing governmental social policies than with grassroots, intersectional feminist politics. The key question guiding this panel, therefore, is how feminism is operationalized structurally, politically, and representationally within industries that remain stubbornly resistant to its goals and ideals.Panel Chair: Dr. Rebecca SullivanPanel Respondent: Barri Cohen

Id: 10243

Title: An African American Beauty Standard: South African bridal magazines sell a white feminine Identity - imitations abound

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Abstract: This study, using the concept of whiteness examines the image of beauty sold by True Love Bride and Drum Weddings, two bridal magazines targeted at black South African women. Black South Africans suffered subjugation under colonization and apartheid ' periods that likely impacted on their perceptions of self-worth and beauty. Given perpetual images of beauty that espouse whiteness, this study hypothesizes that the media persuades black South African women to accept a white beauty ideal. Dyer (1997) argues that white women are recognized as the most beautiful people. To be beautiful therefore, Black women ought to resemble white women. A cursory search for 'beautiful women' on google images brings up only images of white women thereby affirming Dyer's views. Further, scholars (hooks, 1993; Dyer, 1997; hooks 1992; Milke, 1999; Poran, 2002; Evans & McConnell, 2010) identified a link between dominant media representations and beauty perceptions. About skin, Dyer (1997) affirms that a lighter skin tone is seen as more beautiful. Hooks (1993) also stresses the importance black women place on straightened hair rather than their 'natural' hair. Therefore, this study asks how the dominant representations of beauty in bridal magazines influence conceptions of beauty and affects choices brides make on their wedding day. Using an image analysis approach (Rose, 2001; Prosser, 1998; Stanczak, 2007) this study examines the images of models appearing on the covers of True Love Bride and Drum Weddings as well as photographs of black brides obtained from women who participated in this study. This method allows for a comparative analysis of magazine covers and wedding day photographs in order to see whether imitations exist. The findings reveal that brides reproduce images seen on magazine covers. Interestingly, the dominant image of beauty embedded in the images, both in the covers and the photographs is based on the African American women's standard of beauty which in itself builds off a white feminine identity. That is, South African black models on covers of bridal magazines and brides on their wedding day look almost identical to African American models on covers of US based bridal magazines such as Black Bride and Black Bride & Groom. This indicates the hegemony (Gramsci, 1971) of not only the Western standard of beauty but also a lack of representation of a South African identity. What magazines introduce, condone and normalize become core principles that shape the basis for conceptions of beauty. This study does not attempt to essentialize all South African black women. However, the findings show evidence that the hegemony of a white beauty standard is not contested ' not by the magazines and not by the brides. Rather, this study argues that there seems to be conformity to a white feminine identity. This study contributes to research that

explores self-perception in post-colonial countries. In addition, while beauty and issues of hair have been explored extensively in the context of African American women, the same is not true for South African women.

Id: 10267

Title: DeadBeat Kenya as a gendered digital artifact

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Abstract: DeadBeat Kenya as a gendered digital artifact   On September 17, 2014, Karungo wa Thangwa, a Member of the County Assembly of Kiambu, moved to the Kenyan High Court seeking an injunction against a Facebook group aptly named Dead Beat Kenya (DBK). According to the lawyer representing the Member of County Assembly (MCA), the site had engaged in defamatory communication against his client after a post by Jacquiline Mwende appeared on the site on September 11, 2014. Mwende claimed that the MCA, with the exception of a one-time money transfer of Kshs. 5000 (approx. $60), had failed to support their 11-year-old daughter. Mwende further expressed her frustration with the legal system referring to the legal process as 'exhausting' and 'futile'. Dead Beat Kenya's popularity soared extraordinarily since the group's Facebook debut on September 6, 2014. At the time of writing, the group had over 190k members. A blog-styled page and extension of the private group named 'Dead Beat Kenya Updates' currently boasts over 103,000 likes. The branding of the group through the Facebook page is deliberate and clever. Posts on the site vary in content but often feature pictures of the alleged deadbeat parent (mostly men), cellphone numbers, and current employment information. The posts are also accompanied by short descriptions of the relationship history, age and gender of the abandoned child as well as current residential address. As expected, the availability of data such as cellphone numbers and other identifying information has raised concerns about privacy. Writing for the Washington Post, Rick Noack, suggests that Dead Beat Kenya may be in violation of Facebook's privacy guidelines by posting information which may violate the rights of others.   In examining how technology changes previously existing human networks, Castells suggests that technology often decentralizes previous networks and creates what he terms 'space of flows' and 'space of places' through re-imagination of both the local and identity groups. Taken as a digital artifact, Dead Beat Kenya offers a form of 'networked social movement' (Castells, 2001). In the case of Dead Beat Kenya, the movement can be said to be a response to a lack of access to the Kenyan legal system pertaining to child support or the unsatisfactory outcomes of such legal recourse. Dead Beat Kenya provides an ideal opportunity to examine the questions posed in the conference theme of resistance or hegemony. Castells (1996) has argued that such networks produce both sites of privilege, and marginality. This essay examines how DBK, in focusing on celebrity deadbeat parents, may reproduce the privilege it seeks to dismantle. Further, the essay seeks to understand how DBK can simultaneously create opportunities for resistance to challenge, reinforce, or reinvent the gendered cultural stereotypes associated with child support. The group foregrounds issues of gender equality, social media empowerment, and the

ambiguous nature of social media.

Id: 10312

Title: Film as Rape Culture: The ethics of aversion in Sr'an Spasojevi"s A Serbian Film (2010)

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Abstract: This paper deals with the issue of the representation of rape within contemporary cinema. It begins with the current UK regulatory guidelines set out by the BBFC which censure any apparent endorsement of depictions of rape, by encouraging an aesthetic of trauma and aversion. However, I will argue that this commitment to aversion may actively work against a feminist politic by transposing the everyday lived reality of rape into a realm of 'hyperbolic shock' (Kennedy and Smith, 2012). A case in point being the problematic depiction of rape within A Serbian Film (2010), a film which the director has vehemently argued is an allegory for post-war Serbia, leading us to view the film as a kind of 'return of the repressed' of the Balkan war, specifically in the use of rape as a weapon of war within the conflict.This film will be considered in the context of a number of recent fictional and documentary representations of war rape, such as Esma's Secret (2006), City of Life and Death (2010), Flowers of War (2011), and In the Land of Blood and Honey (2011), Calling the Ghosts (1996), Operation Fine Girl (2001), Weapon of War (2007), and The Greatest Silence (2007). Unlike these films A Serbian Film abandons a realist aesthetic and borrows heavily from horror and exploitation cinema, which in itself, may be a cause for consternation. Nevertheless, the film can still be read as a sincere example of 'trauma cinema'. Spasojevi"s narrative plays out in a 'flashback' structure, and as such produces a semblance of the experience of Nachträglichkeit within the viewer. That is, a sense of reliving an event both through the sequencing of the narrative, and in the imaginative reconstruction of the plot. But more than this, the film does not seek the viewer's empathy or understanding, rather it attempts to produce a heightened affective state within the viewer; of fear, disgust, horror and above all aversion. The viewer is invited not to witness the horror of rape but to endure it. However, A Serbian Film, also demands that we sympathise with the unwitting aggressor, and while the final scenes of mute pain and trauma suffered by the once picture perfect family might go some way to instilling a sense of tragedy and loss in the viewer, it does nothing to recover the voices of a string of women within the film who will remain forever silent, and whose bodies conform to the objectifying aesthetics of exploitation cinema.While my central point within this paper will be to argue that aversion alone cannot guarantee the acceptability of images of rape, this paper attempts to grapple with the wider issue of rape and representation within our culture. That is, to pose the more troubling question of how the quotidian reality of rape can be handled by filmmakers without recourse to the codes and conventions of exploitation on the one hand, or equally troublesome clichés and euphemisms on the other (Projanski, 2001).

Id: 10315

Title: Female Journalists in Conflict Areas; Resistance to the Marginalization of Women in the Media

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Abstract: Female Journalists in Conflict Areas;Resistance to the Marginalization of Women in the MediaEni Maryani, Universitas Padjadjaran, Bandung, and Nahria, STIKOM Muhammadiyah, Jayapura Conflict resolution and media coverage in areas of conflict often ignore women's perspective, the problem of women in conflict areas and the involvement of women in resolving conflicts (Komnas Perempuan, 2004; Centre for Human Dialogue, 2010). This corresponds with the limitations of female journalists in the media. In addition, women in the media are generally only positioned as reporters and therefore do not occupy strategic positions (see Tsui, 2011). The same condition occurs in Indonesia (Luviana, 2012; Jurnal Perempuan, 2012; Aristi, Maryani, Herawati, 2013)Women's experience in conflict is different with men's and that difference will pose different problems among them. Women's problems are usually less revealed in the reports of conflict or mass media coverage (Kellner, 1994). Culture, politic and religion are often used to justify the marginalization of women's issues (Beauvoir, 1974; Tong, 1994; Smith, 2013). Referring to the phenomenon above, this study questions the presence of female journalists in the media and media coverage based on the women's perspective in Papua Province, Indonesia as a conflict area. This research was conducted using case study method. The data was collected through in-depth interviews, content analysis, observation and complemented with study of literature.The results showed that the recognition of female journalists' professionalism by national and local media institutions gives opportunities and attracts women to get involved as journalists in Papua. As female journalist they resistance to face cultural challenges from their workplace, family and society. Further, there are differences in knowledge and appreciation about the presence of female journalists among the communities in urban and mountainous areas in Papua. Finally, there is still limitation in awareness of the female journalists in revealing the peculiarities of women's perspectives, experiences and problems of women in Papua as conflict areas.Key words ; media, female journalist, marginalization, resistance

Id: 10332

Title: Negotiating Gender and Caste Publicly: An analysis of the struggles of a woman tribal leader in Wayanad, India

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Abstract: The societal contradictions rather than diversity and peaceful coexistence are making India distinctive from the rest of the world. Indian society is plagued with discrimination on the basis of caste and gender. This paper will examine the public response towards the struggles of C.K. Janu who led the historic struggles for land for the tribals of Kerala and commands a high regard among them. Tribals are untouchable groups according to the laws of the dominant Hindu religion in the country. Ms. C K Janu is an illiterate, born in a very poor tribal family of Wayand, Kerala. She emerged as a strong leader of a mass movement against all odds of gender and caste hierarchy prevalent in the Kerala society. The analysis will be based on the Malayalam newspaper reports, articles and editorials on the Muthanga land struggles of 2003. The initial analysis of the media archives shows that, on the whole, the strength of newspapers has historically contributed to the vitality of Kerala's political society. Yet, on key agendas, such as gender and caste a section of newspapers played a complex, and sometimes regressive, role. With respect to these critical agendas, newspaper reporting reflected the sharp contestations that marked the political arena. As a result, progressive movements in Kerala, most notably the tribal movement, had to fight not just the lobbies of the landlords, elite and the state, but also the powerful media groups aligned with them.

Id: 10334

Title: Resistance and subversion : the American feminist press in the 1970s

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Abstract: From the beginning of the 1970s, the feminist press in the United States has given voice to women's concerns of social equality. The aim of this paper is to demonstrate the importance of the feminist press, particularly Ms. Magazine, in the emergence of second wave feminism. Founded in 1972, Ms. was the first mass feminist magazine in the United States. Often considered an icon of the feminist movement, it played a key role in communicating and developing feminist issues of equality and gender identity. By creating an oppositional voice and challenging the established press, delivering messages to women, encouraging them to take part in the women's rights movement and founding women's networks, it pursued a propagandist function. Its objective was the empowerment of women by educating them about gender oppression and fundamentally changing their lives. This study will consider how this magazine inspired personal transformation and social justice and will give a glimpse into the central issues for feminism. It will examine how the feminist press created a social space for women and a consciousness-raising forum for its readers to share experiences and express their feminist principles. As it led women to a process of identification with other women, it reinforced their participation in mainstream feminism. Besides, its content was a major contribution to the ideals of the women's movement since it conveyed its rhetoric and articulated feminist discourses. Finally, we will demonstrate that the feminist press served both as a political tool to further women's rights and as a representative of the feminist voice in popular culture.

Id: 10396

Title: Underrepresented but of high quality: German feature films by female directors

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Abstract: It has been reported frequently that female and male careers in the media develop differently. Executive positions are still dominated by men. This is also true for creative professions and especially in film production. In the USA; there are less than 10 percent women in the so-called above-the-line positions in film. Above-the-line include those professionals which get mentioned in the opening credits, producers, directors, script. Below-the-line positions are often filled by female assistants, e.g. in continuity and casting. The picture is the same in Germany: Although nearly half of film school alumni are women, they are significantly underrepresented in directing film and TV. Only every fifth feature film is directed by a woman and women only receive 10 percent of the federal film funds. In addition a study conducted by the Association of Directors showed that only 11 percent of prime time television productions have been realized by women. It seems that hardly anything has changed in the last few years, professional roles and career opportunities of the involved parties have largely stayed the same. One of the key arguments (i.e. Head of Public Broadcast Station MDR Carola Wille) in film production is that production decisions (who directs e.g.) are only made in regard of 'quality'. This somehow implies that women cannot deliver the same 'quality' of films that men can. This paper will take a further look in this argument. We will look into similarities and differences between films directed by men and films directed by women. Based on publicly accessible data from the annual reports of the German Federal Film Board (Filmförderungsanstalt ' FFA), we looked at the differences between female- and male-directed films in terms of financing, funding, box office, awards as well as festival run.The results: only every fifth German feature film (22 % of 627 films altogether) premiered in the years 2009-2013 has been directed by a woman. Men receive notably more money for their films than women. Women-directed feature films receive in sum only 65 percent of the funding that films with a male director received. On average a film directed by a woman received 660.000 Euro film funding while a film with male director received 1.000.000 Euro.At the same time, films by women show aesthetic qualities: women-directed films more often win awards and have a more successful festival run. A film by a women often screens at three to five festivals, sometimes up to ten festivals. Their festival run is more international and divers. The results of the study in brief:

women are significantly underrepresented in German film production as only every fifth film was directed by a woman, they receive less film funding and work with smaller budgets. However, women-directed films obviously have a greater aesthetic quality appreciated by critics and jurors. So lacking 'quality' can definitely not be the reason for the gender-imbalance. The paper will discuss this in more depth. Prof. Dr. Elizabeth Prommer; professor and chair for communication and media studies / Skadi Loist, researcher and lecturer

Id: 10421

Title: Resistant activists, resistant audiences' Femen's Protest Actions from Audiences' Perspective

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Abstract: Paradoxically, while images of naked female bodies tend to be so commonplace to the point of banality in mediatized cultures of the so-called West, the naked protest of the women's group FEMEN has drawn and still draws much attention of the press and other media outlets. In a discourse analysis of the self-mediation of FEMEN and the news coverage about FEMEN in Germany, we identified the core interpretative scheme of decontextualization that becomes apparent in three forms of detachment (from a concrete place or geographical locality, from concrete political and from feminist claims). Thus, we can show that such mediated processes of detachment result in a public devaluation of FEMEN and feminism in general. While similar studies have found similar results (e.g. Mendes 2011), we now will not only examine the media coverage on FEMEN but will ask about the reception of media coverage of FEMEN and feminist activism in general. For this, interviews and focus groups will be conducted. The main research question then is how people receive media coverage of FEMEN and feminist activism in general, if they agree with the dominant meanings of press articles and self-mediation or if they read it in an oppositional way. Based on this reception analysis, we will present results on audience readings of feminist activism.

Id: 10424

Title: Engaging with narratives about lesbians

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Abstract: There is an increasing interest in narratives with lesbian protagonists in mainstream media. Some examples of this trend are Ambrosia (2012), Ashley (2013), Flowers Rare (2013), Concussion (2013), Jack & Dianne (2012), Heterosexual Jill (2013), La vie d'Adele (2013) and The guest house (2012). There is, as well, a proliferation of narratives that portray stories about communities of lesbians, such as The L-Word (2004-2009), the reality show The Real L-Word (2010-2012) and Orange is the New Black (2013-2015). Furthermore, a number of web-series on the same topic are available on Internet, namely, Once you leave (2011), Venice. The series (2009-2015), or Words with girls (2012-2015).The objective of this empirical study is to determine to what extent sexual orientation affects engagement of audiences with these narratives. Engagement has been defined as the degree of attention, comprehension, narrative presence and emotional involvement with the story. It has been also defined as the result of the identification with characters, transportation to the narrative world, perceived reality in the narrative, and presence. Greater engagement leads to greater consistency of beliefs and attitudes, information processing, persuasion, enjoyment, and appreciation (Busselle & Bilandzic, 2009). Previous literature confirms that sexual orientation is a key variable in some of the theoretical components of engagement: identification with the characters and appreciation of these stories (Soto-Sanfiel et al., 2014, 2014ª). Nevertheless, there is lack of information about the impact of sexual orientation on other aspects that theoretically predict engagement, as well as about the weight that those variables have in the definition of the construct itself. This work aims at filling those gaps.A total of 314 people (62.1% women and 37.9% men) were randomly assigned to one of two 15 minute films about lesbians, specially created for this study from scenes obtained of The L Word. The sample consisted of 52.9% female heterosexuals, 24.2% gays, 13.7% heterosexual men, and 9.2% lesbians. After the viewing, participants completed a questionnaire that measured the variables that theoretically predict engagement and enjoyment. Our main result shows that there is an effect of specific sexual orientation in some of the observed variables. As it was expected, lesbians enjoy

these narratives and engage with them to a larger extent than male and female heterosexuals. Our results also show that lesbians feel greater joy, interest and curiosity than the rest of the groups. Lesbians identify themselves with the characters in a stronger way and feel more present in the narrative world than the other groups. The engagement of these narratives turned out to be predicted by the satisfaction with the experience, the identification with the character and the presence into the narrative world. This work is presented as a contribution to the studies of reception of narratives and genres. In addition, it contains academic-scientific data that might be of interest of creative audiovisual industries.

Id: 10433

Title: LGBT Identity in Singapore: A behavioral study on offline and online personas

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Abstract: The use of social media has been a means to establishing various kinds of individual and social identities in the realm of political resistance. For example, social media use during the Arab Spring has claimed to have led to democratic identity formation across many countries. Similarly we study social media as a form of identity construction by the Lesbian, Gay, Bisexual and Transgender (LGBT) community in the face of political and social pressure related to the their illegal status in Singapore. We situate this investigation within the social movement for the decriminalization of Section 377A of the Penal Code in Singapore, outlawing gay sex.This paper presents the process through which the LGBT community in Singapore has galvanized using social media. The research was conducted via the framework of social identity theory in reference to the Pink Dot campaign in Singapore. This LGBT-supportive campaign was promoted as a social movement that sought to create a social identity of this group. Thereby, promoting love between all human beings in order to dissolve social, political and legal barriers. The Pink Dot campaign has become a point of confluence of positive perception of the LGBT community, one that encourages better integration within society. According to Baek (in The Selfie Trifecta), social media platforms facilitate the formation of virtual social relationships through the creation of self-representative online profiles. The concept of digital self-presentation has risen due to improvements and innovation of integrated communication technologies, increased mobile device possession, and mobility of social media. We therefore endeavored to understand the LGBT community's behavior in their

online persona for support of the Pink Dot Campaign vis-à-vis their way of living offline. We questioned whether legal acceptance leads marginalized community to alter their personality in day-to-day living, if a different picture is portrayed in their regular online interactions, and whether an online social movement alters their online (and offline) personas. We conducted in-depth qualitative interviews with 30 people from the LGBT community through snowball sampling. We found a relationship between the social media campaign of Pink Dot Singapore and their perceived recognition in society. Overall, we find that social media denizens tend to have interactions that enable them to strategically position themselves to gain recognition, support and interaction from their targeted social circle, as in this case, for homosexuality. However, the Pink Dot in Singapore had complicated effects in terms of aiding the LGBT community in inclusiveness and diversity.

Id: 10490

Title: Grandes titulares, ideas simples. El discurso televisivo sobre violencia de género en España.

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Abstract: La consideración pública de la violencia de género ha cambiado drásticamente en las dos últimas décadas en España. De ser un problema privado ha pasado a formar parte de las políticas públicas y a ocupar un espacio simbólico destacado en relación a las políticas de igualdad. En la comunicación se analiza la tarea realizada por los medios que se ha saldado con su inclusión habitual bajo un encuadre temático pero que, al mismo tiempo, destaca por una manera de enmarcar la violencia de género que la aleja de las reflexiones sobre el poder, las relaciones de género y la desigualdad. Por el contrario, los medios han contribuido a generar una idea mítica de la violencia de género que obvia su carácter relacional, que revictimiza a las mujeres y les niega capacidad de agencia. Ante esta narrativa, se le atribuye al Estado las funciones de controlar y castigar a los agresores y dotar de asistencia a las víctimas en la construcción del par agresor-víctima marcada por la falta de reconocimiento por parte de las personas que elaboran, enmarcan y seleccionan las noticias sobre violencia de género. El trabajo de campo realizado combina, desde la perspectiva cualitativa, el análisis de discurso de 17 entrevistas a periodistas de las televisiones generalistas del Estado español que elaboran, enmarcan y seleccionan las noticias sobre violencia de género para los informativos de 7 cadenas de televisión 'públicas, privadas, regionales y estatales' y el análisis de un total de 193 noticias de esas 7 cadenas sobre violencia de género. De esta manera, se abarca el estudio tanto del proceso de producción como de la representación mediática que permite analizar los discursos a través de las prácticas. El principal objetivo de la comunicación es problematizar la manera en que la violencia de género se interpreta a través del discurso mediático. La perspectiva foucaultiana en la concepción del poder y los principios del campo periodístico de Bourdieu acompañan el análisis sociológico tanto de los discursos de los y las periodistas en el análisis del proceso de producción de las noticias 'qué llega a ser noticia de la violencia de género y por qué' como en el análisis de los discursos mediáticos.

Id: 10500

Title: The production of gender-based content in Pakistani television culture

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Abstract: For my doctoral project, I examined the question `why content in relation to gender has changed in Pakistani television culture and how it is appropriated by female viewers based in Karachi" Over the last decade, gendered television content in Pakistani television culture changed in a way that it seeks to redefine the public/private distinction in Pakistani society. This is due to the policy of liberalisation of media introduced by General Musharraf in 2002. According to this policy, media not only opened up in terms of content but several private channels were also given license. In the post-liberalisation period, gender-based content pronounced itself with the highlighting of controversial issues such as honour killings, rape, adultery, the violation of women's divorce rights, and the subjugation of women in the extended family system. Based on detailed textual analyses of this content, I argue that gender-based talk shows offer a discursive space where issues of a private nature are publicly debated, and available within a safe space for women. In the case of drama serials, the space offered is much more unconstrained in terms of highlighting issues that directly challenge certain discriminatory practices against women. Drawing from theoretical debates on the concepts of publics, the public sphere and cultural citizenship, I argue that these popular cultural spaces can be read in terms of an emerging feminist public sphere where women can engage as members of the public and as cultural citizens. Based on the data produced from 40 interviews with producers, I will share the findings of the study that illuminate the agendas and motivations of the producers- both commercial and ideological - in producing gendered content. The evidence suggests that controversial issues related to gender deliver ratings only if in line with Shariah; issues that explicitly clash with Shariah (homosexuality in particular) do not feature. I will argue that following the phenomenon of Talibanisation in Pakistan, producers have compromised with socio-political dynamics in a way that they are cautious in dealing with issues that can disturb the public/private distinction laid by rising religiosity.

Id: 10535

Title: PANEL: Doing Feminism in the Canadian Screen Industries: Cautionary Tales from Past and Present

Authors:
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Abstract: Paper Title: Working the System: Feminist Documentary, Feminist Issues, and State LegislationIn March 2013, the National Film Board released Buying Sex, co-directed by Teresa MacInnes and Kent Nason. It explores the purchasing sexual services by men from women against the backdrop of an evolving legal framework for sex work. Briefly, the Ontario Court of Appeal struck down most of Canada's existing laws in March 2012. That initiated a Supreme Court of Canada appeal (Canada (AG) v. Bedford) and in December 2013, all laws were declared unconstitutional. One year later, a new law re-criminalizing much of sex work was passed. The timing of the film is crucial, since Buying Sex toured widely throughout Canada during the Supreme Court deliberations and subsequent parliamentary and senate hearings, often sponsored by sex work abolitionist groups who were lobbying the government to create legislation that criminalized the buying of sexual services. Harm reduction and sex worker advocacy groups, by contrast, spoke out angrily against the film, with some claiming they had been misled and misrepresented by the filmmakers. Alan Young, the lead counsel in the Supreme Court case, wrote a 30-page statement detailing correspondence between the filmmakers and the NFB that suggested 'a single-minded intent to advance the claims of abolitionists' and accused the NFB of financing 'political lobbying disguised as documentary-making.' Similar accusations were levelled by Susan Davis, a member of a British Columbia sex worker coalition, who had assisted the filmmakers during production. She published an open letter through the coalition blog 'revoking my consent to use my image for the purpose of this unethical and completely misleading documentary.' The controversy spilled over the porous boundaries of 'mainstream' and social news media, inciting heated rhetoric across a widening divide of feminist positions on sex work. Thus, what is of most interest isn't the film itself, but the intense public debate it incited about the ethical obligations of both feminist documentary and state-funded cultural production when intervening in a fraught area of social and judicial policy. The NFB has a long legacy of feminist documentary filmmaking on sex work, including Nose and Tina (Bailey 1980); Not a Love Story (Klein 1981); Hookers on Davie Street (Cole and Dale, 1984); Give Me Your Soul (Cowan 2000); and now Buying Sex. These films attest to the importance of documentary film to feminist sexual politics in Canada. With these films, however, questions have arisen about the privileged position of state-funded filmmakers vis-à-vis their vulnerable subjects, methods of recruitment and participation, the balance of artistic autonomy with government policy, and the manipulation of emotions in the portrayal of complex social issues concerning

stigmatized subjects. Buying Sex is no different, but the extent of public debate about its ethical production practices raises important questions about feminist media intervention into complex social, political and legal debates. The controversy reveals serious fault lines within contemporary feminist activist communities in Canada, their different media and communication strategies, and their inequitable access to public funding systems for cultural production.

Id: 10540

Title: PANEL: Doing Feminism in the Canadian Screen Industries: Cautionary Tales from Past and Present

Authors:
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Abstract: PAPER TITLE: Working the System: Feminist Documentary, Feminist Issues, and State LegislationIn March 2013, the National Film Board released Buying Sex, co-directed by Teresa MacInnes and Kent Nason. It explores the purchasing sexual services by men from women against the backdrop of an evolving legal framework for sex work. Briefly, the Ontario Court of Appeal struck down most of Canada's existing laws in March 2012. That initiated a Supreme Court of Canada appeal (Canada (AG) v. Bedford) and in December 2013, all laws were declared unconstitutional. One year later, a new law re-criminalizing much of sex work was passed. The timing of the film is crucial, since Buying Sex toured widely throughout Canada during the Supreme Court deliberations and subsequent parliamentary and senate hearings, often sponsored by sex work abolitionist groups who were lobbying the government to create legislation that criminalized the buying of sexual services. Harm reduction and sex worker advocacy groups, by contrast, spoke out angrily against the film, with some claiming they had been misled and misrepresented by the filmmakers. Alan Young, the lead counsel in the Supreme Court case, wrote a 30-page statement detailing correspondence between the filmmakers and the NFB that suggested 'a single-minded intent to advance the claims of abolitionists' and accused the NFB of financing 'political lobbying disguised as documentary-making.' Similar accusations were levelled by Susan Davis, a member of a British Columbia sex worker coalition, who had assisted the filmmakers during production. She published an open letter through the coalition blog 'revoking my consent to use my image for the purpose of this unethical and completely misleading documentary.' The controversy spilled over the porous boundaries of 'mainstream' and social news media, inciting heated rhetoric across a widening divide of feminist positions on sex work. Thus, what is of most interest isn't the film itself, but the intense public debate it incited about the ethical obligations of both feminist documentary and state-funded cultural production when intervening in a fraught area of social and judicial policy. The NFB has a long legacy of feminist documentary filmmaking on sex work, including Nose and Tina (Bailey 1980); Not a Love Story (Klein 1981); Hookers on Davie Street (Cole and Dale, 1984); Give Me Your Soul (Cowan 2000); and now Buying Sex. These films attest to the importance of documentary film to feminist sexual politics in Canada. With these films, however, questions have arisen about the privileged position of state-funded filmmakers vis-à-vis their vulnerable subjects, methods of recruitment and participation, the balance of artistic autonomy with government policy, and the manipulation of emotions in the portrayal of complex social issues concerning

stigmatized subjects. Buying Sex is no different, but the extent of public debate about its ethical production practices raises important questions about feminist media intervention into complex social, political and legal debates. The controversy reveals serious fault lines within contemporary feminist activist communities in Canada, their different media and communication strategies, and their inequitable access to public funding systems for cultural production.

Id: 10544

Title: PANEL: Doing Feminism in the Canadian Screen Industries: Cautionary Tales from Past and Present

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Abstract: PAPER TITLE: Gender Chill: Unblocking the Creative Economy for the Screen IndustriesDespite a growing awareness of a gender gap in financing, promoting, and exhibiting productions by for and about women and gender non-conforming creators, little formal policy analysis has brought a critical gender lens to the question of how to protect and promote a diversity of cultural expressions in creative productions in Canada. Given the trends to social media, user generated content, and changing formats and media platforms, how have creative workers and directors responded' What are the new developments in creative training, new policy or program windows, and spontaneous entrepreneurial organization' This paper argues for a need to account for a devolution of policy levers, the changing nature of cultural work and concomitant challenges for sustainable livelihoods in the sector, and a renovation of a social investment state model for screen intervention in creative economy policy theory which shores up the good woman's job, well done.

Id: 10550

Title: PANEL: Doing Feminism in the Canadian Screen Industries: Cautionary Tales from Past and Present

Authors:
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Abstract: PAPER TITLE: Transgressing the Nation-State in Feminist Screen Activism:The Problem of Representing Feminist Politics in Sarah Zammit's NFB Documentary, Life Inside OutFeminist screen activism has long been a powerful tool for raising awareness about and building solidarity among Canadians against women's oppression. However, it is important to recognize that feminism exists in the plural, and therefore to examine which feminisms receive greater attention and support within state-funded cultural bureaucracies. Mainstream, postfeminist cultural politics suggest feminism's goal of transforming an inequitable society has been largely achieved and therefore the work that remains is best realized through personal responsibility. This paper asks, in what ways has post-feminism influenced public support for feminist screen art activism' Specifically, I investigate the postfeminist politics in Sarah Zammit's documentary, Life Inside Out (2007), and question how a film produced by the state-run National Film Board may have foreclosed a more critical, intersectional approach. Zammit's film attempts to highlight the harsh realities of women's struggles in prison. However, it fails to interrogate interlocking systems of oppression in Canada that predispose certain women to disproportionately higher risks of violence, crime, and incarceration, and lacks an in-depth, intersectional analysis into the reasons behind economically, racially, and ethnically marginalized women's over-representation in Canada's prison system. I argue that despite the feminist intentions of the film, it reproduces the liberal image of Canada as a progressive nation that is illustrative of the NFB house style and what Zoe Druick calls 'the Grierson effect.' The NFB's responsibility to nation-building treats documentary as a 'technique of citizenship' that ought to 'illustrate today's social problems and tomorrow's solutions.' In an era of postfeminism and neoliberalism, state-sponsored solutions are increasingly simplistic and individualistic. To what degree, then, does such a public system close off more complex versions of feminist documentary politics' Although Zammit's documentary critiques the quality of life for women in prison, in focusing on individual women's experiences, it fails to examine the structural conditions which made these women more likely to end up in prison. Yet, rather than merely criticizing film and filmmaker, I am more interested in examining the organizational culture that may make such simplified politics more palatable to cultural bureaucrats. Thus, my paper explores the industrial practices, production methods, and socio-cultural contexts of the NFB during the making of Life Inside Out to examine the processes behind the making of the film. Producing feminist films that run counter to federal policies and ideology is not new to Canadian

documentary film culture (e.g. Janis Cole and Holly Dale's 1981 documentary Prison For Women), so what has changed' This paper argues that for feminist documentary activism to continue its leading role in challenging gender and sexual inequity in Canada, then its dependence upon state-funded cultural agencies must be critically albeit sympathetically examined in order to expose the organizational and policy structures that can undermine their urgent message.

Id: 10556

Title: PANEL: Doing Feminism in the Canadian Screen Industries: Cautionary Tales from Past and Present

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Abstract: PAPER TITLE: Representing Race in Studio D's New Initiatives in Film ProgramMuch scholarship has been written about Studio D (Anderson 1996, Vanstone 2003, Ryohashi 1995) and the second wave of Canada's women's movement (Nadeau 2005, Adamson 1988, Carty 1993, Robbins 2005, Rebick 2005, Morgan 1970). All of this research confirms that both the movement and the Studio exemplified a particular type of feminist organizing ' that of white, middle-class women who often operated through state-sanctioned channels. Recently, this type of feminist organizing has 'become a site of critique for its hegemonic and exclusionary nature' (Bragg 2011). In this paper, I discuss a particular moment in Canadian feminist history when this type of feminist organizing was disrupted at the National Film Board's Studio D beginning in 1987 and ending with its closure in 1996. The New Initiatives in Film program's stated mission was to better represent the racial, ethnic and sexual diversity of women across Canada and to push the boundaries of the realist documentary style typical of NFB films (Nambiar 2004, Anderson 1996). Even though the NIF would not be a production unit per se, its goal was to train women to become filmmakers in the hopes that they would either find work within the NFB or the larger film community outside the institution. Studio D's lobbying for a new, diverse filmmaking agenda and its creation of the NIF were also key strategies of the NFB to fulfill their government 'requirement' towards enacting Bill C-62 (created in 1986), which mandated employment equity in Canada and established the study and implementation methodology for special programming at the NFB. In this talk, I examine how the NFB 'offloaded' its equity requirement to an extremely poorly funded film unit (Studio D's funding decreased almost annually) as a means to avoid having to alter any hiring or production practices at its core. Studio D's 'diverse' programming (attempted at least) and its almost exclusive employment of women meant that less 'minorities' and women were hired elsewhere in the institution, thus creating a metaphorical 'ghetto' of 'Others', so that the remaining NFB studios could remain essentially white and patriarchal in nature.

Id: 10594

Title: Facial Attractiveness and Gender of Tennis Players: A Content Analysis of Facebook Comments

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Abstract: This study aimed to explore whether the facial attractiveness and gender of athletes influence the attention they received on social media. The researchers' interest in media attention includes how much attention they received, and more importantly how do audience perceive these figures. Facebook comments were chosen as the social media content that reflexes both the attention as well as audience perception of athletes. Tennis players were chosen in order to diminish interfering factors for media attention such as team effect, role effect, and status and popularity difference among male and female athletes. A quantitative content analysis was conducted to collect data. The researchers worked on 1260 randomly selected Facebook comments received on the official Facebook profile pictures of six most popular tennis players (three each gender). This study broke the content of comments down to several variables including attractiveness, body, sports ability, achievement, and comparison, etc. The results indicated that facial attractiveness and gender are important factors in Facebook comments. The researchers found that athletes with higher facial attractiveness received more comments and attention on their appearance, regardless of their gender. Facial attractiveness was also found related to comments on sport ability and comparison with other players. As for the impact of gender, female athletes received relatively higher rate of comments related to attractiveness and lower rate of comments related to sports than male athletes did.Besides, This study mirrored previous research conducted to investigate media representations and audience perceptions of the attractiveness of athletes in terms of their gender on traditional media such as print and broadcast. The researchers found that traditional women traits of female athletes that are emphasized by the mass media representation such as appearance and body shape receive more Facebook attention than their sports ability and achievement, denoting the consistency of media depiction and audience perception of tennis athletes. Furthermore, this study proved that the new media, especially social media share some similar tendencies that other studies previously found on traditional media in terms of the influence of facial attractiveness and gender of athletes on their media presentation, for example the clear depiction of female athlete's beauty and appearance while emphasizing male athlete's sports ability and achievement.

Id: 10625

Title: Prácticas discursivas de las mujeres artivistas en la cultura hip hop de la Ciudad de México: un estudio en torno a las manifestaciones de agencia y resistencia genéricas

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Abstract: La investigación en torno a las prácticas discursivas de las mujeres artivistas que participan en la cultura hip hop representa un tema no explorado en México. Ello se debe en gran medida a la invisibilidad de las mujeres como protagonistas de las culturas juveniles urbanas, que desde los estudios culturales y el feminismo se denunció en los años setenta. Pese a tal situación, las mujeres han participado en la cultura hip hop desde su inicio y han impulsado sus cuatro expresiones artísticas: el rap, el DJ, el breakdance y el graffiti. A través de éstas han logrado tomar la palabra y demostrar su sentir mediante el canto, la música, la danza y la pintura. Incluso, algunas integrantes con formación feminista le han denunciado a esta cultura juvenil la reproducción que hace del patriarcado imperante en la sociedad. Precisamente por ello, la pregunta que delinea esta investigación pretende conocer ¿qué prácticas discursivas generadas por las mujeres artivistas involucradas en la cultura juvenil urbana del hip hop de la Ciudad de México, les permiten construir un lugar de agencia enunciativa para resistir al poder patriarcal' La hipótesis que se plantea señala que: las mujeres artivistas están empleando un discurso feminista para denunciar la misoginia y la desigualdad genérica que el hip hop hace en torno a ellas. La estrategia metodológica que ha permitido develar dicha postura feminista radica en la siguiente: un análisis discursivo de las producciones artísticas que las mujeres artivistas hacen dentro del hip hop. El argumento central es que estas mujeres tienen una claridad teórica del feminismo académico como estrategia de resistencia genérica frente al patriarcado. Finalmente, en este trabajo se plantea una contribución a los estudios en Género y Comunicación, porque busca explorar las creaciones discursivas de las mujeres como protagonistas en las culturas juveniles urbanas de la Ciudad de México.

Id: 10635

Title: The Effectiveness of Negotiation Skills Training in Advancing the Status of Women in Science and Engineering: An Evaluation of CWSE-ON's Negotiation Skills Training Workshop

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Abstract: Gender equality has been linked to several positive organizational outcomes, including improved overall organizational performance (Dezsö & Ross, 2012). Yet, fields such as science and engineering remain male-dominated (Statistics Canada, 2009). This discrepancy may, in part, be due to the fact that women are less likely to negotiate than men are, and negotiate differently than men do (Babcock & Laschever, 2003). In order to help women develop the skills they require to advance their status in male-dominated fields, the NSERC Chair for Women in Science and Engineering delivered 5 negotiation skills training workshops for women in science, technology, engineering and mathematics (STEM) in Ontario. This paper evaluates this training program using Kirkpatrick and Kirkpatrick's (2006) four-level training evaluation model, with questionnaires and qualitative semi-structured follow-up interviews as the main data collection methods. CWSE-ON was successful in creating a training program that produced positive results at multiple levels of the Kirkpatrick model. The program was particularly effective at encouraging participants to transfer their new skills back to the workplace and actually change their negotiation behaviours.

Id: 10644

Title: Mujeres hablando de mujeres, qué poco dicen!: Análisis de columnas de opinión colombianas.   (Women talking about women, how little say: Analysis of the columns of the Colombian review)

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Abstract: ¿Qué dicen las diez columnistas de opinión más leídas de Colombia cuando hablan de mujeres y de la violencia de género'La investigación pretende mostrar de qué manera asuntos como la sororidad o solidaridad de género no hacen parte de manera importante de las posturas ni de las temáticas de las columnistas aun cuando en Colombia, primero, en 2014 se presentaron más de 650 feminicidios; segundo, hubo más de 39.000 casos de mujeres víctimas de violencia por parte de su pareja y, tercero, apenas está en trámite, por primera vez en su historia, una propuesta para que el feminicidio haga parte del código penal del Estado.Para ello, se analizaran las columnas de opinión de las 10 principales líderes de opinión colombianas que publican en los medios más reconocidos y con mayor número lectores como son los periódicos El Espectador y El Tiempo y la revista Semana. Se revisarán las columnas de los últimos 5 años (2010-2014) y se utilizará como método el Análisis Crítico de Discurso o ACD que proponen Wodak y Van Dijk, entre otros, para poder responder a la pregunta inicial, pues considero de la mayor importancia estudiar qué dicen las mujeres líderes de opinión de las mujeres y de la violencia de género que vive Colombia, pues parte de lo que podría ser deseable en su escritura es que se logrará la visibilización del fenómeno de violencia contra la mujer que permitiera hacer resistencia a partir de la prensa y de los medios a la realidad aplastante de una ideología machista o patriarcal.(What say the ten most popular colombian columnists when they talk about women and gender violence'The research aims to show how issues like gender sisterhood and solidarity are not part significantly from the positions or the subjects of the columnists although in Colombia: First, in 2014 over 650 femicides presented; second, there were more than 39,000 cases of women victims of violence from their partner and third, is just pending for the first time in its history, a proposal for femicide do some of the penal code of the colombian state. To do this, the opinion columns of the top 10 leaders of Colombian opinion published in the most renowned media and more readership such as newspapers El Espectador, El Tiempo and Semana be analyzed . The columns of the last five years (2010-2014) were reviewed and the methodology to read this articles will be Critical Discourse Analysis or ACD proposed by Wodak and Van Dijk, among others. We consider of utmost importance study what women opinion leaders say about women and gender violence in Colombia because as part of what might be desirable in her writing is that the visibility of the phenomenon of violence against women would be achieve and could help to the resistance from the press and media to the crushing reality of a sexist or patriarchal

ideology.)

Id: 10671

Title: Minimally-invasive cosmetic procedures:College men's perspectives

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Abstract: In today's society, a high level of significance is placed on external appearance. Historically, it is women that are stereotypically associated with being worried about their appearance. Nowadays, men too are increasingly more concerned about their body image. Recent studies (Featherstone, 1991; Giddens, 1991; Gill, Henwood, and McLean, 2005) have indicated that perceptions of the body are important to men's sense of confidence. There are a widely variety of means to achieve the ideal body image, such as workout, healthy eating, and exercise. Cosmetic surgery is becoming increasingly popular among men who want to look younger and more attractive. Non-surgical treatments are also on the rise. According to the American Society of Plastic Surgeons 2013 statistics report, the total number of minimally-invasive cosmetic procedures for males has gone up 65% since the year 2000. The top 5 most common non-surgical procedures for men are: Botox, laser hair removal, microdermabrasion, soft tissue fillers, and chemical peels. To build on this research, this paper investigated college men's perspectives on their appearance and their attitudes toward minimally-invasive cosmetic procedures via focus group discussions with male college students in Southern Taiwan. Data are discussed in relation to contemporary constructions of masculinity, body image, and identity. Findings suggest that consumer culture and a star celebrity from South Korea promotes an atmosphere that the body is malleable and should be enhanced. The influence of South Korean popular culture has spread across Asia. Music videos, soap operas and pop stars are now very popular in Taiwan, Singapore and lots parts of Asia, which influence how people consider the ideal beauty and masculinity.

Id: 10725

Title: Transnationalizing Taiwanese families, bridging digital divides: The gender politics of ICTs in transnational Taiwanese families.

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Abstract: Many analyses show that the digital divide is gendered and affects transnational communication. This article argues that the gender politics of information and communication technologies mediates the bridging of the digital divide in transnational families. It examines the redistribution of information and communication technologies in transnational families. I conduct in-depth interviews with 18 Taiwanese female working holidaymakers in Australia who have left their parents in Taiwan. When the family is 'transnationalizing,' the family members have the opportunity to gain more access to ICTs. This study identifies the different gendered processes of digital empowerment. Firstly, mothers are less expected to be tech-savvy in the process of bridging digital divide. When the family is transnationalizing, the ICTs are indispensible to parents for maintaining intimacy. Therefore, the less tech-savvy parents are taught how to use the ICTs to communicate with transnational daughters. However, mothers are always described as 'clumsy' and 'can not learn it well' while fathers are expected to be more interested in ICTs, especially in computers. Secondly, fathers are still considered more tech-savvy regardless of their actual capability. A few informants find their fathers do not use ICTs as well as their mothers do, they construe their fathers as 'not wanting to learn' rather than 'not able to learn it well.' In the process of bridging digital divide in transnational families, the ICTs are still part of the masculine culture that discourages mothers from further digital empowerment. Except for the discouragement in the gendered process, few of my informants' mothers are more structurally limited. I use the term 'gendered mobility' to describe the structural limitation on mothers' access to ICTs. Gendered mobility refers to how mothers' geographical mobility is limited to family space and depends on other family members, such as husbands or children. Therefore, the ICTs, especially mobile devices, are not necessary for mothers, because of their limited mobility. Most of the mothers need social support to access ICTs for transnational communication. This article examines the intersection of the research area of digital inequalities, transnational family and feminist science and technology studies. By identifying the gendered process and the structural limits, this study highlights how the gender politics of ICTs contributes to mothers' limited digital empowerment.

Id: 10773

Title: Media as a tool of patriarchal hegemony: Assessing the representation of female politicians in Zimbabwe's Kwayedza newspaper from 2000 to 2014

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Abstract: The article intends to show how Kwayedza uses language to maintain male domination in the Zimbabwean political arena during Zimbabwe's protracted third Chimurenga (third liberation struggle), which has lasted from 2000 to date. The paper will make use of content analysis to examine stories from purposively selected stories Kwayedza weekly newspaper. Using the frame theory (Butler 2009) the paper examines four stories each one about a different female politician in-order to reveal trends in the construction of the personae of female politicians by Kwayedza. A major finding of this study concerns Kwayedza's use of the term Amai (mother) to label certain female politicians. The noun Amai, commonly used in Shona (Zimbabwe's dominant African language), to denote one's biological mother, is used by Kwayedza to name only two women: Grace Mugabe, Zimbabwe's first lady, and Joyce Mujuru, the country's first and only female Vice-President to date. Exclusive use of this term to denote ZANU PF's two most senior female figures introduces the Shona concepts of motherhood, family and the home into Zimbabwean political discourse. Evocation of these Shona constructs creates a de-facto, if unconstitutional, position in the ZANU PF and state hierarchies, that of the most powerful female in the party and the state, which is the 'mother' of the party and the nation. Whereas this label had exclusively been used in the past to denote the first lady, after Joyce Mujuru's rise to the vice presidency, she also became as Amai. Amai therefore becomes synonymous with the zenith of female political power in Zimbabwe. However the fact that the term is used in relation to a first lady and a vice president implies that the term puts a cap on female political power. Just as in the typical Shona home the father is head of the family with the mother subordinate to him the first lady and vice president are both subordinated to the president of ZANU PF and the state, who is a male.

Id: 10792

Title: Reimagining Intimacy, Love and Entrepreneurial Selves: Popular Print Culture in Post-apartheid South Africa

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Abstract: This presentation considers how written forms of popular print culture in post-apartheid South Africa attest to, and actively contribute toward, new technologies of self-making, and new enactments of what Carla Freeman calls 'entrepreneurial selves' (Freeman 2014) among black South Africans. Building on Jennifer Cole and Lynn Thomas' Love in Africa (2009), Rachel Spronk's Ambiguous Pleasures (2012), and Carla Freeman's Entrepreneurial Selves (2014), the presentation focuses on how new modalities of intimacy, love, and sexuality are introduced, legitimized and internalized via a specific range of popular print commodities. These new modalities of intimacy and sexuality are addressed here both despite, and in response to, the overwhelming prevalence, and tragic consequences, of HIV/AIDS in Africa, and the excessively high incidence of rape in South Africa. The print commodities considered include (1) contemporary consumer magazines targeting black female readers in South Africa, namely Move! and Real (launched in 2005), (2) South African popular fiction novels ('sista-lit'), including Zukiswa Wanner's The Madams (2006) and Behind Every Successful Man (2008), Angela Makholwa's The Thirtieth Candle (2009) and Jabulile Ngwenya's I Ain't Yo Bitch (2009; and (3) the joint publishing initiative of South African category romances by and for black South Africans 'Nollybook Chick-lit Romance bookazines, and Kwela Sapphire Romances (print launch 2010, TV adaptation 2012 and 2013). The cultural work of popular, commercial print commodities in South Africa lies way beyond the financial interests of their propagators, facilitating newly-gendered modes of social action, and new modalities of being for South Africans who would see themselves as modern(izing) citizens, or 'Afromodern' subjects. As part of the working apparatus of popular culture, also integral to commercial culture(s) of consumption, popular print media in South Africa further function as key drivers of, and vehicles for the dissemination of, urbanisation and modernity. Through them, people are able to try on, imagine, and re-style themselves as neoliberal subjects.; new modalities, sensibilities, and modes of social and subjective enactment, invite them to live out their lives, actions, aspirations, affects, subjectivities and intersubjective experiences in new and shifting formations as modern, if not sophisticated (Spronk 2012) Africans. My approach is informed by a socio-semiotic perspective which situates the popular in Africa firmly in the realm of the social, and views popular media in South Africa as agents of socio-cultural change (Laden 2003; Narunsky-Laden 2011). In keeping with the ways popular media and popular cultural artefacts often operate unexpectedly in both colonial and post-colonial settings, even as these print commodities are products of modern capitalism, the sense of

cultural and social citizenship they inspire in the South African context relates to historical processes of agency situated in procedures of urbanization and the emergence of civil society throughout Africa; although intended to profit their propagators, they cannot be reduced to tools of cultural imperialism. Popular writing in post-transitional South Africa therefore provides readers with options for socio-cultural change, patterns of (inter)cultural contacts, cultural interference, and cultural transfer in urban environments.

Id: 10793

Title: Representations of Muslim Women's Beauty in Indonesian Islam Women's Magazines

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Abstract: Following the growing of commercial Islamic-theme women's magazines in Indonesia, images of idealised Muslim women have become part of the everyday life of Indonesian urban middle-class Muslim women. These capitalist media have set the standard images of what constitutes (Muslim) women's beauty accepted by the so-called 'modern Indonesian Islam.' It is the images that confront the urban Muslim woman everyday of her life, and it is the view of beauty that is glamorised in some of beauty, fashion and lifestyle the magazines sold on the street and bookstores in major urban places in Indonesia.With such media's view of women's beauty, this study explores the media constructs on Muslim women's beauty and their images. Applying textual analysis method in Media and Cultural studies tradition, this study also try to unpack how those Islamic-theme women's magazines have attempted to infuse the global influences into the local/traditional Indonesian Islam in their fashion and beauty pages, and in representing the look of the so-called 'modern Indonesian Islam' within the interplay of Islam conservatism and liberalism in contemporary Indonesia.

Id: 10842

Title: Celebrity Skin: Race, gender and the politics of feminine beauty in celebrity selfies

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Abstract: This paper focuses on a cultural elite in global south consumer culture: celebrities. Focusing on black women celebrities and their self-portraiture in social media spaces, the paper explores questions of commoditised beauty and the intersection of post-femininity and critical race studies. Celebrities are a fundamental component of consumer culture. Their public images are commodities in their own right, traded as they are for corporate sponsorships, endorsements and public appearances. Celebrities are also linked to a wider variety of products: those they endorse and advertise, and those they market and brand in connection with their own names. Celebrities wield huge cultural power, standing as icons of success and beauty, and serving as role models to millions of people around the globe, who either aspire to be like them, or treat them as screens on to which they can project their own hopes for wealth and success, or their sexual desires and fantasies. In the self-commoditisation processes that define the cultural production of celebrity, race and gender are core aspects. This paper focuses on women celebrities whose public profiles have explicitly raised public debates about race and beauty. Six 'southern stars' were identified as fitting this thematic: Lupita N'yongo, Mshoza, Simphiwe Dana, Nayara Justino, Dencia and Vera Sidika. All have been on the receiving end of media attention ' sometimes critical, sometimes laudatory - for the public statements (both implicit and explicit) that they have made about race, beauty and skin tone. All personalities have strong followings on various social networks, through which they communicate with their fans worldwide. For the purposes of empirical clarity, the approach of this paper limits itself to self-produced portraits (or 'selfies') included on the stars' Instagram profiles (with all of the images analysed being selected from Instagram). The paper presents an analysis of those selfies in the context of literature about race, beauty and celebrity in the global south.

Id: 10890

Title: Women in the Nigerian News Media: Status, Experiences and Structures

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Abstract: Women have gained more access into the Nigerian news media, but this has not brought about a commensurate improvement in the positions of women in the industry. Gender division of labour in beats coverage is pronounced (most men cover the 'hard' beats like politics, economy and technology while more women cover the 'soft' beats like culture, entertainment and fashion) ' [see also, Suzanne Franks' Women and Journalism (2013)], the population of women are lower in newsrooms, especially in the print media, and fewer women get to occupy editorial and management positions [see Carolyn Byerly's Global Report on the Status of Women in the News Media (2011)]. The Nigerian environment is traditional and religious and the place of women is still seen to be more in the home than in industry. Any woman who intends to work must ensure that she is able to adequately combine her responsibilities as a wife and mother with that of a professional effectively or she will have to contend with social disapproval. Despite the sacrifices of women working in the country's media industry, Nigerians (including journalists) have been socialized to believe that reporting 'hard' beats, travelling and undertaking night shifts to ensure production amongst others are arduous tasks that women journalists are incapable of handling effectively. Women and femininity are therefore perceived to be marginalised by the Nigerian media. In the light of such realities, this study, influenced by Louise North's The Gendered Newsroom: How Journalists Experience the Changing World of Media (2009) and using liberal feminist theory and interview of women journalists examined how women experience the newsroom in Nigeria and explored how they negotiated and challenged the forms inequalities take in specific institutional (media industry), cultural (African) and geographical (Nigeria) contexts. The paper will also present preliminary reports from ongoing ethnographic fieldwork to show an observation of women journalists at work and how they relate with their (male and female) colleagues, as well as an analysis of Nigerian media organisation's policy documents on issues such as equal opportunities, maternity leave, sexual harassment and so on. An in-depth look at the policies of the Nigerian government on gender is also presented to situate the newsroom culture within the context of the Nigerian society.Keywords: Inequality, Journalists, Management, Media, Newsroom, Nigeria, Women.

Id: 10928

Title: Confronting Gender Conservatism: Activist New Media in Contemporary Russia

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Abstract: Since 2011-2012 the policed maintenance of traditional values with its explicit extension to the notions of gender and sexuality has become a central feature of Russia's ideological trajectory, which can be described as moving towards an increasingly chauvinistic, intolerant and homophobic regime of moral regulation. Considering the restrictions enforced upon the media system by Putin's administration, it is only natural that conservative themes expressed by the authorities have been overwhelmingly supported and popularised by mainstream media. It is against this backdrop that Russian feminist and gay rights activists have began to appropriate new media and information technologies to gain visibility, present marginal views, share their own information systems and content, and otherwise challenge, subvert, or confront the hegemonic force of mass media culture. In this paper, I investigate the role of activist new media in performance of resistance to the promotion of traditionalism in regards to gender and sexuality that is taking place in the context of authoritarian trends in Russian politics. Eventually, I evaluate the efficiency and struggles of the alternative media projects in generating counter-hegemonic discourses, mobilising social networks of gay, feminists, and democratic gender-sensitive communities, and challenging the sexist and homophobic narratives advanced by the state-controlled mass media.The research includes an extensive secondary data analysis that explicates the significant role that traditionalist discourses advanced by the Russian mass media play in stigmatising LGBTQ minority groups and reinforcing discrimination based on one's gender. This is compared to the qualitative data gathered through a thorough fieldwork from within the country, whereby communication methods and strategies employed by three different activists groups are clarified and the contesting power of alternative media is scrutinised. The analysis is guided by multidisciplinary theoretical framework that relies on the premises of a diverse set of scholarly fields. This includes queer theory, gender studies, Russian studies and media and communication studies, with a particular focus on works by Couldry and Curran (2003), Caroll and Hackett (2006) and Atkinson (2009), who elucidate the prospects of alternative media as a means for activists to spawn dissent and form activists networks as well as on the recent study by Gorham et al (2014) that acknowledges the peculiarities of Russia-specific media culture. As a result, the significance of this paper is in shedding the light on the role of media as a factor of social mobilisation and political mediation in the specific context of the ideological fight concerning gender values and sexual arrangements that is undergoing in contemporary Russia.

Id: 10940

Title: Feminist Media Moments as Sites of Resistance: The Changing Representation of Women in U.S. Popular Culture in the 20th Century

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Abstract: Simultaneously a site of hegemony and resistance, U.S. media representations of women have gradually improved over time. Historically, women (and mostly white women at that) were often limited to playing the housewife, the secretary or the nurse. However, as women's rights advanced, women's roles became more complex and diverse. Released in 1949, the motion picture Adam's Rib depicted husband and wife lawyers fighting in court and at home over sexual double standards. In the sitcom series Maude, which ran from 1972 through 1978, the main character chooses to have an abortion. In 1975, country music star Loretta Lynn unapologetically sings about the joy of the availability of birth control in the song The Pill. In 1994, the first all Asian sitcom airs staring comedienne Margaret Cho titled All American Family. In 2013, Netflix original series Orange is the New Black debuts with one of the most diverse, female dominated casts ever represented in the U.S. media. Women now occupy media roles such as top White House advisors, influential lawyers, and chief surgeons. This journey was a long one and there are still advances to be made. In terms of quantity, men still outnumber women in media representation by a large margin and stereotypical tropes for women still pervade the media landscape. Despite this, the advancement of the image of women in media is unquestionable. As part of a larger book project and from a feminist and historical analysis perspective, my paper will reclaim feminist moments and movements in U.S. media as sites of resistance and demonstrate their collective contributions to moving the culture forward.

Id: 11022

Title: There's hegemony in my resistance: Authenticity & the 'fempowerment' imagery of the Lean In Collection, #womenwhowork, and #whatbutchlookslike

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Abstract: Gender representation in the media is an intensely studied area. For the most part, it has been found deficient by media scholars, who point out its dependency on stereotypical traits, roles, and activities, in addition to its overwhelming tendency to present, mostly women, as sexualized objects for consumption (Jhally, 1987; Williamson, 1981; Frith, 1998; Kilbourne, 2000). While damaging representation continues, brands have recently introduced new images of women through 'fempowerment' or 'girl power' appeals, which counter the 'woman as object' construction with a 'woman as empowered' construction. In addition, non-branded initiatives and user-generated content have emerged to provide a more nuanced image of what it is to be a woman. Still, questions remain as to (1) what resistance/counter representations of 'woman' look like; (2) how resistant these representations are to the hegemonic ideal; and (3) what extent these representations are infiltrated and corrupted by the hegemonic ideal. These questions will be answered through a textual analysis of images, videos, and text from three 'resistance' sources that seek to change the image of woman ' Getty Image's Lean In Collection of stock photography; Ivanka Trump's #womenwhowork initiative; and user generated content posted to social media through #whatbutchlookslike. A qualitative content analysis will be performed following a grounded process, thus allowing for patterns and relationships between content, structure, and function to emerge in a highly inductive way.Preliminary findings indicate that the Lean In Collection and #womenwhowork present women in new roles and activities, but maintain certain stylistic stereotypes associated with hegemonic representations of gender. That is, regardless of how women are represented has changed, now as doctors, hockey players, and helicopter pilots, what women are represented as remains true to form: longer hair, longer nails, higher heels, and shorter skirts. There is substantial difference in the what, however, when comparing images from #whatbutchlookslike with the gender conforming Lean In Collection & #womenwhowork imagery.Despite these differences, hegemony seems to operate similarly within both the more formal sources (Lean In Collection and #womenwhowork) and the less formal, user-generated #whatbutchlookslike. These findings provide an opportunity to further discuss hegemony, counter-hegemony, and resistance, along with false consciousness and post colonialism.   By applying techniques of deconstruction suggested by Derrida, and Butler's ideas on gender binaries, this work challenges whether the slippages represented through these sources are truly resistant or simply serve to reinforce the status quo.   The ramifications of, and suggestions for future contestation, will be discussed.

Id: 11045

Title: Resisting the Mind and Body Duality in Chess

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Abstract: The conference theme 'Hegemony or Resistance' The Ambiguous Power of Communication' provides a lens through which communication scholars can examine women's perspectives and perceptions in technologically-saturated and male-dominated domains like chess. While readers unfamiliar with chess might not be aware, scholars in cognitive sciences have long studied chess players (Bergson, 1946; de Groot, 1946/1978) and have often associated chess playing skills with visualization, spatial imagination, and memory (e.g. Charnes, 1992; Charness et al., 2005; Ericsson, 2006; Frydman and Lynn, 1992; Waters et al., 2002). Chess is a pursuit where bodily constraints do not diminish performances; therefore, the liberal feminist tenets of sex equality can be fulfilled. Chess performances are measured by the Elo rating system, a system named after physics professor Elo Arpad, which statistically calculates a player's performance against the rating of his or her opponent based on probability of the stronger player winning the game. And there has been some exploration of women's underrepresentation in chess at the top level as a gender gap in intellectual pursuits (Chabris and Glickman, 2006; Howard 2005, 2014). Women's performances are 'objectively measured ' with little to no regard for 'exacerbated asymmetries in gendered forms of power and knowledge' (Kember, 2012, para. 9). Furthermore, since the 1950's chess has become the simulation test for artificial intelligence (AI), projects that aimed at creating human-like-thinking computers (Ensmenger, 2011; Levinson et al., 1991; Shannon, 1950; Rasskin-Gutman, 2009). Currently, there are at least dozens of chess computers like Houdini (2013) and Rybka (2010) rated hundreds of points above the world human champion Magnus Carlsen. The seamless integration of chess with computers and engines, invokes another major theme of the conference'an increasing suspicion towards the new media's capability for empowerment. Feminist scholars documented the possibility of patriarchal exploitation of technology to subordinate women with the arrival of a new technology (Cockburn, 1985; Wyatt, 2008). On the other hand, an increasing engine-assisted study in chess among professionals destabilizes the subject of expertise in a way Haraway (1991) described as a cyborg, a hybrid of machine and organism. The destabilized subject of expertise even further asks the question of bodily relevance in knowledge. Scholars of affect studies introduce the concept of 'the somatically felt body' which takes into account the materiality and corporeality of the body differently from 'the socially inscribed body' (Foucault, 1977), and sees the body as a sensient body that 'perceives its environment through lived, felt forms or activity in which the mind and body are viewed as integrated processes' (Blackman, 2008, p. 66). This research asks: 1) How does gender figure in relation to mastery and expertise in the intellectual domain like chess' 2) How does

technology figure in relation to the body as technology and the body appear to merge when performing chess ideas' This research employs in-depth interviews with women who competitively play chess online and offline, participant observations, and textual analyses of existing chess literature.

Id: 11046

Title: PROCESOS DE SIGNIFICACIÓN DE PRÁCTICAS SOCIALES Y CONFIGURACIÓN CULTURAL EN RELACIÓN CON LECTURAS, ESCRITURAS Y BIOGRAFÍAS TRANS

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Abstract: Mi propuesta como temática central de este trabajo surge, por una parte, del tema de mi tesis de doctorado y, por otro, a partir de algunas reflexiones en torno a la posibilidad de interrelacionar lo que sucede en algunos sectores como (la situación del colectivo trans) al comenzar, profundizar o reinventar un proceso de lectura y escritura, con la inquietud de pensar una parcela de la realidad en la que convergen infinidad de significaciones sociales. Estas propuestas intentan profundizar la función de la lectura y la escritura como medios de construcción de identidad y afirmación de la dignidad individual de personas trans, y los procesos de 'configuración cultural'. Este último concepto, en relación con lo que propone Alejandro Grimson, es una noción que en lugar de preguntar por los rasgos y los individuos interroga por los espacios y los regímenes de sentido. No se trata de establecer dónde hay configuraciones, sino que intenta encontrar límites culturales en los cuales los participantes perciben diferencias en los distintos universos de significación. Esta afirmación, la abordo desde una propuesta rizomática e interseccional a manera de diálogos intertextuales con otros discursos en diversos soportes comunicacionales. Cabe destacar que la inquietud surgió de @ mis @ integrantes trans del colectivo La Glorieta,   en la ciudad de San Juan, Argentina.Lo que intento es poner en debate relaciones entre procesos hegemónicos y contrahegemónicos en permanente tensión entre 'Saber y Poder', 'políticas públicas' y 'lo comunicacional' en la ciudad de San Juan.En este sentido, rescato lo que Judith Alberstam, a través de Sedgwick propone como 'taxonomías inmediatas' en tanto permite articular el deseo, lo físico y la subjetividad para abordar las investigaciones en el seno de las Ciencias Sociales. Para ello, es necesario abordar interdisciplinariamente, lo comunicacional y los estudios sobre identidades sexuales, subjetividades y género de manera tal que puedan sensibilizarse y debatirse en el seno de los ámbitos educativos, políticos y comunicacionales. Y, en este punto, quiero destacar, relacionalmente, las invisibilizaciones en la oralidad que viven las personas trans. Lejos de tratar de particularizar ni aislar, la propuesta de esta reflexión es la de pensar colectivamente a esa especie de 'deslenguamiento' que el @ viven. Los enfoques de la geopolítica del conocimiento como el de la interseccionalidad me ayudaron a reflexionar, en este estudio de caso, en torno a los paradigmas dominantes en la academia, en lo comunicacional y en el seno de la sociedad en general; y que permiten tratar de comprender las matrices de

opresión y de las estrategias de reconocimiento por las que lucha el colectivo trans en la ciudad de San Juan. Nota: (Estoy interesada en moderar alguna sesión)

Id: 11063

Title: "29 Texts that Prove Love is Alive": Publicity and Intimacy in Viral Text Message Screenshots

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Abstract: Research on text messages has focused on the primary stage of their exchange: as text or multimedia relayed between individuals via mobile phones. Much of this work has sought to build interpretive codes for understanding how youth occupy gender roles in texts to their significant others; for example, young men establish autonomy while young women build connection (e.g., Ling et al. 2014; Prøitz 2006; Lemish and Cohen, 2005). Less attention has been paid to the remediation of private text messages for public consumption on viral-content sites, which playfully critiques while clearly respecting the binary gendered logics of texting. This type of remediation, especially common in "listicles" (articles in the form of numbered examples as seen on BuzzFeed or Cracked), asserts the "wisdom of the crowd" by uniting author and readership to mock proffered evidence of romantic over- or under-attachment (e.g., the BuzzFeed article "This Is What Crazy Looks Like Via Text Messaging," which derided "clingy" behavior). Drawing upon both discursive analysis and formalist theories of remediation, this paper explores the means by which listicle authors and responding commenters make meaning out of the textual content of others' private experiences, as well as the technological ramifications of "shareable" private events. I find that rather than tapping into a universal sense of what constitutes extreme relationship behavior, viral text message screenshots create the illusion of universality because they pretend to "represent" relationships without the embodied complexity of race, class, or gender identities. The ability to elide identity questions has the potential to both reify normative representations of relationships and expose taken-for-granted gender/sexual relations by speaking unilaterally back to the "unmarked" category of the empowered (read: un-self-conscious) party to an exchange. However, these critiques remain limited by all parties' willingness to summarize relationships solely through the visual logic of the mobile phone screen.

Id: 11072

Title: Parenting the new nation: India and Indians in the pages of Filmindia magazine during the independence of India.

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Abstract: A nation does not express itself through culture: it is culture that produces the nation (Andrew, 1995). The paper looks at the Filmindia Magazines from 1946-48 on the eve of transition of India from being a colony to an Independent nation. It attempts to trace the origins of the moral code of the nation back to its history, as Indians searched to create a new people for a new country, with a new code of behavior and high moral standards. This paper goes on to examine the blueprint for the construction of an ideal man and ideal woman for the nation. Women' s behavior, especially, was seen as 'Indian' or not (and if not, inappropriate). The behavior of the good Indian woman (always a Hindu) was contrasted to that of Muslim and foreign women. In this context, films were considered a risk, as cinema was seen as a highly influential medium, capable of turning boys into criminals and young ladies into dancing girls. On the other hand, many called for cinema to be a tool for the education of the free people of India ' the people were seen as still very far from what they should be, the ideal free Indian citizens in Free India. They must, therefore, be transformed, and the Indian producers had to help in this task by producing 'socially responsible' films. But the Indian producers were not considered good for it: Filmindia' s editor, Baburao Patel, constantly rebuked them for being 'illiterate, uneducated, uncultured and irresponsible'. Their films were often declared 'filthy', and there was a constant call for 'clean' films. To remove the 'filth' was the task of the censors, who were often upbraided for being lax in their work ' the 'sleeping censors' were a constant source of complaint. In this context, Filmindia launched a 'purity' campaign, aimed at both the producers and the censors, with considerable success. The number of films banned and censored increased nine fold between 1947 and 1948. But by march 1948, Patel seems to have thought things had gone too far and denounced the puritanism of the censors. In the July 1948 issue, he complained that there were reactionaries on the Bombay Censor Board. Thus, this paper is about the relation between the discourses in Filmindia around the creation of Free India, about how its men and women (former 'slaves') should be, and about the role of cinema and censorship in creating these ideal citizens. This paper is based on the writings of Deana Heath, Partha

Chatterjee, Someswar Bhowmik and William Mazzarella. It also draws on the writings of Michel Foucault, to think about discourse.

Id: 11074

Title: Visual arrests: Apprehending the notorious woman's image

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Abstract: When convicted killer Jodi Arias stepped into an Arizona court room in 2012 to stand trial for the murder of her ex-boyfriend, Travis Alexander, her appearance was quickly scrutinized on 24/7 news channels as artificial, carefully composed in order to visually support her claim of being a victim of domestic abuse. As one commenter on Headline News network's (HLN) website asks, would 'the nerdy glasses and plain Jane look win her points with the jury" On other mainstream news channels such as CNN, Arias' beauty transformation is recurrently displayed in 'before-and-after' photography comparing her appearance prior to and after Travis' murder ' once blonde and polished, now brunette and bespectacled. Such photographic evidence sustains debates over Arias' moral authenticity - her construction and performance of a seemingly passive and thus innocent personhood. Amanda Knox, another well-known young American woman convicted of first-degree murder, is also subject to a disciplining and sexualized gaze, as her dress and "uncanny ability to stare piercingly into the camera" (Crimes of the Century, 2012) are critiqued as evidence of a "sexually deviant" (Ibid) identity. Quite unlike Arias' carefully managed in-court persona, Knox's looks transgressed moralized visual codes of femininity. Her dress, posture, and gaze did not communicate moral or sexual innocence, but were seen as indicators of questionable sexual values.Conducting a visual discourse analysis of these two notorious women's images, this research paper suggests popular criticism of female image crafting is exemplary of the routine visual scrutiny women are often subject to in contemporary everyday life (Bordo, 1993). While notorious women's bodies are evaluated according to an androcentric, disciplining, and sexualized gaze, these women's assertive gazes and criminal actions also pose an undeniable challenge to conventional definitions of virtuous femininity and 'normal' female sexuality. While their perceived sexual allure is integral to the construction of their infamy, this notoriety also emanates from the ambiguous surfaces of their photographic appearances, provoking onlookers debate the moral meaning of their smiles, dress, and histories of sexuality. Importantly, Arias and Knox challenge conventional logics associating moral decency with exterior beauty, for their criminal actions, as well as their practices of image management highlight their physically assertive and powerful identities. Photographs also offer supposed documentation of the mysterious, duplicitous quality of notorious women, as simultaneously desirable and dangerously desiring. Analyzing a visual archive of photographs drawn from press databases, this paper discusses predominant images circulating on news networks, and aligns Knox and Arias' photographic appearances to popular discussions and debates about the interrelation of their looks and culpability. Drawing on Foucault's discussion of

the moral problematization of pleasures (1984) and Laura Mulvey's theory of the male gaze (1975), I consider how images of notorious women are dialectical in their containment and display of female agency.

Id: 11078

Title: Digital gender gaps in newsrooms' A longitudinal study on the gender dimensions of recent technological innovations in journalism.

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Abstract: This paper examines recent technological changes in journalism from a gender perspective. In the last decades, technological innovations and changes in economic circumstances stimulated profound transitions in the global media industry. In terms of working conditions, ample studies have documented that journalists need to produce more content in less time and with fewer resources. It has been repeatedly demonstrated that the intensified work regime combined with the arrival of digital technologies results in an increased demand for multi-skilled journalists that are able to produce content for print, audiovisual and online platforms. Furthermore, the introduction of online news websites and social media has shortened the news cycles and increased the time pressure on journalists. To date, research on gender inequality in journalism has uncovered several barriers for female journalists (e.g. the incompatibility of journalism and motherhood, gender stereotypes, the glass ceiling), but few of these studies have adopted a longitudinal perspective with respect to the changing media ecology and to the recent digital innovations in journalism. The aim of this paper is to fill this gap by examining the possible gender dimensions of these recent technological transitions. Our central research questions explore whether these developments have confirmed traditional gender-related barriers, or whether they have created new gender divides in this professional field. With a five year interval, we developed a longitudinal survey (2003, 2008, 2013) in which all active journalists in the Dutch-speaking part of Belgium were invited to participate. All three samples were representative of the entire population in terms of gender and age. The response rate was 45% in 2003 (1026 journalists), 31% in 2008 (682 journalists) and 33% in 2013 (751 journalists). Our findings indicate that women are under-represented in online and multimedia journalism: female journalists work less for websites compared to male journalists, and they produce less often content for multiple news platforms. Moreover, traditional forms of gender segregation were mirrored in these new spheres of journalism. Furthermore, female journalists made less use of the microblogs such as Twitter to disseminate information. These results suggest that recent technological innovations might create a digital gender gap in journalism.

Id: 11119

Title: Women and Lebanese Television: Small roles on/behind the small screen

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Abstract: This paper examines women's behind-the-scenes employment (writers, producers, directors, etc.) and variety of representations (including the number of female roles in a given program, the types of roles, and whether women continue to be stereotyped in certain categories) in Lebanese television programming, an area of research that remains particularly understudied in this region. The aim was to highlight whether Lebanese drama and comedy programs continue to under-employ and/or under-represent women or represent them in stereotypical and subordinate roles, whether in the home or the workplace. Indeed, these (under- or mis-)representations are not exclusive to Lebanese or Arab media; recent findings from a number of US studies continue to demonstrate the negative and diminished role of women across a number of genres, and their under-representation in the higher echelons of behind-the-scenes work.A multi-method approach was employed, beginning with a content analysis of the seven major networks over a select number of evenings during a month to collect an objective, quantitative, and systematic description of media content as it pertains to gender roles on Lebanese television. This was followed by a textual analysis of select programming on each channel in order to examine and explore the potential meanings associated with the messages in these media texts.Although there has been a discernible growth in online media audiences over the past few years, television remains a primary source of entertainment for audiences across the region (and beyond). Moreover, because of the established socializing role of television, how women are portrayed on television has an impact on audiences. The obvious consequences ' self-esteem, beauty ideals, subordination, victimization ' have been well documented (c.f. Conway 2013; Wykes and Gunter 2005; Wolf 1991).One of the few studies to address similar issues in Arab media involved a quantitative content analysis of women's roles in 15 Arabic and 3 Turkish drama serials on transnational Arab television channels. The authors found that, in addition to women being underrepresented and 'portrayed in sex-typed occupations, activities and settings' (Kharroub and Weaver, 2014), there were differences stemming from which Arab countries produced the programs: more conservative countries, according to the study, tended to present more 'sex-typed portrayals than the more liberal Arab countries.'These conclusions are inconsistent with the present study's findings. Although Lebanon is considered one of the more liberal Arab countries, an analysis of the content on Lebanese television suggests that when it comes to depictions of women the portrayals are not always very different.

Id: 11129

Title: Visual construction of gender and power in Germany and Sweden. A visual content analysis of pictures from selected national daily newspapers

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Abstract: Heidi Scheiffele (Degree Holder), Michael Johann (Assistant Professor), Thomas Knieper (Full Professor)University of PassauResearch objectives and research questionsThe apparent two-gender hegemony and gender differences result from distinctive allocations and anticipations of roles within the social and cultural context (Archer/Llyod 2002). Here, the media play an important role to form or overcome gender stereotypes. Furthermore, gender and power are no longer represented in text only. Especially images convey meanings that are linked to these concepts. Press coverage is no longer logo-centered but mainly icon-centered (Kinnebrock/Knieper 2008, 2014).The intention of this study is to compare how gender and power in daily newspapers in Germany and Sweden are visually constructed. The main argument is based on the fact that gender and power are distributed more equivalently in Sweden since it has a long tradition of gender equality (UNDP 2013). For this purpose three research questions are developed:1. Is there a difference between Germany and Sweden regarding the visual construction of gender and power'2. Compared to German media reality, does Swedish visual media coverage overcome gender stereotypes'3. Does the visual construction of power change if stereotypical constructions of gender are overcome'Theoretical framework and methodologyThe theoretical framework is determined by the discourse about gender and power with a deconstructive orientation (Diekman et al. 2004; Siivonen 2007; Klein 2013 etc.). The research is based on social psychology and (de-)constructivist feminist theory (Kinnebrock/Knieper 2008, 2014).Category 'Gender'Distinct strategies of visual representation of femininity and masculinity have to be taken into account. The analysis therefore methodologically combines equality approach and (de-)constructivism. The former focuses the frequencies of the depicted persons or their attributes and compares them to social data. The latter suggests an

analysis considering gender as socio-cultural construct in the context of power and social reality. Category 'Power''Power' implies a social constellation between different protagonists. Research on gender stereotypes indicates that power is mostly associated with masculinity (Diekman et al. 2004). Here again the visual construction requires particular attention: Asymmetries in the specific presentation of gender relationships constitute hierarchy and power.MethodologyThe study aims to integrate qualitative elements of the visual communication research into a quantitative design. As the depicted persons in mass media images undergo media induced communication processes, we follow the process of visual communication represented by Bock et al. (2011) based on Gidden's Theory of Structuration (1988). The analysis is based on semiotics, iconography und iconology and includes specific instruments in order to operationalize relevant codes: context (intermedial and intramedial), figures ('Berner System', facial display etc.) and presentation (journalistic presentation, faceism etc.). The units of analysis are media images in online presences of four national daily newspapers in Sweden and Germany.FindingsThe results illustrate the ambiguous power of visual communication: While German media images are mainly stereotypical oriented, a 'resistance of gender equality' becomes evident in Swedish visual press coverage.

Id: 11154

Title: The White Man's Color and the Black Man's Burden

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Abstract: When dark-skinned Lord Krishna of Hindu mythology has been changed to a fair-skinned God in Indian TV serial 'Mahabharata', the new idealized body-image seemingly alters the once idolized color construct. In South Asia, however, the dominance of fair skin has both a colonial and a caste/class legacy. Capitalizing on this inequality, skin-whitening cosmetics are now a multi-billion dollar industry pushing the idea that beauty equates with white skin and that lightening dark skin is both achievable and preferable. Although skin-whitening products were initially aimed at women, the trend has changed and now companies offering products for men as well.Bangladeshi audience who too are heavy viewers of Indian TV channels finds the Bollywood Super Hero Shahrukh Khan pointing through the screen 'Hey you, stop being so dark!' As a part of the increased shift to consumerism, the novel metropolitan men of Bangladesh are now increasingly attracted to the beauty parlors. The once ideal masculinity characterized by a disinterest in feminine attractions to jewelry and make-ups have been changed to the one that desires to look glamorous and white.Within a feminist analytical framework this paper explores how skin whitening fits into the current patterns of masculinity constructs in Bangladesh. Based on textual analysis of relevant TV commercials and case-studies of young urban male skin whitening products' users, this paper will attempt to reveal the connections of advertisements' narratives to the lives of young Bangladeshi men in a globalized cultural context.

Id: 11208

Title: Women's ownership of communication processes in community radio: Power, participation, and policy

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Abstract: This paper examines the enabling environment for women's ownership of communication processes in community radio in Bangladesh. It seeks to describe the current situation of women's access to and participation in media production, organizational structure, and media facilities in five community radio stations in Bangladesh. Methods used in the study included key informant interviews, semi-structured interviews, and observation. Analysis focuses on various levels of women's participation as listeners, programmers, and managers in community media. The results of the study show that women enjoyed listening to community radio programs, but the concepts and practical objectives underlying community radio are poorly understood by community members, including women. Elites' behavior and male dominance hinder capacity development of women in order for women to own their own communication processes mediated through community radio. The study concludes that in order to strengthen and sustain community radio in Bangladesh, women from all social groups need to be recognized as an important part of the community, and therefore they need to be involved with higher level of participation in administrative, technical, and financial activities of community radios. National and station policies and implementation strategies will be important for overcoming hegemonic relationships within community radio.

Id: 11210

Title: Role of Media in Social Construction of Gender in India: An Empirical Study of TV Soap Opera

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Abstract: Mass media are regarded as powerful intervening factors in the process of social development. Media as forth estate of society has the responsibility of keeping an eye on the social changes in the major social institutions and their sub systems. Gender construction in one of these sub system where women can use their potential and capacity to construct a better human society for all and media has a critical role to play in responding to these processes. Media commitment and support not only through news but popular shows are seen as necessary for social formation through representation of gender. Neither woman has not gained much parity with men in terms of representation and portrayal, nor have Indian electronic media given more emphasis to create gender identity to achieve equality. The issue of gender, women empowerment and the media has been seen for a long time a subject of prolonged debate. Women over the years have suffered from a score of stereotypes, distortions, manipulation, utilisation and marginalisation by the media industry. Although, women play an important role in society, their representation in the media was biased, partial and distorted. Soap operas are a very popular genre, but gender roles portrayed are largely traditional and stereotyped. Television has an important role in shaping and influencing their views, opinions and attitude and tends to serve to reinforce gender roles. Popular shows are considered to be powerful medium for bringing social change and development. The obligatory role of media not only through news but popular shows (serials) becomes compulsion for social formation including construction through gender. Paper attempts to map and examine the gendered contents from serials including viewer's response to understand the level of influence. The regression analysis shows that socio-economic factors have wider influence on understanding of gender equality including TV contents in serials. The social construction of gender through serials remains a serious debatable issue and concern thereafter. Key Words: Mass Media, TV Soap Opera, Gender Construction, Gender Equality

Id: 11211

Title: Struggle for power in gendered communication within the German-language Wikipedia

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Abstract: Wikipedia constitutes the currently most-used and most comprehensive online encyclopedia in the world (Schneider 2008: 35) and thus represents an important hegemonial power system of the 21st century. Within such a collaborative online network, which Wikipedia claims to be, the power of knowledge and the power of interpretation what is important or relevant, define the basis on which any interaction takes place, e.g. creating or editing an article as well as commenting modifications or discussing and evaluating information. These power of interpretation processes conduce to collect knowledge from the world or rather to reflect the current status of the world's knowledge ' for which encyclopedias were intended (Schneider 2008: 4, 65) ', which simply means that an encyclopedia is an image of the world. As Wikipedia claims to meet these criteria, it should be diverse and balanced at all levels. But from a gender perspective there is a huge discrepancy in sex ratio within Wikipedia's community, which leads to an unequal power to distribute knowledge.In 2005, an online survey of researchers at the University of Würzburg found that women constitute only 10 % of German-language Wikipedia authors (Schroer/Hertel 2009: 104). This leads to the presumption, that Wikipedia's reflection of the world probably mediates and interprets a mainly male conception of the world and thus displays an inequality with reference to modern society. Coevally, the question occurs, how this reflection is interpreted by Wikipedia users and, as a consequence, what impact has given to a culture, which is faced with a rather unilaterally designed world knowledge with regard to hegemony and resistance. But first, we need to explain the reasons for this gender-gap among Wikipedia authors. Proceeding from the assumption that women and men have different communication behaviours respectively habitus (cf. Bourdieu 1997) as well as different perceptions and interpretations of communication in almost all aspects of social interaction including e.g. conversational strategies, conflict management and negotiation skills, it seems that these different ways of communicating affect the conflicts, which arise in the editing process and thus naturally also affect the cooperation of Wikipedia contributors.Communication within the Wikipedia community mostly appears in text form and thus becomes a system of signs, which representatively provide information about the communication habitus of all Wikipedia participants as well as about their structures of acting. Exemplary case studies have indicated that the scope of the above mentioned language skills as part of the cultural capital of each human being massively affects the ambiguous relationship of communication towards hegemony and resistance behind the scenes of Wikipedia and thus discourages women from participating.

Proceeding from the hypothesis that different communication styles of male and female Wikipedia contributors as well as different interpretation patterns and strategies of communication are a reason why so few women take part in the Wikipedia community, the full paper will argue conclusively how Wikipedia's gender-gap is correlated with the different communication styles of men and women following Bourdieu's concept of habitus.

Id: 11216

Title: Women covering conflict: risks, remedies and sexist deployment

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Abstract: Based on Liesbet van Zoonen's feminist media studies and thus assuming the importance of women participation in journalism, this paper takes a point of departure in the risks and the constructions of risks related to gender in conflict reporting and its consequences for women participation in work in conflict zones. In-depth interviews with 100 journalists and editors show that while both men and women journalists are increasingly subjected to threats and violence when covering conflict, women journalists face different risks than their male counterparts. It also shows that the editorial management puts other restrictions on women than men when deploying journalists to conflict zones, and that women have less freedom to do their own risk assessment and to act on it. Threats and attacks towards women are more sexualized, and incidents concerning forced 'marriage' or rape in particular raise editorial prejudice to women employees. Women also experience generally higher restrictions than men, and are more often assigned to cover culture and entertainment when the situation in the field gets 'too tough'. Additionally, the interviews reveal that journalists ' both men and women ' reject or suppress signs of vulnerability and may refrain from reporting issues due to concerns for career liability. This paper suggests that a '(white) male effect' within risk perception is still imposed on modern conflict reporting and reinforces a macho culture that emphasizes physical strength before human compassion. The result is sexist deployment and fewer women in the field, and a poorer environment for detecting and dealing with trauma and psychological late-effects in both men and women journalists.

Id: 11233

Title: Pussy Riot as digital media narrative: activism, performance, and the aesthetics of resistance

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Abstract: Occupying the streets and expressing dissent in multitudes gathered in cyberspace networks became the logic of contemporary social movements. In this sense, performance practices have been noticeably employed by activists as narratives shared through social media platforms aimed at engaging support and mobilizing protests. Bearing not only the idea of theater as a disruptive force toward the perception of reality in everyday public spaces, but also of art as political praxis, Pussy Riot is addressed here as a political media narrative meant both for the streets and the computer screen. Pussy Riot members have chosen to confront the state authoritarian discourse by producing a compelling online narrative combining street performance and digital video clips. Although they were eventually convicted, their visibility strategy had proved to be successful in the sense of capturing the global media attention all the while their fellow political prisoners remained silenced. Due to this activism strategy - interpreting a feminist, masked, punk rock band - Pussy Riot was perceived under this legible identity imbued with a cherished cultural affective memory evoking mighty female rockers, the enticing mystery surrounding masked bands and superhero powers as in the case of Kiss, but also the insurgent masquerade multitude from the movie based in Allan Moore's graphic novel 'V for Vendetta' (USA, Vertigo, 1982). TV shows, newspapers, blogs, and even academic works have addressed the collective as a band, adding to the amount of 23,5000,000 references indexed at Google by the time this paper was written. Only that Pussy Riot was not an actual band pursuing a career in the showbiz with a virulent batch of protest songs, but rather political activists criticizing the authoritarian backlash in Russia through musical texts. As a highly contagious audiovisual text, Pussy Riot can be understood in its social, cultural, and political implications. To consider Pussy Riot as a network narrative means the possibility of reading multiple significant components pervading their performances. Consequently, this paper aims at tracing a genealogy for masked, carnivalesque protests, while attempting to understand the role assigned to feminism as one significant component of the Pussy Riot narrative in relation to the context where they fit best: the array of contemporary artistic activism practices. Keywords: Pussy Riot. Punk. Activism. Media Studies.

Id: 11238

Title: The role of gender: a quantitative analysis of German press reporting on homosexuality in sports

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Abstract: In most professional sports, coming out as a gay or lesbian is still unusual - at least as an active athlete. This is, on the one hand, due to the rarity of homosexuality in general. On the other hand, homosexual athletes seem to have a particular news value as for some people personality traits that are stereotypically associated with homosexuality seem to contradict the requirements for being successful athlete (Lenskyj, 2012). Little surprising, sportsmen and -women who disclose their homosexuality often attract great media attention. Coming out seems to be difficult particularly in male sports. While there are at least some successful female sport professionals who announced their sexual orientation during their career (for example tennis Grand Slam winner Martina Navratilova, Swedish Olympic skier world champion Anja Parson and US-soccer-international Abby Wambach), for a long time, there were no comparable examples in male sports - neither in individual nor in team sports. Over the last few years, this situation seems to have changed a little: In 2009, Welsh rugby legend Gareth Thomas came out at the age of 35. In 2013, US-soccer professional Robbie Rogers became the first openly gay athlete in the five major North American sports leagues. And in 2014, American football defensive Michael Sam was the first publicly gay player to be drafted in NFL. Nevertheless, most successful gay athletes have come out while retired. Recent examples are the Australian Olympic swimmer and world champion Ian Thorpe and the German football international Thomas Hitzlsperger who either of them proclaimed their homosexuality months after the end of their careers. There is a broad consensus in media and communication research that media coverage can have an influence on both attitudes and behaviour of its recipients. Following theories of framing and persuasion, media representation of homosexuality in sports may both implicitly and explicitly influence individual and social attitudes towards homosexual sportsmen and sportswomen (Scheufele, 1999). Media coverage may thus facilitate or complicate coming out as a gay or lesbian in sports (Bernstein & Kian, 2015). Media reporting on homosexuality in male and women's sports therefore is one of those fields where communication shows its ambiguous power. The present study investigates a) how coming out as a homo-, bi- or transsexual athlete is reported and b) if there are differences in media coverage between

the reporting of male and female athletes using quantitative content analysis of German press.All articles referring to homo-, bi- and transsexuality in sports in fifteen major newspapers and magazines in the period from 2011 to 2014 have been analysed (n = 550). Results show great differences between the reporting of male and female athletes. Media coverage in context of homosexuality mainly focusses on sportsmen. Only 18% of the athletes reported are actually female. While the potential consequences of coming out for women's careers are presented rather balanced, media coverage mainly emphasizes possible negative consequences for sportsmen. For both male and female athletes, football is the sport that is most reported in context of homosexuality.

Id: 11253

Title: Women roles: hegemony and representation of women in Rede Globo's soap operas and the identification of feminine audiences from different social classes with the characters of the telenovelas

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Abstract: Telenovelas (soap operas) occupy a leading role in the lives of Brazilians, to the point that the country become a world reference in the production of this television genre in recent decades. Often, these programs establish the agenda of discussions between people in and outside their homes and even in the local media. The telenovelas also stand as important contributors to the strength or promote the rupture of social values. Although men represent a relevant share of the audience for the genre, Brazilian soap operas are directed especially to the female public. In this paper, we propose a discussion about women's reception of the telenovelas and how they understand and react to the representation of women in them. The main objective is straining the capacity of the feminine audience to identify themselves with - and/or resist in relation to - behavior models and values incorporated by feminin characters from the telenovelas, which usually follow patterns aligned to the dominant neoliberal ideology (like meritocracy, for example). Based on authors like Gramsci, Bourdieu, Skeggs, Hall, Martín-Barbero, Ronsini, and others, we propose a discussion about the possibility of resistance or acceptance related to the "appropriate" female standards showed in the telenovelas by women from different social classes. This text is based on the analysis of the responses of 48 women from different social classes (high, middle high, middle low and low) and ages (young, "mature" and old) , obtained through in depth interviews. Data were collected over three years and are part of the research project "Learning to be class woman with the media," developed by prof. Dr. Veneza Ronsini at the Federal University of Santa Maria (UFSM). As a result of the analysis we observed that despite the socioeconomic distinction - often radical - there is a uniformity in the answers of the interviewees regarding the understandings about "what is being woman", "what are the typical characteristics of Brazilian women" and about "with which character you identify yourself". The answers reveal a common and voluntary association to hardworking, strong and honest characters. Based on this result, we also reflect about what this can reveal about the social use of telenovela and about the pursuit for more symbolic capital.

Id: 11260

Title: Monetizing the Mommy: The Rise and Fall of the 'Radical' Mommy Blog

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Abstract: Much of the early theorizing around Web 2.0 technology, and blogging in particular, focused on how it would democratize the media. The barriers to entry were lowered; anyone with an Internet connection, and a desire, could publish (Gillmor 2006). One of the genres of blogs that quickly rose to prominence in North America was the 'mommy' blog. These were women who were blogging about their adventures in childrearing, reporting from the trenches of domestic life. Their growing numbers of readers celebrated what they were doing as refreshing and empowering ' finally women were publishing, en masse, honest accounts of their lives. To write a mommy blog was a 'radical act' (Lopez, 2009), one that resisted and rejected traditional accounts of motherhood. The honesty and authenticity on these blogs fostered a sense of community. Readers began to feel strongly connected to the bloggers they followed, with some bloggers attracting huge followings. Advertisers took notice. In 2005, Heather Armstrong, who writes Dooce, one of the most well-known mommy blogs at the time, announced that she would be accepting advertising on her blog. Recognizing that her audience might not be happy with this turn, she assured her readers that she would not tone down her writing. Her acerbic tone and frank talk about depression and sexuality were a large part of her appeal and her readers were afraid that this would disappear.A decade later, the situation is very different. Most bloggers do not feel the need for these types of proclamations. It is normal for mommy bloggers to court advertisers. However, a backlash has started on the web that questions whether mommy bloggers ' once a beacon accused of being glib, trite, and focused on creating content that will appeal to advertisers of resistance and change, really have 'sold out'. Many of these blogs are now. They are critiqued as having given in to commercial forces, and what was once an act of resistance, has become simply a marketing tool. Instead of providing alternate narratives of what it means to be a mother, and a woman, these blogs are accused of crafting their narratives so that they will be commercially successful, which often means glossing over the difficult, honest accounts of parenting that made them so successful in the first place.This paper will argue that there should be a shift in how we theorize about mommy blogs, and other personal blogging on the Internet. Rather than talk about them as democratizing, community-building forms of social media, we should be thinking about them from a political economic perspective, in this case, specifically how 'mommy' blogs are commodifying (Mosco 2009) motherhood. How is the experience of motherhood transferred from something that is, arguably, extremely personal and specific to family, into something for sale' What changes in how the experience of motherhood is framed when it is designed to attract an audience'

Id: 11285

Title: A Twitter influence analysis of #dylanfarrow, #woodyallen over allegations of historic child sexual abuse

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Abstract: This paper examines the social media discourse of historic child sexual abuse allegations against Woody Allen by his adopted daughter Dylan Farrow during an 11-day period in 2014 when the issue was extensively discussed on Twitter. It identifies who was shaping and influencing the social media agenda after New York Times journalist Nicholas Kristoff published a letter from Farrow detailing her sexual abuse claims on February 1, 2014, specifically who were the influencers, whose voices were brought to bear and how interactions were enabled by social media. We examine the public response to two hashtags #woodyallen and #dylanfarrow and analyse the ad hoc issue public facilitated into being by these social media signifiers. These hashtags emerged 20 years after a highly publicized custody battle involving abuse allegations between Mia Farrow and Woody Allen (see Tortorella, 1996, for a discussion of the 1994 appellate court case). The historic allegations were first reignited through Twitter after Ronan Farrow (https://twitter.com/RonanFarrow) tweeted January 12, 2014, following his father's tribute at the Golden Globes: In an indication of the influence of the message, that tweet received 12,054 retweets and 9,295 favorites. According to McRobbie (2004) 'the media has become the key site for defining codes of sexual conduct. It casts judgment and establishes the rules of play' (258). This paper adds to the feminist media studies literature on historic allegations of sexual abuse by focusing on social media as a hybrid media system (Chadwick, 2013), as previous work has generally used mainstream media genres and memoirs as sites of exploration for how media represent historical allegations of child abuse (Atmore, 1996; Doane and Hodges, 2009; Kitzinger, 2003). These studies have largely found that mainstream media are resistant to feminist responses to child abuse that focus on the systemic nature of child sexual abuse and awareness creation (Atmore, 1996, Kitzinger, 2003). Kitzinger (2003) suggests that 'sophisticated debates

from within feminism rarely surface in the mass media and wider popular discourse' (95), while Atmore's (1996) research on the media coverage of two cases from the 1980s in New Zealand indicates a more nuanced situation with some feminist claims contributing to public discourse. We found that the majority of the top actors on the hashtag were MSM followed by celebrities. However, we found a reversal of the most prominent and authoritative voices when accounting for which actors were most retweeted. Twitter's switching mechanism boosted influencers who contributed critical structural perspectives, with feminist and alternative media emerging as the top actors. We argue that networked audiences (Papacharissi and Fatima Oliveira, 2012), in this case, the hashtags' authorized knowers, assigned influence by engaged individuals. These individuals worked to narrate power and subjectivity around historic claims of child sexual abuse in ways that support McRobbie's (2004) argument about a post-feminist 'double entanglement' (255), with attention switching between MSM and celebrity actors (see Luckhurst, 2008, on trauma) to actors associated and resonant with feminist issues.

Id: 11289

Title: Embodied Practices: The Gendered Body in the Neoliberal Newsroom

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Abstract: Despite the recent slew of layoffs and the apparent success of what is being touted as the J-minus model of journalism*, a huge number of journalists in India continue to work from more or less traditional newsrooms. The embodied strategies of journalists within this work space have not been fully explored. This paper proposes an embodied sociology (Williams and Bendelow 1998) of the newsroom, drawing on participant observation and auto-ethnography to tease out the implications of everyday experience of the newsroom by locating it in larger socio-political relations. The attempt is to 'use the body to research bodies' (Monaghan 2002). Studies on gendered newsroom culture have tended to focus on behaviour and conversation, relegating bodies to the margins of the discourse. It has been argued that the abstraction of the individual from the body has been essential in the formulating of the monolithic Worker who is always-already a man (Acker 2004)(McDowell 1999), thus invisbilising the spectrum of genders at work.The paper places the feminisation of journalism in the post Fordist scenario, rife with individualisation, unemployment, insecurity and increased reliance on the technologies of the self; to examine how the workscape in flux has affected the body both as 'a source of work' and 'as a location for the effects of work' (Shilling 2005). To this end, it examines the gendered body in television newsrooms in India. I choose to examine television newsrooms not just because of the large number of people employed here as against a digital media newsroom, but also because the space visibilises certain bodies in particular ways and cycles of watching and being watched play out. It studies the spatial arrangement of the newsroom, examines the effect of liberalisation on this space of the newsroom and critically analyses movement and embodied practices (ageing, pregnancy etc.) to unravel the power relations that underlie these. While looking at hegemonic job-related body work and cultural body work within the newsroom, the paper factors in resistances by treating the body not as a passive recipient of structural codes, but as an agent capable of a multitude of responses.Keywords: Embodied sociology, Journalism in India, gender, newsrooms* A business strategy that replaces trained journalists with 'citizen-journalists,' arguably forsaking news for content ' a spin-off of the famed K-minus (kitchen-less) model of Taco Bell (http://www.caravanmagazine.in/vantage/j-minus-model-can-digital-media-outfits-survive-without-journalists-their-newsrooms)BibliographyAcker, Joan. "Hierarchies, Jobs, Bodies: A Theory of Gendered Organisations." In The Gendered Society Reader, by Michael S. Kimmel and Amy Aronson, 264-277. New York: Oxford University Press, 2004.Joseph, Ammu. Making News: Women in Journalism. New Delhi: Konark Publishers Pvt Ltd, 2000.Lefebvre,

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Id: 11300

Title: The Representations of Women in Bollywood Films

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Abstract: Bollywood is a male dominated type of cinema in which most of its movies revolve around male protagonists. Women have very limited roles and are more often represented in gender stereotypical roles in Bollywood films. This paper explored 15 female characters portrayed in Bollywood films through the lenses of postfeminist approach. Postfeminism challenges and criticizes notions of previous feminists' discourses and second wave's ideas, which they suggest that there is inequality based on gender and that women should demand for equal social, economic, and political rights. Even though postfeminism argues that women have achieved those goals and that feminism's demands are no longer relevant to today's society, this paper argues that some of the ideas that feminism is proposing concerning gender inequality still exist and valid in societies and cultures that are male centered. A qualitative content analysis was used to gather and include data regarding the way women are represented in Bollywood. The sample included 15 female characters that were shown in different Bollywood movies and were screened in different years. The data included female protagonists that were featured in popular Bollywood movies and that the actresses have won the Filmfare award for best actress for their performances. Results show that women representations in Bollywood films are still fixated in fashionable, glamorous, and attractive portrayals due to the nature of Bollywood movies which demands glamorous and stylish images of women. Also, results reveal that postfeminist portrayals are rarely depicted in Bollywood movies because women are less often shown as decision makers. The findings of this study also show that more emphasis is put on the love life of the female characters because that shows how they are related to the male lead characters that often play the central roles in Bollywood films. The attempts of going against the dominant portrayals of women are still limited.

Id: 11331

Title: Exploring the Relationship between Women's Empowerment and the Internet in China: Characteristics, Potentials and Constraints

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Abstract: This study is an attempt to explore the relationship between women's empowerment and the Internet in China. By proposing a two-dimensional framework of women's empowerment, the individual and the collective, this study employed a combination of qualitative and quantitative methods to examine 95 women's blogs and the websites of 17 women's groups respectively.From the vantage point of individual bloggers, my study reveals the ways in which female actors use weblogs to build their sense of actualisation of the self, construct social interaction and to organise personal social networks, as well as the impact of these activities to their identification as women. From the vantage point of women's groups, my study demonstrates the ways in which group actors use websites to mobilise individuals, consolidate the collective and to network with other groups, as well as the impact of these activities on their collective endeavours for greater gender equality.Overall, the findings show that the Internet offers possibilities for women to become social agents by bringing personal/private issues to the public agenda and by controlling information based on their subjective needs to project their identity. However, opportunities for the networking between individual bloggers are limited. The processes through which female actors are empowered as individual actors are also constrained by commercialisation and the traditional norms and cultural stereotypes of gender. In terms of group actors, the findings demonstrate that women's groups mainly use the Internet to increase their visibility to mobilise individual participation and to maintain the inter-organisational relationships, but they do not fully realise the Internet's potential to consolidate the collective. In addition, the study has identified the factors of Internet censorship and state control that constrain women's groups as a collective to promote the process of women's empowerment. Offered as a cross-disciplinary enquiry on the subject of women's empowerment, this study can provide new insights into the role of the Internet in both women's autonomy and organised political action for gender equality.

Id: 11348

Title: Funny, Deadly Queers: Hegemonic Masculinity and the Emergence of Terrorist Bodies in post-9/11 Comedy

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Abstract: In their essay 'Monster, Terrorist, Fag: The War on Terrorism and the Production of Docile Patriots,' Jasbir Puar and Amit Rai argue that 'Sexuality is central to the creation of a certain knowledge of terrorism'This knowledge has a history that ties the image of the modern terrorist to a much older figure, the racial and sexual monsters of the eighteenth and nineteenth centuries. Further, the construction of the pathologized psyche of the terrorist-monster enables the practices of normalization, which in today's context often means an aggressive heterosexual patriotism.' Puar and Rai further claim that 'the construct of the terrorist relies on a knowledge of sexual perversity (failed heterosexuality, Western notions of the psyche, and a certain queer monstrosity)' and 'that normalization invites an aggressive heterosexual patriotism.' This presentation explores the ways in which the emergence of queer terrorist bodies in cultural production after 9/11'particularly in the genre of comedy'is deeply tied in with the process of securing a new 'hegemonic masculinity' in post-9/11 American culture. In using the term 'hegemonic masculinity,' I subscribe to two critical threads: Stuart Hall's notion of the subject as 'constructed through, not outside, difference' (for without the Other, there would be no Same); secondly, the Gramscian concept of hegemony as the apparatus through which power is secured and maintained in the social structure through non-violent means. Todd Gitlin has described this process as 'uniting persuasion from above with consent from below.' What does hegemonic masculinity look like in post-9/11 United States' And in what ways does a rearticulated and retooled hegemonic imaginary coopt populations that exist in the 'constitutive outside' to, in Robert Hanke's words, 'meet the next historical turn, to regain the pleasure of reinforcing the norm, to fit the social climate, or to articulate the new racism" In what ways might we begin locating ambivalence and articulating resistance in and through these representations' The presentation explores the representation of queer terrorist bodies in the genre of comedy primarily through the relief theory and superiority theory of humor. In the former theory, the audience revels in the physiological release of tension. In the latter, the audience laughs at faulty behavior thus leading to a reinforcement of unity among group members, as a feeling of superiority over those being ridiculed can coexist with a feeling of belonging. John Meyer notes the two important effects of superiority humor thus: 'Human society is kept in order as those who disobey are censured by laughter, and people are made to feel part of a group by laughing at some ridiculed others.' Reading three primary texts'the stoner film Harold and Kumar Escape from Guantanamo Bay (in which the protagonists are

threatened with forced fellatio), the TV series Sleeper Cell (featuring a gay Muslim terrorist for the first time in US television history), and Jeff Dunham's comic skits featuring the sexually inept Achmed, the Dead Terrorist who is full of 'premature detonations"I explore humor's   deeply ambivalent relationship towards post-9/11 hegemonic masculinity in the United States.

Id: 11366

Title: PANEL TITLE: Feminist Social Media and Artist Responses to Violence against Women

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Abstract: This panel explores feminist activist and critical deployments of social media, cross-media and artistic practice in response to violence against women and rape culture across North America. Presenters share a critical interest in the ways that individuals, established and ad hoc groups develop media and representational strategies to make visible and respond to particular political and historical conjunctures of gender violence including emerging discussions of rape culture in the US and Canada; the Jian Ghomeshi Affair in Canada; the Canadian phenomenon of missing and murdered Aboriginal women; and the daily violence of the U.S/Mexico border for women. Contributors share an interest in the use of mediated testimonies and commentaries in the development and sharing of collective counterdiscourses, subjugated knowledges and oppositional politics. Panelists combine a rigorous attention to the emerging formal and communicative possibilities of social media and other representational practices with situated accounts of particular feminist campaigns and art and media practices.Rentschler's paper explores feminist social media practices in the U.S. as a contentious feature of current feminist activism that responds to and contributes to an increasing awareness of rape culture. Longfellow analyses the generative power of social media in relation to issues of intimate testimony with reference to the recent Canadian feminist Twitter campaign #beenrapedneverreported launched in response to accusations of sexual assault reported against CBC star anchor Jian Ghomeshi. Pidduck speaks to a similar conjuncture, studying how Aboriginal Women media activists have brought intersectional 'subjugated knowledges' into Canadian discourses of gender violence. Finally, Lynes examines the work of Mexican artist and activist Teresa Margolles who seeks to make visible the daily violence of the U.S/Mexico border for women by engaging audiences with material traces of violence.This panel is chaired by Yasmin Jiwani, who has written widely about intersecting influences of race and gender within the context of media representations of racialized groups and violence against women.

Id: 11376

Title: From 'Je suis Charlie' to 'Nous sommes tous Charlie': the viral construction of the universal sexual citizen

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Abstract: On 7 January 2015, in the hours after the massacre of ten members of staff of the French satirical newspaper Charlie Hebdo, the slogan 'Je suis Charlie' ('I am Charlie') became a viral media phenomenon. Formatted for social media applications Twitter, Instagram and Facebook as a hashtag or as simple white writing printed on a black square, the slogan began circulating rapidly online, and in the following days began appearing in both poster and hand-written message form in public spaces in Paris, including in shop windows, pasted or scrawled on walls, and ultimately on a banner on the Paris town hall. The slogan represented an attempt by residents of Paris and others around the world to come to terms with the violence perpetrated that morning, described by President Hollande as an act of terrorism, causing the brutal death of several cartoonists who had made a career out of deliberately ruffling the feathers of political and religious groups. More precisely, 'Je suis Charlie' and the follow-on 'Nous sommes tous Charlie' (We are all Charlie) claimed a defiant collective defence of the cartoonists' right to freely express themselves in a secular republic, particularly in the face of the religious extremism that was believed to have motivated the attack. This paper adopts a queer theoretical perspective to examine the circulation and embedded meanings of 'Je suis/nous sommes tous Charlie' hashtag-solidarity. I am interested in asking about the conditions of gender and sexual normativity in which the 'Charlie' slogans come to stand in for a universalising defence of liberté at the expense of critique of the social inequalities by which such freedom (of speech, of expression) is constructed and unevenly deployed. In particular, I will examine the tension between this claim to unproblematically universalised liberté and the particularities of presumptively unmarked masculinity embedded in the slogan ' and in the facile homophobia and sexism of much Charlie Hebdo content. Further, I will consider how the slogans overlap with adjacent examples of contested French égalité, namely the parallel, totalising forces of France's recent 'mariage pour tous' (marriage for all) movement and the opposing 'manif pour tous' (protest for all). The viral uptake of social media slogans and representations in all cases, but especially the 'Charlie' slogans, may work paradoxically to occlude and compound the uneven distribution of sexual citizenship. Moreover, recent reforms for 'equality' such as the passing of law in favour of same-sex marriage may not be comfortably separable from the French state's continued erasure from official view of ethnic and religious difference and subsequent discrimination.

Id: 11387

Title: Panel: Feminist Social Media and Artist Responses to Violence against Women

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Abstract: Panel Chair: Yasmin Jiwani will act as panel chair

Id: 11394

Title: Panel: Feminist Social Media and Artist Responses to Violence against Women

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Abstract: Hashtag Hijacks and the Feminist Social Media Response to Rape CultureThis talk examines feminist social media practices ' especially Tumblrs, Twitter and hashtagging ' and the increasing awareness of rape culture as a contentious feature of current feminist activism. Today, Twitter and microblogging services like Tumblr are crucial spaces of feminist critique, knowledge sharing and social mobilization around the problem of sexual violence and the cultures of victim blaming and slut shaming that surround it. Feminists and their allies, across generations, use the tools of social media to identify and challenge the practices that make up rape culture. In the process, they create Twitter hashtags (such as #safteytipsforladies) and hijack existing ones (#jadapose) in order to collectivize and amplify their response. My analysis draws on key examples from recent cases, including the June 1, 2014 assault of 16-year old Jada in Houston, TX, in which a photograph of the young woman post-assault was shared via Instagram and Twitter, then mimicked in photographs by other Twitter users under the hashtag #jadapose. Other Twitter users responded by using their own hashtags #IamJada and #Jadacounterpose to call them out. These and other responses via social media are a key tool of criticism and activist communication for current feminisms, a way of mobilizing feminist counterdiscourse via mobile networks. I analyze the content of these campaigns and they ways they move around and across social media networks, paying special attention to Twitter feeds and the aggregative politics of hashtagging.Against the charge from some (mostly male-identified critics) that social media mobilization is little more than slacktivism, a way of 'feeling good' with little political impact and that serves as a substitute for street-based tactics, feminist users present a model of social media activism that extends consciousness raising principles, encourages the practice of testifying to and giving account of experiences of sexual violence, and cultivates online cultures of support, while also nurturing mechanisms of criticism that call out the structures of privilege that reproduce rape culture and its participation in class, caste, race, sexuality and sexual oppression. In this way, as I argue, feminist social media responses to rape culture are organized as much by affective solidarities and critiques of privilege as they are by technological networks of online distribution.

Id: 11397

Title: Panel: Feminist Social Media and Artist Responses to Violence against Women

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Abstract: Hashtag BeenRapedNeverReported- Twitter as Feminist AgoraIn the past four months, Canadians have witnessed and participated in an extraordinary public conversation about sexual assault, launched in the wake of the Jian Ghomeshi scandal. One of the more extraordinary aspects of this conversation was a Twitter feed #BeenRapedNeverReported launched by two veteran journalists, Antonia Zerbisias of the Toronto Star and Sue Montgomery of the Montreal Gazette. Troubled by the media coverage that cast doubt on the credibility of the women coming forward with allegations of violent behaviour on the part of Ghomeshi, they decided to go public and share their stories of sexual assault. Zerbisias and Montgomery's initial tweet went instantly viral. Within hours thousands of women, not only in Canada, but all over the world, tweeted about their own experiences. In simple, short and elegant phrases, women relayed their stories of assault, of shame and secrecy, of not being believed, of having their cases overturned or thrown out of court. Some are anonymous, others are not but for all, Twitter provided a safe, immediate and intimate model to relay stories that in some cases had been buried for decades. Since the first tweet on October 30th, the twitter feed has had more than 8 million tweets, retweets, links and impressions. This paper explores the generative power of social media as a feminist agora in relation to issues of intimate testimony.

Id: 11399

Title: Panel: Feminist Social Media and Artist Responses to Violence against Women

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Abstract: First Nations and Inuit Women: Mediating subjugated knowledges of violenceWith this paper, I propose a genealogical account tracing the recent and hard-fought emergence of First Nations and Inuit women's subjugated knowledges of gendered, colonial, racialized, classed and spatialized violence in Canadian media and public discourse. My account begins from autumn 2014 with an extraordinary conjuncture of mediated activist 'events' associated with gender violence in Canada: an unprecedented series of vigils across Québec commemorating missing and murdered indigenous women organized by a series of Marche mondiale des femmes du Québec in collaboration with the activist group Québec Native Women; the Ghomeshi affair and subsequent twitter and tumblr campaigns making public sexual violence; and the 25th anniversary of the Polytechnique massacre. While these events brought to light the disturbing ongoing ubiquity of sexual assault (and more broadly patterns of violence against women) in Canada, indigenous women continued their struggle to make visible the devastating and disproportionate phenomenon of missing and murdered indigenous women.I am interested in feminist activist strategies mobilising signed and unsigned text-based and audio/visual testimonies to traumas of violence against women in social media and cross-media campaigns ' and the ways that these diverse campaigns contribute to changing discourses of gender violence in Canada. Of particular interest are the facebook and other media campaigns developed by Aboriginal women's groups including Idle No More, and the ways that they build upon and make public 'subjugated knowledges' of the specific forms of violence experienced by First Nations and Inuit women and girls in Canada. The paper tracesore how these media activist campaigns translate indigenous and subjugated knowledges about violence that have been developed over the last three decades by networks of Québec-based, Canadian and transnational networks of indigenous and non-indigenous scholars and activists including Sisters in Spirit and Quebec Native Women. Finally, I conclude the paper by reflecting on the ways that these knowledges are beginning to make vital intersectional contributions into scholarly, activist and public knowledge about gender violence in Canada.

Id: 11400

Title: Panel: Feminist Social Media and Artist Responses to Violence against Women

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Abstract: Intimacy and the Index: Object Relations in Transnational Feminist Media
Hamid Naficy has provocatively joked that all third world films are read by Western audiences as documentary films. His insights reflect on the charged relation between the poetic and documentary function within a decolonizing film and video practice, and the literalizing of complex poetic rhetorics within Western reception of films from the global south. The question of indexicality has been important to a feminist account of the politics of representation in transnational feminism (Spivak, Shohat, Trinh, among others). Trinh-Minh Ha's detailed account of the ethnographic authority embedded in documentary practices'even where self-reflexivity has organized the filmic text'elaborates how such practices serve to recentre the observing subject, and reclaim imperializing modes of looking with documentary and artistic practice. This paper proposes to take up the questions of the index in a decolonizing feminist media practice, examining specifically how transnational encounters are shaped by discourses of the evidentiary, and by specific epistemological expectations as works travel from one context to another. Using the complex artistic practice of Teresa Margolles'a Mexican artist and activist who has sought to make visible the daily violence of the U.S/Mexico border for women'the paper examines how the materiality of the index might provide a feminist oppositional politics, one that challenges particularly the indexicality of media such as film and photography in framing local sites of political struggle. Margolles frequently displaces the material traces of violence from the sites of conflict to the exhibition site'reconstructing walls peppered with bullets, a shroud in which the body of an anonymous sex worker was wrapped in the Mexico city morgue, or humidifying a room of the gallery space with the water used to wash unidentified corpses. I will argue that the material intimacy the work produces challenges the voyeuristic structure of the filmic apparatus in two ways: first, by engaging audiences with the material traces of violence, and thus with a reactivated auratic relation to trauma; and second, by refusing to put on display the bodies of victims as objects of a speculative horror. These aesthetic strategies provide important insight into the representational politics of a decolonizing feminist practice, and to the relation between mediation and political alliance more broadly.

Id: 11517

Title: The Mediated Portrayal of Gender and Interpersonal Interaction: An Analysis of Prime-time Network Television

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Abstract: Media messages, such as scripted television programming, have a great potential to influence perceptions regarding the nature of social interaction. Gender relations in America are a particular type of social interaction in which changing perceptions could have important consequences on society. In the past, the routine portrayals of males and females in media have been observed to be distorted and skewed toward the endorsement of potentially harmful stereotypes. Scant attention, however, has been geared toward analyzing how individuals of similar and dissimilar sexes are depicted interpersonally interacting with one another. How is interpersonal interaction characterized in the most highly consumed form of entertainment media' Which networks and genres of television programming are observed to depict males and females engaging in various styles of interpersonal communication' What relationship types (e.g., friendship, romantic, work-related, family, etc.) are to be expected when men interact with men, women with women, as well as cross-gender interaction' In this study we examine the mediated portrayal of interpersonal interaction via an analysis of the quantity and quality of interaction occurring both between and within gender. We assess quantity by comparing the presence of specific patterns of interaction with statistical expectation. Additionally, we assess quality by examining the types of relationships (e.g., romantic, family, friendship, work-related, etc.) that are frequently associated with interaction containing various gender constellations. Furthermore, we are also able to assess age and

racial characteristics of those interpersonal interactions with various gender compositions. Our results indicate that certain types of interpersonal relationships are emphasized when same- or cross-sex interactions are present and other types are avoided. Additionally, particular patterns of gender and interpersonal interaction are observed to be frequently associated with the genre and network of the program. We utilize prominent media theory (i.e., media priming and social cognitive theory) to address how these portrayals could potentially normalize harmful attitudes and behaviors regarding perceived 'suitable' interaction with those of a particular sex.

Id: 11518

Title: Gender and the Selfie Generation': A Consideration of the Use of the Selfies by Young Adults

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Abstract: The paper presents the findings of research on the practices of young adults (aged 18 to 25) with respect to the production and consumption of selfies through social media.   The participants in this exploratory, qualitative study were asked to make daily journal entries over a two-week period in which they reflected on the selfies they produced and posted and/or the selfies posted by others that they viewed in their everyday social media use.The study's primary focus is on questions related to the performance of gender (after Goffman, 1959 and 1979, and Judith Butler, 1990, amongst others). Questions related to how and why young adults participate in the social media world in the ways that they do are considered, and, more specifically, the influence of popular media/advertising representations on the types of selfies that young adults post is explored.   Related to this, the increasingly common practice of photo-enhancement on many platforms is also considered in relation to performance, and more specifically, to the potential for the hyper-sexualization of young adults as well as the entrenched and enduring dominance of the beauty myth (Wolf, 1990; Jhally, 2009; Jhally and Kilbourne, 2010).The study's key questions include: what are the implications of the types of representations young adults post ' do they primarily reinforce hegemonic values related to gender or do they have resistive power ' and if so, in what ways' If participants produce and post selfies, how do they experience and make sense of their 'performances', in a general sense, and specifically as these relate to gender, hyper-sexualization, and self-objectification' If they consume others' selfies through social media, what are their interpretations of what they see with respect to these same dimensions'

Id: 11548

Title: And the Ordeal Goes On: Victimization of Women in Indian Cyberspace and its Representation in News.

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Abstract: In India, the circulation of pornographic clips of unsuspecting women through MMS on mobile phones is fast emerging as another form of gender violence and cybercrime. In many cases, the perpetrators of violence upload videos of acts such as rape on the Internet or circulate it among friends on networking platforms such as WhatsApp. These recordings complicate the government's efforts to encourage women to report the crimes and hinder police efforts to halt the explosion of obscene online content targeting women. Though the Indian government has begun preliminary work to introduce amendments to India's 14-year-old information technology law to focus it more on addressing cybercrimes against women, this is still an emerging area. Drawing on the theory of victimization and as it relates to the online and the social media environment today, this paper is a discourse analysis, of cybercrime against women in India representation in the news. The paper will look at six instances of cybercrime in the past two years and examine 30 news stories from three English dailies in India- The Times of India, The Hindustan Times and The Hindu to study the discourse on primary and secondary victimization. The victimization in cybercrime incidents perpetrated through social media such as Twitter and Facebook and draws the following two typologies. The first category is representation made with the help of visual images of the victim: in this pattern, the targeted media could be Facebook and adult websites. The second category is representation made with false and offensive verbal description of the victim. In this kind of victimization, the targeted media could be Twitter, Facebook groups etc. The representation may particularly target the victim's professional orientation, political ideology and may describe the victim in an offensive manner. Secondary victimization could be said to be an extension of the process of victimization after the primary attack has starts to lose its efficacy (Condry, 2010).This process starts after the victim begins interacting with reporting agencies, her family and friends, and society as a whole. In early ethnographic work on media representation of women it was observed that in India the media talks about sex in hushed tones where the media tries to balance the older generations' cultural taboos about sex (Mankekar, 1999). But more recent scholarship point out that the representation women in media is shifting towards a less-inhibited young generation who thrive on technology (Mirchandani, 2010). At present the Indian media is trying balance the notions of a women's purity and maternal image bound within the domestic sphere often also associated with the nationalist Hindu ideology (Basu, 1995). The literature that can be used to study cybercrime in India mirrors these discourses. The findings are consistent with the theory of victimization, where the media

inadvertently may contribute to secondary victimization, but is in no way party to victim shaming. Media advocacy to impose harsher punishment on the perpetrators of such crimes and calling for new laws and policies is present in the narratives.

Id: 11555

Title: Hegemonic Masculinity or Gender Resistance' Fashion and Masculinity in Online Menswear Communities

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Abstract: Consumption still bears the stigma of being viewed as a feminine activity (Campbell, 1997; Featherstone, 1998). This is especially the case when it comes to fashion. Dominant gender ideologies associate fashion with traits that reflect socially constructed notions of femininity: vanity, superficiality and powerlessness (Tseëlon, 1995). In the context of a gender binary that positions masculinity as the repudiation of femininity, fashion is often seen as somehow un-masculine (Buchbinder, 2012). These ideas about fashion and masculinity are among the common-sense assumptions that reproduce what Connell (1995) refers to as 'hegemonic masculinity,' making the most dominant ways of being a man seem natural and fixed. Flying in the face of these notions of fashion is the huge amount of time, energy and money that many men, both gay and straight, dedicate to their wardrobes. Much of this activity now takes place online, where there is an array of blogs, magazines and forums dedicated to the discussion and consumption of men's clothing. This paper describes the results of a study of the most participatory facet of this culture: online communities. On these online menswear communities, men discuss clothes and shopping in pain-staking detail - asking questions about where to buy particular items, seeking feedback on outfits, describing recent purchases, sharing information about sales and so on. There are a number of such online communities, each catering to different interest, from Japanese archival reproductions of American jeans to limited-edition sneakers to tailored suits. Online menswear communities were observed and interpreted using an online ethnography methodology. Face-to-face, in-depth interviews were then carried out in in Canada, the United States and Britain with a cross-national sample of thirty members of these online communities. Online community members' passion for shopping and clothing diverged markedly from hegemonic masculinity. This was particularly the case in 'What are you wearing today' online discussions where community members posted photographs of their outfits for other members to critique and comment on. This process of looking and being looked at is theorised in terms of Nixon's (1996) dual-articulation of 'the look' as both a fashionable look that men strive for and a homosocial look of stylistic appreciation shared between men. Mort (1996) has shown how these looks, one used by gay men for cruising, have now diffused into the heterosexual mainstream. In interviews carried out with members of these online communities, respondents strongly rejected the notion that their interest in clothing might be seen as effeminate. This was reflective of changing notions of both fashion and masculinity. However, many made a semantic distinction between the masculine domain of 'clothes' and the more traditionally feminine domain of 'fashion'. At

the same time, most respondents were reluctant to discuss masculinity at all, exercising the masculine privilege of leaving their gender unmarked and unspoken (Kaiser, 2012). This paper concludes that while online menswear communities did not offer explicit resistance to hegemonic masculinity and often drew upon 'pastiche hegemony' (Atkinson, 2011), they nevertheless provided space for alternative forms of masculinity.

Id: 11563

Title: Understanding Kuwaiti Women Entrepreneurs and Their Adoption of Social Media: A Study of Gender, Diffusion, and Culture in the Middle East

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Abstract: The growing number of small businesses owned by Kuwaiti women in the recent years is an indication of a new progress that Kuwaiti women are achieving. This study looked at why and how Kuwaiti women entrepreneurs adopt social media through the lens of Diffusion of Innovations theory. It investigated the attributes of social media that made them appealing to be adopted by Kuwaiti women entrepreneurs. It also investigated the advantages and disadvantages associated with social media when used as a marketing tool. This study specifically looked at Facebook, Twitter, and Instagram and compared between these three types of social media. This study integrated several aspects such as gender, entrepreneurship, social media, Diffusion of Innovations theory, and a distinctive culture. The snowball sample of this qualitative study included 20 in-depth interviews which revealed detailed and thick data examining women's entrepreneurship and their adoption and use of social media as a marketing tool. Kuwaiti women entrepreneurs were asked to answer 18 questions that included inquiries regarding Rogers' (2003) five attributes of innovation; relative advantage, compatibility, complexity, trialability and observability. The results show that most Kuwaiti women entrepreneurs prefer using Instagram, the photo and video sharing social networking platform, over Facebook and Twitter when marketing to their customers. Findings also reveal that Rogers' (2003) five attributes associated with adopting an innovation apply to adopting Instagram as a marketing tool by Kuwaiti women entrepreneurs. Kuwaiti women entrepreneurs adopt and incorporate Instagram in their marketing strategy because it is the most popular and most used social media application in Kuwait. The advantages of using Instagram include its visual aspect which enables entrepreneurs to showcase and market their products and services to their customers. Kuwaiti women entrepreneurs highlighted that Instagram is best used as a marketing tool because it is easy to use and does not cost much. In addition, Instagram enables them to post the images of the products and services they are marketing.

Id: 11660

Title: Hollaback!: Social Media & Online Anti-Street Harassment Organizing

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Abstract: This paper explores the online anti-street harassment campaign Hollaback! (ihollaback.org) as a form of digital feminist protest, making use of contemporary social media tools to mount a challenge against a long entrenched practice that publicly reinforces gender-based inequality. Featuring a website, mobile application, and Facebook, Twitter and Youtube profiles, Hollaback! encourages users to publicly recount their experiences with street harassment, to post pictures of perpetrators and provide mapping coordinates of the location where harassment took place. Their website states, 'The explosion of mobile technology has given us an unprecedented opportunity to end street harassment'and with it, the opportunity to take on one of the final new frontiers for women's rights around the world' (About, 2014).Street harassment is 'any form of sexual harassment that takes place in public spaces. It exists on a spectrum including 'catcalling' or verbal harassment, stalking, groping, public masturbation, and assault' ('You Won't Believe', 2014). These events are often excused as trivial, however, scholarship has emphasized the political character undergirding these attacks. Street harassment functions as a 'quick and dirty means of regaining male control over public spaces' (Di Leonardo, 1981, p.55). Indeed, these events have an impact on the public mobility of women. A recent study in Ottawa found that 97 per cent of respondents had experienced street harassment, and 32 per cent regularly altered their route in response to these experiences (Hollaback! Ottawa, 2013). However, street harassment often occurs as a fleeting and intangible experience, making the formulation of a response (mass organized or individual) a significant challenge. Indeed, it has been historically difficult to bring perpetrators to justice within traditional judicial channels, as these often-verbal assaults leave no physical evidence, Furthermore, it has been difficult to articulate the pervasive nature of these attacks, to translate the experience of a single individual into a wider social problem.Hollaback! thus, presents two interesting challenges to this dynamic. Firstly, it concretizes this ephemeral experience in new ways by making use of modern mobile communication technologies and social media platforms to capture and widely disseminate a moment in time. Secondly, it functions as a crowd-sourced database of incidences, a space in which women can see their immediate experiences are part of a larger picture, effectively politicizing the personal and mobilizing many young women to action. This is not the first response to street harassment (see Freedman, 2013 for historic context) but it is certainly representative of a shift in contemporary modes of organizing. These technologies have created a space for a broad-based response that was previously unavailable. How might we situate this use of social technology along the trajectory of feminist organizing against street harassment' Has this deployment of mobile technology

and social media enabled a 'new' challenge to this issue that might pose a legitimate threat to well-established power dynamics between harasser and victim' Through an examination of the Hollaback! use of mobile technology and online social media platforms, is my intention to provide insights into these questions within my paper.

Id: 11703

Title: Consciousness-Raising: bell hooks, Social Media, and an Argument for the Fourth Wave

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Abstract: Consciousness-Raising: bell hooks, Social Media, and an Argument for the Fourth WaveDr. Katie Blevins, Visiting Assistant Professor, Trinity UniversityIn bell hooks' 1990 book, Feminism is for Everybody, hooks laments the loss of consciousness-raising groups, limiting activist contributions and relegating feminism to a nearly apolitical label. hooks theorizes a potential renewal of the feminist movement by reinvigorating consciousness-raising groups. This paper makes the argument that hooks' prediction about an increase in feminist activism is in the process of being realized through the use social media. In particular, this paper addresses the possible burgeoning of a fourth wave of feminism, characterized by a use of technology to address social inequalities related to gender. hooks identifies different types of consciousness-raising groups: groups that focus on expressing frustration with oppression, groups where conversion to feminist activism takes place, and groups that are directed towards helping men address the role sexism plays in their lives. This paper examines prominent recent social media occurrences that trended feminist concerns. This paper then demonstrates how these occurrences fall into consciousness-raising categories. The use of social media to organize and promote an activist agenda speaks directly to hooks' critique of the third wave of feminism by returning to a wide embrace of feminist politics. This also marks a departure from third wave micro-politics and potentially signals a break into a fourth wave. The return of consciousness-raising groups offers exciting possibilities for inclusion in a fourth wave of feminism. Recent, academic-based iterations of feminism have mostly relegated organized feminism to college campuses. Informing and revolutionizing feminists through social media makes the feminist movement more accessible while fulfilling hooks' hope for a return to consciousness-raising and revolution by choice and action.

Id: 11731

Title: Mirror Mirro on the Wall...Who's that Walking Down the Hall' : Exploring the Bodily Displays of Female Adolescent Students on Facebook

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Abstract: Shenin YazdanianUniversity of OttawaI have seen adolescents spend countless hours crafting their online identities and developing tech-mediated relationships with friends and strangers'.I have seen MySpace pictures depicting model students engaged in various forms of criminality. I have watched parents of young adolescents break down in tears over blog entries filled with the most vile language conceivable. As an emblem of the entire lot, one young woman said of a picture of her involved in some illegal activity"I wish adults at this school would understand that those pictures are not really us.' -- Barnett, 2009, p. 202   That we live in an age in which a new virtual subject is being constructed can be seen most vividly at the end of the above excerpt. The young female student rationalizes the incriminating nature of her picture by laying claim to a disposition of 'non-identification.' While the display of her body indeed serves a social function, implicated in distinct social practices, it can be read per the ambiguous powers of social media and digital communication; interestingly, it is within this very ambiguity that she experiences resistance (from others such as parents) as well as empowerment (self), simultaneously. In both of these cases, the social and semiotic power of the computer screen speaks to the ways young women display their bodies and the kinds of social actions that can be taken with those displays.   What is most alarming in the above excerpt is the girl's plea for concurrent understandings of her 'real' and 'virtual' identities. However, as Barnett (2009) notes, there is no mention of a concurrent understanding of real and virtual identities within the existing scholarship relating to identity formation (see Ibrahim, 2004; Kroger, 2004). In this paper I will present my doctoral research findings, which respond directly to Barnett's (2009) call for a concurrent understanding of identities in real and virtual spaces. Based on a virtual ethnographic study of four adolescent female friends who attended the same secondary school in Toronto, Ontario, I explore the flows and tensions of these girls' 'real' and 'virtual' identities. Using bricolage as an approach to qualitative inquiry, my multi-theoretical and multi-methodological perspectives provide a basis for understanding the everyday lives of the four females both online (i.e. on their Facebook walls) and offline (i.e. in their school halls). I conclude with an innovative theory of Concurrent Identity Formation (CIF)'my very contribution to youth identity formation studies. ReferencesBarnett, C. (2009). Towards a methodology of postmodern assemblage: Adolescent identity in the age of social networking. Philosophical Studies in Education, 40, 200-201.Ibrahim, A. (2008). The new flâneur: Subaltern cultural studies, African youth in Canada, and the semiology of in-betweenness. Cultural Studies 22(2), 234-

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