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Id: 11932

Title: If Carlsberg did gender essentialism. Postfeminist discourses among Irish advertising students.

Session Type: Individual submission

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Abstract: This PhD project is an empirical study of how gender operates in the educational cultures of advertising students in Ireland. The research is strongly guided by Nixon's 2003 study into advertising cultures and discourses that work to promote traditional gendered working practices and organisational cultures hostile to gender equality. As a point of departure, however, this thesis takes an inter-disciplinary approach to bring together theoretical and empirical work on feminist critiques of postfeminist culture and the impact of postfeminism on gendered imagery in advertising texts, with a consideration of the cultural production processes that create advertisements, and also with – crucially – an attempt to delve into the underexplored and under-researched sphere of advertising education and gender sensitivity and awareness. In particular, student attitudes to postfeminist gender representations in advertisements, their internalisation or rejection of postfeminist gender discourses and constructions, their perceptions of advertising work, and their opinions regarding appropriate and desired roles in the industry, as it pertains to gender, are important considerations for this study which – at its core – considers the potential need for a greater level of academic engagement with gender issues at the level of advertising education and training that may help to bridge any possible gap between the gender-sensitised student and the 'realistic' professional. The research data involves a mix of in-depth questionnaires, qualitative surveys, semi-structured interviews with students and lecturers, observational data, as well as a textual analysis of the components comprising advertising modules. A thematic analytic approach has been adopted for this study, which facilitates an exploration of the dominant gendered discourses that inform the curricula on these advertising programmes and aims at producing important findings that may shine a light on the relationship between education and how this sphere relates to the resulting types of gendered images that dominate Irish advertising.

Id: 12018

Title: Up For Debate: Women's Issues in the 2015 Canadian Federal Election

Session Type: Individual submission

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Abstract: My work examines feminist interventions in political discourse through analysis of women's issues debates. In this analysis, I focus on the construction of "women's issues" discourse in alternative and mainstream news media during the 2015 Canadian federal election. Women's issues became a focal point of the election campaign when a coalition of 175 women's organizations, Up For Debate, called upon political party leaders to take part in a televised women's issues debate. Despite the support of the coalition and a 50 000 strong petition, the televised debate did not move forward, although Up for Debate organizers did stage a live streamed event where feminist commentators discussed the parties' policy stances on these issues.

My analysis examines the 'debates over the debate' that appeared in news reports and op-ed pieces. Utilizing feminist discourse analysis of online news reports, op-ed pieces, and Up For Debate materials, I argue that a tension arises in the coverage over the timeliness of "women's issues," which are situated as passé – as being 'of the past' and irrelevant to Canada's contemporary political situation. The construction of feminist temporality is used differently by the Up For Debate initiative, which cites its historical precedent – the 1984 women's issues debate – in calls for a renewed commitment to gender equality and social justice in Canadian policy.

As such, I posit that the Up For Debate initiative refuses the "plot closure" advanced by teleological narratives of feminist history, which tend to be organized as distinct waves of mobilization with concomitant modes of media activism. Instead, activist media like the women's issues debate become a site of "cross-temporal encounter" (Samer 2014) between past and present feminisms, emphasizing the ways in which feminist activism plays out as sporadic, prolonged, and even interrupted projects (see also Juhasz 2014; Morris 1998; Thrift 2012). This perspective cuts across dominant ways of narrating history as a series of hyper-visible turning points by developing new ways of thinking about temporality, social transformation, and mediated practices of dissent.

Id: 12037

Title: If you're not talking about real women, how can you be talking to real women': The use of controlling images of Black women in dating advice media targeting Black women.

Session Type: Individual submission

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Abstract: Wait 90-days to have sex with man, you don't want to give up "the cookie" to soon (Harvey, 2009). Wait 6 months to tell a man anything personal about yourself, because if you do he'll use it against you (Gibson & Run, 2013). Don't have sex until you're married. Celibacy is best (Franklin, Goode & Vandehey, 2016). This is just some of the advice issued by a growing relationship advice industry directed to Black women and written, for the most part, by Black men. Starting as books and morphing into television shows, advice columns, and movies these relationship advice media properties offer Black women "a peek into the mind of a man" and tips for luring, securing, and marrying a potential mate. These media also, however, rely on problematic stereotypes about Black women and prescribe racialized gender roles as a solution to the "crisis" of singleness among Black women.

Prior work exploring Black relationship advice media has examined misogynist themes and heterosexism within these texts (Charleston, 2015; Wanzo, 2011), but yet to be done is study of how stereotypical constructions of Black women are used within these media. Called controlling images by Collins (2000), stereotypes of Black womanhood are rooted in racist imaginings of Black women's sexuality, their fitness for marriage, and (in)competency in motherhood. Collins identifies five controlling images of Black women: mammy, welfare mother, matriarch, Black lady, and jezebel that she states are "designed to make racism, sexism, poverty, and other forms of social injustice appear to be natural, normal, and inevitable parts of everyday life" (Collins, 2000, p. 76-77). Because controlling images reinscribe racism, sexism, and sexual oppression, it is important to examine how these controlling images are deployed within relationship advice media, a space that is actively guiding the dating, relationship, and sex lives of Black women.

Using Black feminist and intersectional theories as sensitizing frameworks this paper will present the findings of a critical discourse analysis exploring how controlling images of Black women are used to dispense dating advice for Black women. The current paper focuses on three popular books of the genre, two of which have spawned other media properties: Steve Harvey's "Act like a Lady Think Like a Man," a New York Times best seller and forerunner to two movies. Rev. Run and Tyrese Gibson's "Manology," which is slated to become a talk show in the OWN network in 2016. And

“Promises from God for Single Women” written by media darling Rev. T.D. Jakes. Guiding my research are two key questions: What messages about Black women are contained within these books? And how are controlling images of Black women used in these books? The impact of these representations of Black women and new directions for research will be discussed.

Id: 12043

Title: Memes, Masculinity and the Manosphere: Web 2.0 and the changing communicative politics of the Men's Rights Movement

Session Type: Individual submission

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Abstract: The (anti-feminist) men's rights movement began to gain critical mass in the 1970s, but arguably did not achieve mainstream public recognition until the early 1990s. Although this was attributable to a complex constellation of factors, including the emergence of postfeminism, the explosion of the self-help literature market and the associated popularization of men-in-crisis discourses, technology also played a vital role in the proliferation of men's rights rhetoric in the Anglophone world. With the development of the internet, Usenet newsgroups such as alt.men appeared, and extant American and British groups such as MensRights.com, the National Coalition for Men and the UK Men's Movement established websites, thus increasing movement's capacity for cross-referencing, cooperation and coalition. However, while the (web 1.0) internet consolidated and amplified the men's rights agenda across the English-speaking world, it was not until the emergence of web 2.0 and, more specifically, of social media that the rhetoric of these groups, now referred to as MRAs (men's rights activists) began to be co-opted by and to merge with a diverse range of other online cultures preoccupied both with the plight of men and the exclusion of women. This much looser network of blogs, forums and online publics, collectively known as the Manosphere, has become the dominant arena in which men's rights and issues are now discussed and perpetuated.

One of the most striking new features of MRA anti-feminism online is its use of memes intended to subvert feminist paradigms and to spread ideas rapidly to vast numbers of internet users. This shift to a more visual expression of ideas, combined with the ease with which memes can be generated, has engendered a highly participatory online culture around men's rights, increasingly moving its rhetoric away from rights-based issues such as child custody and divorce to more abstract and emotive expressions of discontent with feminism and women generally. This paper considers how memes have impacted on MRA rhetorical strategies and communicative politics, and seeks to determine whether meme culture has invigorated the men's rights movement or whether its simplification of ideas and increasingly blatant misogyny are serving to diffuse, decenter and expose as politically ineffective the various agendas that circulate within this amorphous cybermob. Ultimately, it asks what consequences these new communicative strategies might have for men, women and the future of gender politics both on- and offline.

Id: 12080

Title: The censorship of visual pleasure in Pakistani films II

Session Type: Individual submission

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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. 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 the censorship. The study uses content analysis and quantitative research methods (SPSS) to examine an equal number of pre-and-post-1979 certificates. The excisions include the exploitation of female body, sexual references, innuendos, vulgar dances, and derogatory language. The study finds that the CBFC 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 chi-square test shows that the CBFC excised more visual pleasure from the pre-1979 films as opposed to the post-1979 films. Factor analysis reveals a simple structure 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: 12086

Title: Gender Imbalance in President Buhari's Ministerial Nominations and Reactions by the Nigerian Press: Advocacy or Complacency'

Session Type: Individual submission

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Abstract: President Muhammadu Buhari's list of ministerial nominees, which was sent to the Senate for confirmation, on the 30th of September, 2015, had twenty –one (21) names. Of this, eighteen (18) were male while three (3) were female. It is against the backdrop Of MDG 3(Gender Equality and Women Empowerment) that this study sought to find out how the Nigerian press reacted to this gender imbalance with a view to streamlining their disposition within the frame of advocacy and complacency. In other words, did the Nigerian press live out its watchdog expectation or did it wear the lapdog toga? Content analysis was employed to study the manifest content of three national newspapers – The Guardian, This Day and The Punch, and two national magazines – Tell and Newswatch- which were purposively selected based on outlook and spread. The actual issues of the newspapers studied were also selected based on a composite week calendar with the last quarter of 2015 as the period of study. Measurement was done using column centimeters. The inter-coder reliability which employed Holsti formula stood at 0.93. Findings showed a lack of will by the Nigerian press to constructively criticize, through content, the President's disproportionate gender distribution in political appointments. Findings further revealed that the Nigerian press did not proactively engage in advocacy geared towards enthroning best practices in the light of the Millennium development Goals (MDGs) especially as they relate to governance and women empowerment. The inference from the foregoing therefore contextualized the disposition of the Nigerian press as complacent. To this end, it was recommended that the Nigerian press should deploy editorial content embellished in advocacy to chart the pathway for egalitarianism through government policies that serve to optimally integrate the potentials of women in the socio-political repertoire of Nigeria.

Id: 12128

Title: "You've made the A-List!" Celebrity, Affect, and Monetization in Kim Kardashian: Hollywood

Session Type: Individual submission

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Abstract: Dr Alison Harvey, Lecturer in Media and Communication at the University of Leicester

Contemporary digital games culture is changing, and with it the recognition that this media form has tremendous potential, for not only leisure and entertainment but also social commentary, ethical inquiry, artistic expression, civic engagement, and education. Despite these promises, however, the mechanisms and repercussions of these simulational tools for storytelling is still a nascent area of research. This paper moves the discussion beyond blue-sky thinking and moral panic-tinged consideration of games' promises and perils to consider a few fine-grained questions that are of particular relevance given the recent focus on digital games inclusivity and feminist action in this domain. Specifically, it investigates the relationship between affective game design, inclusion of female game audiences, ludic economies, and celebrity culture.

The ideal game for considering this relationship was released in 2014. Amidst the celebration of serialized fantasy worlds and first-person shooters in Game of the Year lists, one decidedly different game appeared with surprising frequency. That game is Kim Kardashian: Hollywood (KKH), a mobile game released by developer Glu Games, which brands itself as "The Leader in 3D Freemium Mobile Gaming". In it, the player begins as a shop clerk and upon being discovered by Kim Kardashian works their way up from the E-List to the A-List by gaining as many fans as possible through attendance at parties to promote products, photo shoots, modeling gigs, and other activities across the globe. KKH represents a popular culture phenomenon (the Kardashian family) extending its social media and spotlight savvy from television, Twitter, and Instagram into the game design realm with immensely profitable results. This free-to-play game has been tremendously successful, accruing \$43.3 million through in-app sales in its first three months and garnering acclaim as "genius" by venues such The Atlantic.

Such popularity and praise has been accompanied by scathing critiques regarding the ethics of this game's mechanics for eliciting in-game purchases, its materialistic missions, its shallow storyline, and its repetitive (or as Forbes declares, "boring") design. In this paper I explore the underlying values that inform these celebrations and criticisms of

KKH, about celebrity, affective play, and monetization. I argue that these discussions are informed at their core by a debate about the legitimacy of the growing inclusivity of digital games, particularly for those outside the “gamer” label- girls and women. This is linked to the content (celebrity culture), economics (free-to-play with in-game purchases), and mechanics (affective engagement) of the game, three domains that I explore in detail in the paper to understand how these function to challenge the validity of women’s participation in digital games culture. Through this analysis I contribute to the growing area of research on casual games and women’s participation in games culture by considering the entanglement of ludic currency, feeling, engagement, and marketing.

Id: 12142

Title: Looking back, looking forward: "Doing gender" discourse implicit in school uniform advertisements: A Comparative semiotic and discourse analysis on school uniform ads of South Korea, UK and U.S

Session Type: Individual submission

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Abstract: The genesis of problems comes from the fact that when it comes to gender research so far there has been little discussion about youth (Raewyn, p13) and no controlled comparative studies about youth and gender issues in South Korea, the United Kingdom and the United States. Moreover, the previous researches on school uniforms to date that have tended to focus on listening to apparent advantages and disadvantages of the matter whether students should wear school uniforms or not. Far too little attention, however, has been paid to hidden meanings that school uniform advertisements generate. For example, a recent school uniform advertisement in South Korea overstepped the boundary of moderation by its use of descriptive slogans and provocative images emphasising an extremely sexualised thin female body shape. In this way, the commercialism and sexual preference incited by the adult world slowly but surely by degree have distorted the original functions of school uniforms.

The purpose of this study was to investigate socio-cultural effects on youth caused by gender discourses connoting school uniform adverts. In order to do an in-depth comparative research, there were three research questions that this paper addresses: 'How did school uniform adverts deal with gender in South Korea, the UK, and the USA?', 'What were the socio-cultural implications of gender discourses given the rise of school uniform adverts?', 'How were school uniform adverts connected with cultural, social, and sexual identity?'

Two research methods were used to assess the questions: Roland Barthes' "Rhetoric of the image" and the two-stage meaning structure. Barthes' analytical system deconstructed school uniform advertisements created in the three nations mentioned above, and the images in adverts were analysed according to literal and symbolic meanings. In addition to this, the adverts were critically investigated on multiple levels, taking into consideration both the consumers' and producers' perspectives. Through the two-stage meaning structure, selected image texts were analysed by the first stage of signifying process and the second stage of signifying process. Not only were superficial gender meanings discovered in the adverts but also hidden gender meanings were found as well.

As results of this study, this comparative research brought together an analysis from the three vectors of cultural, political, and economic changes affecting gender discourses. Generally, consumerism and globalisation casted a long shadow on school uniform advertisements. One of the more significant findings to emerge from this study is that American and Korean school uniform adverts mainly acted as a sexual and commercial booster, while British uniform adverts maintained a more academic function and promoted school unity and honour. In short, most of school uniform adverts were substantially manipulated by the adult world, forcing youngsters to be "doing gender" through adults' cultural, social and sexual spectrum. Teenagers like sponges are drawn to whatever was available to them and they were thus vulnerable and exposed. Further investigation and experimentation into "doing gender" discourse on youth would be strongly recommended more.

Id: 12187

Title: News framing of female candidates for top political positions: A cross-cultural analysis of the Israeli and American press, 2008-2009

Session Type: Individual submission

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Abstract: This paper will be presented at a joint panel of the Gender and Communication Section and the Emerging Scholars Network.

This paper presents an analysis of cultural differences in news framing of female candidates for top political positions, by examining and comparing the media coverage of Israeli and American female leaders during political campaigns.

Studies have found that questions such as "Who is the right leader?" or "What traits are required for leadership?" are often related to cultural and gender-oriented conceptions of public opinion. The cultural approach to communication suggests that media can reflect social values and norms. Therefore, a cross-cultural comparison of media coverage of female leaders would be highly valuable. Comparing the Israeli case to the American case is essential, as both nations are liberal democracies, whereas the status of women in Israel suffers particular obstacles such as religious and military influence on the political sphere.

A content analysis of more than a thousand news items from four different newspapers, elite and popular press, in both countries during 2008-2009 political campaigns, examined coverage of nine gender-oriented news frameworks.

Analysis revealed that the press in both countries strongly emphasized gender-oriented frameworks when covering female leaders. However, the Israeli press was more gender-biased, especially in undermining female politicians' ability to deal with "masculine" issues, such as security and foreign policy.

This study's conclusions demonstrate a strong relationship between media coverage of female candidates for top political positions and local political culture, as well as specific cultural gender-oriented elements in each country's media. It was found that stereotypical coverage of female politicians is culturally contextual and relative. Thus, although creation of a more gender-balanced news coverage is possible, it necessitates a deeper change in socio-cultural norms.

Id: 12223

Title: (Re)defining Asian Masculinity in the Age of Global Media

Session Type: Individual submission

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Abstract: Asian men have long been stereotyped as weak and even feminine both in and out of media in the Western world. For example, in examining American racial structure and media portrayal of Asian (American) men, Chen (1996) suggests that racism, sexism and Orientalism worked together in feminizing early Asian immigrants and positioned them outside of the power structure. In “Beyond Bruce Lee,” Shawn Wong (1993) claims that Asian men are often seen as the “nerdy, wishy-washy, domineering mama’s boy[s],” contrary to the iconic American masculine “Marlboro Man.” Approaching the issue from a different angle, Kumiko Nemoto (2008) demonstrates the struggle of Asian men in climbing the American masculine hierarchy in cross-racial competition.

Do perceptions of Asian men remain the same today? Has the popularity of Asian TV shows—especially Korean dramas (K-dramas)—throughout the world through the Internet challenged the old stereotype of Asian men being unattractive nerds? Are Asian male stars becoming the new sex symbols and fantasies of their female fans worldwide? Or are Asian men still seen as feminine and romantically undesirable? Does the globalization of Asian dramas transform and redefine Asian masculinity? This project examines perceptions of Asian manhood. It specifically compares those who consume Asian dramas with those who do not in order to understand how Asian masculinity is viewed. A survey focusing on female perception of Asian manhood and Asian drama viewing was conducted in two settings: a diverse university campus, where more than 70 nationalities are represented, and three popular online drama forums with international participants.

This study hypothesizes:

1. There is a strong correlation between affirming Asian masculinity and Asian drama viewing. Those who have watched Asian dramas, especially frequent viewers, find Asian men masculine and attractive, while those who do not have Asian drama experience view Asian men as more feminine and unattractive.
2. In comparison to other ethnic groups such as Blacks, Polynesians, Caucasians, and Latinos, Asian men are still seen as the least masculine, regardless of respondents’ Asian drama exposure, although Asian drama viewing might de-stabilize the conventional perception of the cross-racial masculinity hierarchy to a small degree.
3. More than women of other ethnicities, Asian women, regardless of Asian drama

viewing experience, find Asian men masculine and attractive. Among non-Asian women, black women are the most critical of Asian masculinity, followed by Polynesian and Caucasian women.

References:

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Id: 12253

Title: Looking back, Looking forward: women in media leadership roles.

Session Type: Individual submission

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Abstract: This paper looks back over the careers of Ireland's first women leaders in print, radio and television and looks forward at the future prospects for female decision makers in Irish media industries. Studies of leadership have historically paid little attention to women's experiences (Elliott and Stead, 2008) because social representations of leadership are predominantly male (Moscovici, 1986). The lacunae in knowledge about female leaders has begun to be addressed recently in key works that document the 'glass architecture' that constrain women in achieving senior positions (Steiner in Carter et al 2015; Bryant, 1985; Ryan & Haslam, 2007) and in work such as Eagly & Carli's on the leadership 'labyrinth' (2007) as well as in Stead and Elliot's (2009) work on how gender shapes images of and expectations about leaders. Klenke (2004) in particular has emphasized the importance of context to understanding leadership but very little work has considered women's leadership in the context of male dominated media industries. Internationally women continue to be under-represented in the decision-making structures of major media organisations 'both at operational levels as senior managers and at strategic levels, as CEOs and board members' (Ross, 2014:39). Looking at the quantitative issue of women's presence in leadership positions is important in terms of mapping the extent of their exclusion from such roles. However there is also a need to map the qualitative nature of women's minority experience of leadership, to ask how women have experienced and obtained those roles and where they see women's leadership going in the future? This paper presents a case study of five women's experiences as the first women in leadership roles in Irish print, radio and television industries. It argues that women leaders in media industries experience leadership itself as enacted within a gendered context of male-dominated, performance-orientation, which creates a masculinized context. Secondly, it recognizes the construction of a neoliberal subjectivity that presumes leadership to be an outcome of individual accomplishment through competition. Thirdly, the article documents an increasing shift towards a postfeminist denial of the relevance of gender to understanding social structural impediments to women's full participation in media production, representation and leadership. Fourthly the article questions if or how these women leaders resisted postfeminist trends in order to facilitate a more radical feminism, with all of its class and ethnic contradictions. Finally the article solicits the women leader's insights on the future for female leaders in Irish media industries and examines whether gender inequality will improve or continue to map from a 'structural problem into an individual affair'

(Rottenberg, 2013:3).

Id: 12275

Title: In search of our Mother's Gardens: (En)gendering the Zimbabwean War of Liberation in Flame and Women Guerillas in the Frontline.

Session Type: Individual submission

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Abstract: In the spirit of Alice Walker (1984) who proclaims; “. . . it is only when my mother is working in her flowers that she is radiant, . . . Ordering the universe in the image of her personal conception of Beauty . . . Guided by my heritage of a love of beauty and a respect for strength – in search of my mother’s garden, I found my own”, this paper seeks to celebrate and to establish the role, experience and memory of Zimbabwean women in the country’s war of liberation. The memory of women in the Zimbabwean war of liberation seems to have suffered under the auspices of a power structure that is exclusionary to the extent that certain voices have the authority to narrate the country’s history and in which some kinds of remembering are suppressed. So far, there are only two media attempts at preserving the memory for Zimbabwean women in the form of Ingrid Sinclair’s controversial film *Flame* (some scenes were censoriously cut before the final release) and a 2014 documentary on *Women Guerillas in the Frontline*. Zimbabwe is a nation whose sovereignty is largely defined in relation to the history and memory of the liberation struggle against British colonial rule. Every year, the country commemorates Independence Day and Heroes Day in recognition of the liberation war fighters’ role in regaining the country’s political independence. When the country’s patriotic history (Ranger, 2002; Kriger, 2006; Primorac, 2002) is spoken of, the women liberation war fighters are not as prominent as their male counterparts. Yet, the legacy of women’s experience in the liberation war is a memory that must be preserved for the nation and especially for postwar and future generations of Zimbabwean women. Suffice to also reflect on that the Zimbabwean war of liberation was a traumatic experience the memory of which the nation, and in particular the generation which had direct experience of it and more so, the women, are still struggling to come to terms with. Utilizing textual analysis, the paper will interrogate how the two filmic texts share and/or hide memories of women’s role and experiences in the liberation struggle. The paper will also use postcolonial traumatic theory (Nikro, 2014) in reviewing the gendered context of and reference to the Zimbabwean war of liberation. Furthermore, it is vital to reflect on how the nation as a whole can embrace the memory of the past and chart a positive way forward towards the nation’s future.

Id: 12282

Title: Aged women's' Memories of the Changing Media Landscape

Session Type: Individual submission

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Abstract: Aged women's memories of the changing media landscape

The aged population—defined as people of retirement age— have lived through many changes in the media landscape during the second half of the 20th century. Relationships with communication technology and media are often considered key experiences in modern life. However, these experiences are not the same, even for those of the same generation. Therefore, particular meanings likely are intersectional and related to gender, sexuality, class, ethnicity, religion and other differences, in addition to age and generation.

As frequently discussed, the aged population is growing quickly in most industrialised countries. In Finland, adults older than 65 constitute approximately 20% of the population, and the majority are women (approximately 620,000). Aged adults are predicted to account for approximately 30% of the national population by 2060. Finnish women have a life expectancy of 83 years, and Finnish men six years less, at 77 years. (Statistics Finland, Demographic Statistics 2015.) Consequently, elderly adults, especially aged women, will comprise an even larger proportion of the media audience.

Major structural changes in the media landscape have occurred during the lifetimes of aged women. For instance, the domestication of media technology has resulted in an enormous increase in media offerings. General cultural values, including attitudes towards popular culture, have also changed, and cultural habits have become more omnivorous over time. Understandings of private and public have undergone especially great transformations. The borders and limits of these spheres are flexible and fluctuate with historical and social trends but usually are gendered. The traditional division of these spheres links women with the private sphere, marginalising their experiences and conceptualising them as personal.

In my study, I collected the memories of aged women living in Tampere area in Finland, in order to seek answers to the following questions:

- 1) How do aged women narrate their relation to the media landscape, such as newspapers, television, radio and the Internet? How are their media usage and moves in that landscape intertwined with everyday life?
- 2) How do aged women narrate changes in the media landscape during their lifetimes?
- 3) How do aged women narrate feelings and emotions caused by media contents, such as

pleasure and displeasure?

Memory-writings are collected through 1) The University of the Third Age, a university-based educational institution for elderly people; 2) Grannys's Corner, a Lutheran parochial volunteer centre for aged people; and 3) Let's Cope Together, a community work association in a suburban area (Autumn 2015 – Spring 2016), and I will present preliminary results based on this material.

Id: 12293

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

Session Type: Individual submission

Authors:

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Abstract: This paper will be presented at a joint panel of the Gender and Communication Section and the Emerging Scholars Network.

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, Franks 2013]), the population of women are lower in newsrooms, especially in the print media, and fewer women get to occupy editorial and management positions [Byerly 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) presents results from 20 interviews with women journalists to examine how they experience the newsroom culture, exploring how they negotiated and challenged the forms inequalities take in specific institutional (media industry), cultural (African) and geographical (Nigeria) contexts. These findings will be contextualized by 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: 12315

Title: Looking Back and Thinking Ahead: _Variety's_ Changing Construction of Female Media Consumers

Session Type: Individual submission

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Abstract: This paper examines how _Variety_, a premiere U.S. media industry trade publication, has constructed the notion of female “audiences” over the past ten years. The study seeks to capture how a periodical targeting industry insiders has adapted its discourse about female media consumers during a decade of flux in which media technologies, consumption habits, and audience participation have altered considerably. The study builds on previous critical research about the construction of audiences through fallible ratings research that objectifies media consumers in order to market them to advertisers (Ang, 1991); studies tracing how television producers rely on social media to capture both the engagement and unpaid labor of viewers (Androjevic, 2008; Napoli, 2011); and recent research on the exploitation of female television viewers’ social media use as a means to involve women in their own commodification (Cox, 2015). An analysis of _Variety_ discourse over time would provide another perspective on industry priorities with respect to female consumers by tracing continuity and change in a specialized form of journalism heavily informed by media organizations’ public relations efforts (Wilkinson & Merle, 2013). The case study takes a feminist political economy approach in its examination of 143 articles resulting from a LexisNexis search of _Variety_ from January 1, 2006 to December 31, 2015, using the key words “audience” and “‘women’ or ‘female.’” The analysis will trace the publication’s discourse on gendered media consumption and related industry objectives across the past decade, using the following questions as a guide: What is conveyed or assumed by Variety’s construction of female media consumers? What contextual factors appear to account for changes in discourse about female audiences?

Id: 12322

Title: Portrayal of Women in Chilean Retail Advertising comparing 1980 and 2013: Changes in the Form but Continuities in Female Stereotypes'

Session Type: Individual submission

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Abstract: We studied the changes in the portrayal of women within Chilean retail advertising based on a quantitative analysis of ads published in printed media in 1980 and 2013, in order to determine if this representation is based on stereotypical forms, and to establish whether the changes observed reflected the profound socio-cultural changes experienced by the country in this 33 years.

As part of the rise of the women's movement that allowed more opportunities for female development in education, reproductive rights and domestic structures (Zotos & Lysonski, 1994) the studies about the portrayal of women and gender stereotypes in advertising has been largely developed in European and American contexts since the seminal works of Courtney & Lockeretz (1971), McArthur & Resko (1975) or Goffman (1979), but this kind of research in Chile is scarce.

Chile is the country with the lowest masculinity score in South America, according to the Hofstede model. At the same time, The Gender Inequality Index included in the UNDP's Human Development Report 2014 ranks Chile 68th out of 152 countries, the best score for a South American country. These categories seem to indicate that Chile deviates from the predominant patriarchy typical of the region. Nonetheless, there is a mixed record on gender equality. Equality in primary, secondary and tertiary education has already been

achieved. However, there is a gap in labor force participation (50% for women versus 70% for men), in spite of the permanent improvement over time. Furthermore, women tend to have more precarious jobs.

Following variables that have been historically tested in past literature, we examined if the Chilean cultural environment determines a fairer representation of males and females in Chilean mass advertising, and whether improvements in the situation of women in Chilean society have been reflected in some way in advertising representations.

In general, preliminary results show that Chile perpetuates some of the stereotypical forms of women's representation found in the international literature (see Furnham & Farragher, 2000), although various indicators have determined that women should have a more equal status to men in Chilean society. Despite a massive presence of female characters and the fact that by 2013 they appear more distanced from their traditional representations as wife, mother and housewife common in 1980, their role in the current Chilean advertising seems to be a "non-active and decorative" one, in line with findings from other studies around the world (Zotos & Tsihla , 2014).

However, our results also show a factor particularly distinctive for Chile compared to many countries in the region: by 2013 there is a clear tendency to associate female beauty with the Caucasian phenotype (blond, white, and light-colored eyes) and with the upper class, while men may be represented by models more similar to the average population. This is explained by the strong social segmentation of the country, in which economic success is associated with a particular phenotype. In this context, women are presented as part of the ideal of beauty and success to be attained by the average Chilean.

Id: 12392

Title: Gender, protest and the production of historical memory: the framing of the suffragette Emily Wilding Davison in British newspapers, 1913-2013

Session Type: Individual submission

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Abstract: This paper seeks to trace the ways in which the British suffragette Emily Wilding Davison was represented in British national newspapers between 1913 - the year she died - and 2013. Davison was killed at the Epsom Derby in June when she ducked under the railings onto the racetrack and was fatally trampled by the king's horse, dying from her injuries four days later. While Davison was mourned, commemorated and lionized as a "martyr," "soldier" and a "fallen comrade" by the suffragette movement, elsewhere she was vehemently attacked as a lawless and deviant hysteric. While Elizabeth Crawford (2014) shows that commemorations of Davison reveal the various and competing ways she has been constructed in historical memory, June Purvis points to the continuing salience of the myth that Davison was "an unbalanced suicidal fanatic" (Purvis, 2005).

The granting of suffrage to women on equal terms to men is now broadly accepted as a legitimate, democratic and necessary historical development of the early twentieth century. However, the public celebration and commemoration of women's suffrage occupies a considerably less privileged and visible place in British culture than 'masculinist' historical events. The somewhat uneasy and relatively marginal position the first wave feminist movement occupies within public memory points to the enduring ways in which women are "hidden from history" (Rowbotham, 1973), as well as the broader discursive context in which feminists are pilloried as "deviant" (see Mendes 2011, 2015).

While there is a relative wealth of scholarship on the alternative feminist press which was produced from within the 'counterpublic' sphere of the women's suffrage movement, there is much less research on the representation of the movement in the mainstream press. In this paper, we will examine the shifting representations and historicizations of Emily Wilding Davison in four British newspapers – the Times, Guardian, Daily Mail

and Daily Mirror – across ten decades. By paying attention to the framing of Davison, this article will offer important insights into how the women’s suffrage movement was discursively (de-)legitimized, supported or undermined by the mainstream press. Furthermore, by tracing these representations across time, it will present the ways in which Davison has been discursively figured and commemorated in different historical moments. We will plot these shifting representations against broader historical gender change, for example the second wave feminist movement of the 1960s, 1970s and 1980s, as well as the ‘postfeminist’ period from 1990 onwards.

The research employs both content and discourse analysis; while the former allows us to chart the extent to which Davison has been visible (or not) across time, the latter allows us to consider the specific ways in which Davison has been constructed, as well as the political implications of this. The combination of these methods in our approach offers significant insights into how the public memory of the women’s suffrage movement has been constructed across time.

Id: 12395

Title: Making Memories and Stitching Connections: Gender, Technology and Craft in Britain's Digital Dressmaking Communities

Session Type: Individual submission

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Abstract: The pastime of home dressmaking is experiencing a revival in Britain where once it was fading into distant memory. Alongside this resurgence has emerged a vibrant online presence of sewing bloggers, Instagrammers and Tweeters termed here as “digital dressmakers”. Predominately female, digital dressmakers are engaged in a range of innovative practices online. Though other craft revivals like knitting have received considerable scholarly attention, particularly from feminist scholars, there is a scarcity of empirical work on the current sewing revival. This paper is among the first to explore the digital dressmaking community considering the interaction between a traditionally material activity and new technologies. Drawing on multimodal data from online participant observation and face-to-face interviews with sewists, the paper asks: What legacies of sewing are contemporary digital dressmakers creating through their blogs and Instagram feeds, and how are these storytelling practices shaping the craft in the digital era?

While memories of sewing have traditionally been handed down through personal stories and through memories embodied within garments made and worn, today’s digital dressmakers are also creating a vast body of digital artefacts that serve to preserve contemporary memories of sewing through blog and Twitter posts, Instagram feeds, Pinterest boards and You Tube videos. Digital dressmakers’ use of social media is argued to be important for studies of gender and technology as it challenges the stereotype of sewing as old-fashioned and complicates the “typical association of masculinity/digital culture and femininity/fabriculture” (Bratich & Busch 2011). It contests gendered digital divide discourses which depict women as passive technology consumers not creators (Tekobbe 2013). Arguably digital dressmaking may be seen to function as a form of cyber-feminism empowering non-digital natives to find a voice online, negotiate technology and establish connections and networks. These digital connections made between female sewists enable them to at once invoke fond memories of sewing done by mothers or grandmothers as a heritage to which they are contributing, while at the same time challenging historical depictions of sewing as frivolous. Thus, considering the interplay between traditional dressmaking and its new digital mediation is vital as it invites us to consider an overlooked domestic craft in a new light, while enabling us to explore alternative forms of digital literacy and to view home dressmaking as an

important form of social and cultural engagement.

Id: 12401

Title: Memory/Postmemory ' Badalte Nakshe (Changing Maps): A documentary filmmaker's exploration of trauma, testimony and memory

Session Type: Individual submission

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Abstract: In December 1992 and January 1993 the Indian city of Mumbai was torn apart by communal violence. It fundamentally altered what was once assumed to be the most cosmopolitan city in India, by creating rifts and reconfiguring spaces. Twenty years after the riots, the students and faculty of the School of Media and Cultural Studies, Tata Institute of Social Sciences revisited the riots by producing a documentary series called Remembering 1992 - 'Badalte Nakshe' (Changing Maps) is a part of this documentary series.

Traversing the tenuous realm of children, memory and Bombay's 1992 communal riots, the film follows Farhana Ashraf, a teacher and a writer, in an attempt to explore the constructed histories of the riots. 20 years after the riots, how do the people who were children then remember the lived experience of the violence? How do they make meaning of it and come to terms with it? Moreover, how do adolescents of the present generation make meaning of these inherited narratives of violence from what they hear and see – through popular culture, text books etc. As Peter Burke (1997) posits “memory communities” involve collective co-construction of memory and this construction is contingent on present-day concerns. In an effort to articulate this on-going dialogue with the past and present, the film weaves these two threads, bringing to the surface erasures, omissions and the ruptures they entail.

The film's narrative, which revolves around not just Ashraf, but her grandmother and daughter, explicates the family's gendered experience of communal violence through the decades – the violence of the Partition of India and Pakistan, the violence of the communal riots of 1992 and the everyday violence they are subject to as members of a minority religious community in India, and explores the intrinsic interlinkages between these. It examines the negotiations of three generations of women in the face of adversity, and the idea of remembering as resistance.

This object of this paper is to examine how this documentary film becomes an artefact of memory and postmemory – “a structure of inter- and trans- generational transmission of traumatic knowledge and experiences... not mediated by recall (but by) imaginative investment, projection and creation” (Hirsch 2008). Underscoring the omissions, reinterpretations, polysemy and the probability of intense personal resonances that memory facilitates, Emily Knightley in her essay Engaging with Memory (2008), writes, “Memory is more than an alternative history, it is also about the marginalised present.”

She argues that performing memory reconstructs social conventions and an individual's relations to these conventions. The film, and consequently this paper, looks at the performance of memory itself and how it becomes crucial to everyday engagements. The paper also explores how we, the makers of the film (my co-directors and I), negotiate the documentary form as evidence while simultaneously reflecting on the multiple, constructed and contingent nature of representation of history.

Id: 12405

Title: Privatization in a Finnish Presidential Election. Coverage of Straight vs. Gay Spouses in Newspapers

Session Type: Individual submission

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Abstract: Politicians' spouses, usually wives, have received increased attention in the media in recent years. Often, they have been used in public, primarily as a function of promotion by political parties, because they have no real political significance. This process is especially emphasized during election campaigning. This phenomenon is related to the trend of the privatization of politics, which means a shift in media focus from the politician, as the occupier of a public role, to the politician as a private individual, as a person distinct from his or her public role. Sometimes, politicians exploit their personal lives, including marital relationships, as a promotional resource to form a given impression and image.

In this paper, the privatization of politics is considered by analysing the newspaper coverage and images of two candidates' spouses during the second round of the 2012 Finnish presidential campaign. During the campaign, the spouses were reported on more frequently than during previous campaigns, because one couple was gay and one was straight. What the newspapers reported about the spouses, how balanced the coverage of them was, and how intimate issues in the relationships were described in public were analyzed. The method was a qualitative content analysis.

The results show the role of the spouse was treated as was traditional in newspapers, but a gay spouse muddled the traditional gendered frames a little. The coverage of the gay couple, however, imitated the traditional coverage of straight couples in campaign context. The level of privatization seemed to be high, and concerning the most intimate questions the couples used different strategies to protect their privacy. This coverage was not just instrumental, but it was also substantial in many respects. According to these results, through a spouse, the media wanted drill down to the relationship of a candidate, his life, and personality. Thus, the role of information about a spouse was to influence a candidate's image. However, the role of the spouse seems to be even more important. He or she is intrinsically significant and has an individual meaning in campaigning; thus, his or her attractiveness may benefit a candidate. In general, the results show that parties can use voters' interest in candidates' spouses as a promotional activity.

Id: 12420

Title: REALITIES OF WOMEN AND GIRLS IN BOKO HARAM NARRATIVES IN TRADITIONAL AND ON-LINE NEWSPAPERS

Session Type: Individual submission

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Abstract: Introduction

Issues concerning women and girls have constituted a major part of the Boko Haram insurgency narratives since it began. Virtually every passing day since the sect began extreme militancy in 2009, the mass media, including Internet websites and the social media have continued to report these narratives. Although, the insurgency is on the decrease, women and girls living-victims and observers have continued to narrate their experiences both as victims and agents.

The problem

The few studies focused on women and girls dwelt on the victim dimension, counting the extent of the violence against women and girls; but not their agency. They did not reflect experiential realities of agency. Even those that reflected experiential realities did not draw evidence from multi-location to cover a broad range of narratives.

Purpose

The purpose of this study was to analytically explore the place of women and girls' in the narratives of Boko Haram insurgency from a historical perspective drawing from reports in the traditional and online newspapers. Furthermore, the study analysed their socio-psychological predispositions when narrating the sect's violence as perceivably reported in traditional and online newspapers.

The Literature

Human Rights Watch (2014), PeaceWomen (2014), Zenn & Pearson (2014), Katgurum et al (2013), Omego (2015) analyzed how Boko Haram has affected women and girls. Zenn & Pearson (2014), Katgurum et al (2013) and Omego (2015) analyses drew on evidence outside the living victims' narratives. Human Rights Watch (2014), PeaceWomen (2014) based their analyses on the living victims' narratives from one location. For the most part, none of the available studies on living victims' narratives drew evidence from multi-location to cover a wide range of narratives, especially the agency of women and girls in the insurgency.

Method

Full archival copies of some purposively selected mainstream traditional and online newspapers from January 1, 2009 when the insurgency became extremely militant to September 30, 2015 were accessed on the Internet. Text analysis was utilized to record

the narratives occurrence. A comprehensive data base of reports which specifically dwelt on the narratives of women and girls escapees was developed and categorized according to years of narration as recorded by each of the newspapers.

Findings

The themes of the women and girls narratives as contained in the newspapers suggested two dominant phases in history; the phase of abduction and abuse (2009-2014), and the phase of, indoctrination, training to fight and fighting (2014 to 2015). The women and girls' narratives also suggested they were recovering psychologically but not settled socially. Policy implications of the study findings were discussed. Implications for men and boys were also discussed.

Keywords: Historical; Socio-Psychological; Women and Girls; Boko Haram,
Newspapers

Id: 12433

Title: From Screen to Screen: Women's Experience of Watching Cinema in Urban Bangladesh

Session Type: Individual submission

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Abstract: The downfall of Bangladesh film industry has a huge influence on movie-going in Bangladesh, especially of women (Nasreen & Haq, 2008). The deteriorating environment of cinema-halls has relegated women to watch movies primarily on television. On the other hand, the advent of satellite TV channels has undoubtedly provided urban women a route to the world of television serials (soap opera), mini-series, and tele-films besides original movies.

Using interpretive ethnography or the new audience research (Corner, 1991), this paper will illustrate the varied practices, experiences and memories of cinema-going of mothers and daughters living in the capital city, Dhaka. Narrating cinema memories of two generations, this article intends to compare women's experiences of watching cinema overtime. Inspired by the international trend in research that focuses on the circulation and consumption of film (Maltby et. al., 2011), this study will invite participants to present their own point of view on changing practices of movie-viewing.

Film studies in Bangladesh have been predominantly concerned with the contents. Few researchers, if any, have attempted to investigate the movie-viewing experiences of women. This paper therefore, ventures into that largely unexplored domain and tries to hear the voices of those "faceless" women who constitute a significant part of the movie-audiences.

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Id: 12436

Title: Re-visiting female political leaders in Spanish popular culture: the case of Isabel (Diagonal TV, 2012-2014)

Session Type: Individual submission

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Abstract: A successful Spanish TV show, Isabel (3 seasons, 2012-2014; broadcasted through the national TV channel (La 1) seems to present a feminist agenda by recovering an important female political figure in Spanish history, Isabella I of Castile –the Catholic monarch—, as a powerful leader who achieved the unification of Spain and the expansion of a true empire during the fifteenth century. The aim of our paper is to read this TV show in relation to the institutionalization of feminism in Spain (achieved through different political measures taken by the Spanish Socialist Party in its two administrations between 1982-1996, and 2004-2011).

It is our contention that the narrative about this empowered woman opens fissures to discuss the place of the institutionalized discourse on equality before less institutionalized feminist vindications. The episodes present a panorama in which equality of power (represented by the historical role played by Isabel) has been accomplished.

Concomitantly, they show how a life devoted to attaining and consolidating power collide with the aspiration of having love and family, questioning the desirability of having authority and influence. The casting choice of

Isabel (through an assertive girly looking popular actress) as well as the character's evolution in physical appearance and dress posits the regretability of having conquered a terrain traditionally considered masculine. In sum, Isabel works both to affirm a society where women have equal access to power, and to ponder about the appeal and complex nuisances of such outcome, in both instances questioning the accomplishments of the feminist movement.

Id: 12468

Title: Denying Victimhood or Justifying It': Representations of Male Victims of Rape

Session Type: Individual submission

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Abstract: Rape is a heinous crime irrespective of the gender of the victim, yet male victims are often viewed more negatively than the female victims. This analysis is rooted in the literature on “rape myths” and uses Foucauldian theory as a lens to analyze the stories of male rape as reported in the New York Times. The results indicate that even though there is minimal media discourse available about male rape, the discourse that exists both supports and challenges the myths about male rape. There is strong support for the myth that men can never be raped. However, male rape is acceptable if it happens under stifling circumstances such as jail, if the victim is minor or mentally ill, if the victim is homosexual, or if the perpetrator is male. Theoretical and practical implications of these results are discussed.

Keywords: Male rape, rape myths, Foucault

Id: 12474

Title: The Good Mother/God Mother: Women and community "mommy blogs"

Session Type: Individual submission

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Abstract: "Mommy blogs" are one way women are expressing their lived experiences with motherhood, its joys and frustrations. However, these female bloggers also are connecting with other women, creating informal networks that allow them to share ideas, experiences, frustrations, and questions about care-taking in a virtual space, which then becomes a virtual community. This analysis examines the content and messages in 11 blogs about motherhood, published in the United States and Australia in 2015. Using a feminist theoretical lens and privileging women's voices, this analysis seeks to understand: How do women use blogs to connect and build community? To answer the question, a qualitative analysis of blog texts was conducted. Results show that women have used their blogs to help other women. They have rejected what scholars have called the "mom-petition" -- the competition to be the best mother and the ideal perfect mother -- and have instead sought to help other women. Sometimes, this help comes in the form of encouraging messages or posts. However, women have established networks that allow women to contribute money and gifts to each other. Also, female bloggers have traveled from their first-world homes to developing countries to form partnerships with local organizations working to advocate for women and children. This analysis suggests that women extend their maternal roles and work, not only to care for their own children, but to help other women perform their mothering work.

Id: 12522

Title: Gender and Memory in the Global Age

Session Type: Individual submission

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Abstract: This paper examines the question of how digital memory technologies and digital cultures in combination with globalisation are changing the gender of memory, and the memory of gender, taking as its vantage point mobile and social technologies as being at the heart of every day gendered digital connectivities. The mobile phone has impacted more and had a greater take-up per capita even in developing countries often leapfrogging other technologies for acting as an alternative to other digital technologies that may be difficult to access. There is also very little specific research around mobile technologies as wearable and connected memory prosthetics, and even less that gives an emphasis to the implications for gender.

The paper evidences how mobile and social technologies enable particular mobilities of mediated memories in new ways with complex implications for gender and the gendering of memory. Connective cultures – the ability to mobilise images through mobile phones and via the Internet - mean that personal memories rapidly become public; mobile media enable the capturing, storage and sharing of messages, images and sounds that record and archive everyday events in new ways. Digitisation combined with globalisation means that memories are on the move in ways that cut across the individual and the collective, the institutional and the corporate, the local on the global, domestic and the public.

Given that earlier media and communication technologies are known to have implicated memory in ways that are gendered, this paper thus asks how these technologies are not only changing mediated and communicative memory but changing the relationships between gender and memory. In particular the paper draws on empirical qualitative work conducted with women in London in 2015 on their uses of mobile and social technologies to record and share memories especially in relation to family and parenting which builds on and is compared with a study conducted 9 years before also in London. This paper argues that the combined dynamics of digitisation and globalization have profound and polylogical implications for the gendering of memory and develops further the concept of the ‘global memory field’ from a gendered perspective.

Id: 12553

Title: The Sun and Satellite: A Study of Gender Relations in Television Advertisements and its Relationship to the Position of Women in Indian Households

Session Type: Individual submission

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Abstract: Abstract

While the contemporary Indian feminists are busy in on-street protests and campaigns regarding woman's mobility, what is going on inside the Indian households assumes more importance due to its major role in shaping the attitudes and outlook of men and women participating in such events. Advertisements, in a globalized India, act as a major platform for selling the products of Multinational Corporations. The brain surgeons sitting in the adverstising agencies position various products by targeting Indian families and portraying images of their values, patterns of relationship and space shared by the members. And television being a living room mass medium with high reach multiplies its scope of touching different aspects of personal and public life of the families. Gender relations are one of them. Previous studies in this field have been confined to sex roles, stereotypes and portrayal of women as a mother, wife and working lady in the ads. This paper attempts to study the patterns of gender relations portrayed in television advertisements and its relationship to the current positon of women in Indian households. The study is undertaken with broader reference to the division of labor, decision-making, help, advice, mobility and interpersonal communication between male and female partners in the family.

Method of content analysis, both quantitative and qualitative, was used to analyze 500 Hindi television advertisements using codes based on these four parameters. For the second part, a survey was conducted from 500 respondents, young and middle-aged, in the metropolitan capital city of Delhi. The questionnaire listed various tasks and decisions of routine family life on a nominal scale. Another Section contained attitudinal statements about women with reference to various roles and decisions involved in domestic, financial and outdoor situations between husband and wife. The agreement of respondents was measured using 5-point Likert Scale. It was found that the position of

Indian women in the capital city is like a satellite which depends on the Sun to receive light. And the same pattern is reflected in television advertisements. It was concluded that with the motive of increasing their sales, advertisers are trying to encourage anti-feminist mindset by portraying male dominance in both public and private spaces of the society.
Keywords: Advertising, Women, Portrayal , Gender Relations, Content Analysis, Survey

Id: 12578

Title: Gender, politics and development in Brazil: feminist perspectives on the media from advertising to the web

Session Type: Individual submission

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Abstract: Feminist analyses of the media have been interested in understanding precisely how images and cultural constructions are linked to patterns of inequality and oppression in wider society (Gill, 2007). Here the role that the media can have in assisting development and contributing for the diminishing of inequalities is also a central issue to pursue. How can the media assist in gender development and contribute to democratization? In their introduction to the book *Contemporary Feminist Theories*, Jackson and Jones (1998,7) have sustained that it is important to continue to consider both aspects when we are analyzing gender inequality, mainly the materialism surrounding women's subordination, the "things", as well as the "words", such as the language and discourse we use to make sense of the world, defending the need for feminists to remain engaged with socio-economic issues. On a similar note, Fraser (2013) has also advocated for the need to focus on redistribution and recognition. Moreover, feminist post-colonial theorists as well as gender and development perspectives have emphasized the importance of looking at the differences in women's experiences and the ways in which multiple layers of race, class and ethnicity can have an impact on reinforcing inequalities.

There are still many differences through within and between countries, with some regions of the world, like Latin America and the Caribbean, having made some progress in the last decades, reducing some inequalities and promoting wider social inclusion. Countries like Brazil are still home to gender discrimination and inequality, with high levels of domestic violence towards women, low levels of political representation, a culture of machismo and many problems with media representations. This paper examines these theoretical perspectives and discusses some of the core results of this current research project, *Globalization, gender politics and the media*. It has made use of a triangulation methodology, assessing the correlation between patterns of gender inequality at the national and international level with images, discourses and media representations. Interviews were conducted with experts in the field of development, from United Nations Women, to female politicians and bloggers. I also analysed two areas in the media where contradiction, disruption and affirmation of gender inequalities have been taking place: advertising and new technologies.

Id: 12600

Title: Feminist data-analysis: using digital methods for ethical, reflexive and situated socio-cultural research

Session Type: Individual submission

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Abstract: Critical feminist engagement that seeks to acknowledge but also problematize the critical potential of data-driven digital humanities and computational social science scholarship is urgently needed.

Instead of seeing data as neutral, self-explanatory numbers, data-driven research practices are inherently subjective, power-ridden, context-specific and above all only produce partial truths. Feminist researchers have firmly put on the agenda the politics of knowledge production: knowledge is partial, situated and contextual, and power flows along intersectional axes of difference.

Reflecting on these contingencies enables critical scholars of digital culture to produce more robust feminist stories. Firstly, I suggest we can navigate between the dreams and nightmares projected on digital data-driven research by considering texts, users and materiality from a relational perspective. Subsequently, realizing no methodology is distinctively feminist but many methodologies can be engaged with in a reflexive feminist way I translate feminist ethics of care ideals to practically negotiate the contradictory and competing demands involved in the different phases of a data-driven research cycle. Thirdly, in the extensive empirical section, I reflect on two phases from my research on digital identities with young Londoners. From fall 2013 until early 2015 I conducted fieldwork among 84 young people ranging from 12-21 years old, my approach included creative, participatory and digital methods including in-depth interviews, paper and pencil concept-mapping and participatory data visualization. Based on my admittedly rather 'small-data' oriented study, I want to emphasize digital data gathering is a context-specific and power-ridden process similar to offline forms of fieldwork. In particular I will discuss gathering and analyzing Facebook friendship networks. Feminist ethics of care demands attention for data and human meaning making, context-specificity, dependencies, temptations as well as benefits and harm. It foregrounds a moral focus on relationality, responsibility, human subjectivity, and the autonomy of the informants. This framework is productive to theorize and empirically sustain that digital data cannot be expected to speak for itself, that data do not emerge from a vacuum and that isolated data on its own should not be the end-goal of a critical, and reflexive research endeavor. Data driven research, in turn, shows the urgency for renewed feminist attention and moral focus on how digital mediation impacts upon relationality, responsibility, human subjectivity, and the autonomy of informants.

A strong commitment to reflecting on choices, dilemma's and obstacles does not harm the impact or reach of data-driven research; rather it facilitates the apprehension of multiple partial truths facilitated through strategic employments of digital methods. Notwithstanding the celebratory data-rush mentality of most digital humanities and computational social science research, knowledge is not out there to be found or scraped. There is no button for ethical data gathering, nor for critical analysis.

Id: 12606

Title: Documenting Digital Feminist Activism

Session Type: Individual submission

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Abstract: In recent years, the Internet and social media have played a prominent role in a range of social and political protests across the globe (Castells 2012; Gerbaudo 2012; Hands 2011; Harlow 2011; Howard and Hussain 2013; Lim 2013; Penney and Dadas 2013). For feminists in particular, new media has been constructed as inherently suited to promote women's activism by providing non-hierarchical spaces to share experiences, mobilise, and 'talk back' to cultures which normally marginalise women's voices (Keller 2011; Puente 2011). For example, websites like Hollaback! and Everyday Sexism, twitter hashtags like #YesAllWomen and #BeenRapedNeverReported, and memes like 'We Need Feminism Because...' have all attracted large numbers of contributors and in some cases, substantial commercial media attention.

Yet, despite these often highly visible forms of activism and the growing body of research interested in digital feminist activism (Dimond et al. 2013; Horeck 2014; Puente 2011; Rapp et al. 2010; Rentschler 2014; Shaw 2011, 2012a, 2012b, 2012c; Thrift 2014), little research has yet to explore feminists' experiences in using digital platforms to challenge on and offline misogynistic practices and dialogue. In response, this paper presents results from a study funded by the Arts and Humanities Research Council (AHRC) UK, which focuses on how girls and women negotiate rape culture through the use of digital platforms, including blogs, Twitter, Facebook, Tumblr, and mobile apps. In doing so, it focuses on three primary research questions: What experiences of harassment, misogyny and rape culture are girls and women responding to? How are girls and women using digital media technologies to document experiences of sexual violence, harassment, and sexism? And, why are girls and women choosing to mobilize digital media technologies

in such a way? We address these questions through an analysis of in-depth interviews with over 50 girls and women from 10 nations, as well as a qualitative content and thematic textual analysis of over 700 pieces of digital content, including blog posts, tweets, and selfies. This paper attempts to contribute to a deeper understanding of how feminists can study digital media cultures that are often fluid, dispersed, and challenging to access as researchers.

Id: 12611

Title: Performing post-Soviet feminism: The case of TV celebrity Kseniya Sobchak

Session Type: Individual submission

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Abstract: This paper addresses mediation of feminism in Russia and uses the case of celebrity Kseniya Sobchak (also known as Russian Paris Hilton) to interrogate and problematize post-Soviet (post)feminism. In Russia negative post-Soviet attitudes towards ‘all things western’ extends to other ‘western’ phenomena such as feminism. As the result feminism is perceived as the ‘Other’ (e.g. Pussy Riot case). Sobchak, who is a focus of the paper, gained her celebrity status as a result of her individualist entrepreneurialism as a TV celebrity and a daughter of a late mayor of St Petersburg. After starting her media career as the host of the reality TV show, she is now an anchor at an alternative TV channel Rain. She transitioned from a celebrity socialite to a political activist. The paper analyses how she engages with notions of feminism in performing her celebrity, professional and activist identities. I argue that despite distancing herself from feminism (while interviewing famous feminist M. Arbatova) she does not clearly position herself as anti-feminist either. By refusing to ‘subscribe to or reject of a feminist identity’ she is using it to her own advantage. So, for instance, Sobchak balances between an embodiment of feminisation of resistance (e.g. her participation in anti-presidential campaign) and trivialisation of emancipatory politics during her interview with Pussy Riot in 2014. In this case feminism becomes a symbolic commodity, which exists and functions within a system of mediated exchange of signs. The paper concludes by looking at the peculiarities of post-Soviet feminism and divergences from western forms of post-feminisms within the context of Rottenberg’s “rise of neoliberal feminism” (2013).

Id: 12628

Title: Mobiles and Transnationalism: Cultural Production Practices of Vietnamese Foreign Wives in Singapore

Session Type: Individual submission

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Abstract: This research examines the relationship between mobile phones and transnational ties in the cultural production of Vietnamese foreign wives in Singapore. We use ethnographic methodology to explore the role of mobiles in (i) the establishment of local networks and formation of a new cultural community in the host country; and (ii) overtly or symbolically maintaining cultural ties with the home country through the production of Vietnamese culture. Many studies emphasise the facilitating role of mobiles for maintaining cross-border links and imagined connection between migrants and those left behind (Authors, forthcoming; Benítez, 2012; Vancea & Olivera, 2013). However, prior research found conflicts and dialectical tensions provoked by technology mediated communication (Author, 2014; Nishitani, 2014), and even revealed signs of mobiles being a symbol of anti-transnationalism, contributing to the formation of a new community of migrants in the host nation with no connection with the homeland (Johnson, 2013).

Our research, on the other hand, finds that mobiles, especially Internet-enabled smartphones with social media apps, are harnessed actively by these migrants — Vietnamese foreign brides in Singapore — to construct a new cultural community that is not as a symbol of anti-transnationalism. Rather communicative practices are one way to re-live cultural memories of the homeland and to establish Vietnamese identities while residing in Singapore. The ethnographic observation revealed that many Vietnamese brides frequently performed folklore dances/songs voluntarily in cultural events, as Tet celebration. Mobiles enabled dance compositions, organisation of practice sessions, and finessing their performances; with practices such as communicating through Facebook

Messenger groups, learning dancing samples from YouTube and using the video-recording function.

These digital devices and the Internet have blurred temporal and spatial boundaries in both the acquisition and dissemination of past culture heritage of the homeland. Thus mobiles helped migrant women to re-live cultural memories of the homeland, represent their cultural identity and carve out a space for themselves in the multicultural Singapore. Given their marginalised status in the host society, these symbolic transnational ties further brought about positive psychological well-being and a certain degree of agency for the women to mobilize within their own cultural space. Here we highlight the gender dimensions, particularly the women's representation of Vietnamese femininity embedded in their dancing practices, their selection of costumes and the desire to exhibit their bodies, mediated by the mobile phone uses. The study thus reveals complex relationships among technology, women and culture, illustrated by the emergence of new cultural communities, identities, and territories of minority groups in a transnational space mediated by ubiquitous mobiles.

Id: 12648

Title: Happy Birthday Mama Winnie! Nostalgia and the power of historical images on the Twitter feed of Winnie Madikizela-Mandela

Session Type: Individual submission

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Abstract: This paper examines the Twitter feed of Winnie Madikizela-Mandela, contextualizing it within feminist media scholarship on representations of gender, race and class, and scholarship about media representations of women politicians. Although much has been written about the political trajectory of this famous struggle politician and black feminist icon, little has been written about the “softer” aspects of her cultural power. This is surprising, considering that throughout her career – from the flawless moments of her fame as an anti-apartheid struggle icon in the 1960s and 1970s, through to the fallen moments of political controversy from the late 1980s onwards – she was famed in the popular press as an icon of style. Through a focus on the Twitter profile, which comprises of tweets signed by “Mama Winnie”, tweets from her staffers, retweets, and messages tagged to her by followers, this paper makes an argument about the power of nostalgia, visibility and glamour in post-Apartheid culture. A notable component of the Twitter feed is the sharing of historical images of Winnie tweeted by her almost 62,000 followers, usually on her birthday, which are juxtaposed with more current images shared by her own account as well as fans who meet her. At once an extremely shrewd PR campaign and a public setting in which citizens and fans pay homage to a famous and much-loved public figure, the Twitter feed provides a fascinating insight into the waning political power of Winnie. Yet, it also serves as evidence of Winnie’s enduring cultural power and her popularity amongst black South Africans. The paper argues that this is fed to a degree by a renewed wave of energy of black consciousness in South Africa as well as a lingering nostalgia for the glamour of her public presence at the height of her power during the anti-apartheid struggle. The paper theorizes this cultural power – as expressed in the collaborative text that is her Twitter feed – as double-edged. To some extent, her power as a political figure is reiterated through constant references to her glamour and style, both when she was younger and now. Yet her own statements on social and political issue seem to receive very little traction, emphasizing her loss of political power in the complex political landscape of contemporary South Africa.

Id: 12693

Title: Communication through the Rainbow Filter ' Analyzing the role of social media in promoting LGBT pride, support and acceptance

Session Type: Individual submission

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Abstract: On 22nd May 2015, Ireland became the first country to legalize same-sex marriage by popular vote. Social media proved to be a pivotal rallying force behind this historic referendum with Twitter hash tags such as #Hometovote and #Ringyourgranny serving as means of propulsion. The #Lovewins hash tag which celebrated the United States Supreme Court ruling on marriage equality is another case in point. This paper aims to discuss how social media has emerged as a platform for the advocacy of Lesbian, Gay, Bisexual, and Transgender (LGBT) rights. In recent years, social media is increasingly being viewed as a potent agent of social change by providing a global platform for open discourse. The paper explores how usage of social networking sites broadens people's outlook on the LGBT community and its struggles, something which is often marginalized in mainstream media. It also discusses the contribution of internet celebrities and media products of fandom culture towards cultivating an environment of greater acceptance of LGBT folk. Additionally, we examine the role of social media and corresponding factors which assist the social inclusion of this community. By increasing LGBT visibility, social media facilitates interpersonal communication within and beyond the community, blurring the lines of division. Through content analysis, the paper explores how social media is also emerging as a safe space for LGBT youth. The animosity of virtual identity and comparatively greater support enables them to find their voice and express themselves on online platforms. Shared experience with other members of their community reduces the sense of isolation and helps them to explore and comprehend in a largely prejudice free environment. Looking forward, with journalists continuously drawing content from social media trends, the paper highlights the potential of such an expression of LGBT pride to transcend its virtual origins and effect change in media content across the globe.

Id: 12747

Title: Mediated Memories and Mediated Masculinities: Looking Backwards in Online Menswear Communities

Session Type: Individual submission

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Abstract: Over the course of the past decade, it has once-again become socially acceptable for men in the Anglosphere to care about fashion. This phenomenon has been partly attributed to the rise of menswear forums: online communities where men go to discuss clothes and shopping, often in intimate and pain-staking detail. For heterosexual men, these forums help remove fashion's stigma of femininity (Wilson, 1985), making it compatible with masculine rationality by re-defining fashion as just one among many masculine hobbies for deep discussion (Connell, 1995; Edwards, 1996; Marx, 2015). Media scholars have identified how the internet is just the latest among many mediums to mediate nostalgia (Garde-Hansen et. al, 2009; Lizardi 2014; Niemeyer 2014). Consistent with this phenomenon, many of these online menswear communities bring together men with a common interest in archetypally masculine styles of times past, with each one catering to a different set of stylistic interests. Examples of such interests include 'heritage' workwear of the 1930s, American military clothing of the 1940s, classic suiting of the 1950s and British youth subculture styles of the 1960s. This paper investigates the role of memory – both cultural and personal – within these online communities. Reporting the results of fifty in-depth interviews carried out with members of these communities in Britain, Canada and the United States, this paper explores the various ways in which members of online fashion communities make use of 'mediated memory' (van Dijck, 2007).

The research participants explained how they styled themselves on both personal memories and old photographs. For some of the participants, this involved drawing on personal memories and photographs of their younger selves in order to re-create a look they had worn decades ago. Other respondents explained how they looked to personal memories and family photographs for stylistic inspiration. These practices were described as providing a sense of historical continuity and a connection to one's familial past. Much of the activity on the online forums involved the sharing of old photographs for stylistic inspiration. While these were sometimes personal photographs, the ease with which digitised photographs can be shared online meant that these were usually 'found photographs'. Memory was also mediated through text in these online communities, as older members reminisced about the clothes, manufacturers and retailers of times past. These reminiscences were encouraged by younger members' questions. In examining the role of memory in online menswear communities, this paper shows how members of

these communities drew on memory in pursuit of accuracy and authenticity in dress, rejecting fashion as overly-commercial and media-driven. This paper argues that the use of mediated memory to distinguish between historical 'style' and contemporary 'fashion' reproduced dominant gender discourses, positioning the masculine rationality of detail-oriented 'style' in opposition to the feminine victimhood of brand-manipulated 'fashion'. The result was mediated masculinities that were backwards-looking in terms of both their stylistic appearance and their discursive construction.

Id: 12756

Title: "Gender equality, are we there yet": Gender (equality) practices in Taiwanese university students' interactions in intimate relationships

Session Type: Individual submission

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Abstract: Although the value of gender equality is commonly advocated in the public sphere (i.e., education and work environments) in Taiwan, it is unfortunately neglected in the private sphere given the fact that there is an increasing number of violent incidents occurring in intimate relationships and the age of the crime offenders is getting younger and younger. Research indicates that there is a paucity of studies concerning intimate relationships and gender equality in Taiwan. Previous research studying romantic relationships and gender equality mostly lies in the fields of education and counseling. Studies focusing on gender equality in family only look into the state of domestic work distribution. Furthermore, research on intimate relationships is hardly seen in the area of gender and communication in Taiwan. The current study adopts the perspectives of gender performativity proposed by Judith Butler and the concepts of pure relationship, romantic love vs. confluent love proposed by Anthony Giddens, attempting to explore the following questions: (1) how are gender (equality) practices enacted in university students' interactions in their intimate relationships? (2) What love scripts/culture are formulated by such communication behaviors and gender practices? (3) And finally, how do the relational partners negotiate/reconstruct their relational culture when the gender practices appear to be unequal?

The qualitative methodology of phenomenology guides the current research, which includes three steps: descriptions, reduction, and hermeneutic interpretation. In-depth interviewing is the primary method employed to collect data via individual and conjoint interviews with both parties in intimate relationships formed by university students, along with observation and field notes recorded at the site throughout the interview process. Additionally, the researcher will utilize diary method (for a period of three months) to collect the details of daily interactions between the interviewees, with an aim to uncover what's left out in the in-depth interviews.

The goal of this research is to examine the interactions between intimate relational partners of university students and to identify the possible gender blindness, values, and scripts appearing in their gender practices. Finally, this research intends to improve the lack of qualitative studies focusing on gender, power, and subjectivity in intimate relationships of university students in Taiwan.

Id: 12805

Title: Uses of new media in birth tourism: The case of Taiwanese expectant mothers in the United States

Session Type: Individual submission

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Abstract: This research is grounded in the increasingly popular transnational flow of birth tourism where expectant mothers travel to a country with a birthright citizenship system to have their offspring born a citizen while their husbands and other family members primarily remain in the home country during the period of pregnancy and childbirth. This paper examines how these pregnant women utilize various new media to manage the challenges to their reproductive experiences brought about by this transnationally split family structure. Existing studies on motherhood in transnationally split families have demonstrated how transnational mothers are separated from their pre-migration family roles due to distance, and how they utilize new media to reassert their identities as mothers by creating “virtual co-presence”. While these existing studies have centered on mothers who work abroad as domestic workers and their mediated communication with the left-behind husbands and children, it is worth noting that mothers in transnational families have many faces. This study examines a less explored context of transnational motherhood and discusses how transnationality challenges the meaning of expectant motherhood and how various uses of new media play a key role in shaping these experiences. This research is based on 24 in-depth interviews with women from Taiwan who have participated in birth tourism to the United States and who have been primarily separated from their family members during their pregnancy in the United States.

The findings demonstrate the dual role of new media use in transnational expectant motherhood. On the one hand, it is empowering for the women, and yet on the other hand, brings women back to the gendered bodily norms during pregnancy. On the one hand, a variety of new media tools allow the absent husbands to reconnect with their role of expectant fathers by taking up the responsibility of taking care of pregnant women, ranging from offering emotional support to arranging physical caretaking. This renders pregnant women more emotionally satisfied, reporting virtual co-presence with their husband as a main way of dealing with loneliness and anxieties during pregnancy. On the other hand, the husbands’ reassertion of expectant fatherhood using new media also means mothers’ bodies are constantly subject to their husbands’ gaze, especially with synchronous visual tools such as SKYPE and FaceTime. This is because pregnant bodies serve as a “spectacle” that plays a significant role in family intimacy during expectant

parenthood. Mothers are burdened with sole responsibility of emotional labor to maintain intimacy between the fetus and the father and of the fetus's wellness. To manage this digital surveillance, some mothers develop strategies of resistance with regard to new media uses. This includes the choice of less media-rich tools and the delayed use of new media, which allow for temporal and spatial distance from the digital gaze of the father.

Id: 12815

Title: "Leftover Woman" Narration: The Detour and Revival of Masculism

Session Type: Individual submission

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Abstract: In China, “leftover woman” is a derogatory term to describe women who are still single after their mid-twenties. Being unmarried after a certain age is deemed as a personal defect for them. Women’s value seems to decrease as they grow older. In public discourse, leftover women are blamed and denied; they are treated like a problem to be solved or a predicament to be escaped from. Even though Chinese women’s social status has increased a lot in the past decades, they still cannot avoid being regulated by patriarchal values that demand women should undoubtedly take up domestic roles.

Although leftover women are stigmatized in public discourse, their portrayal in TV drama seems to be rather positive. One of the reasons for TV drama’s positive representation is that feminist values are becoming more and more prevalent in Chinese society. Any obvious and straightforward operation of masculism in media productions will easily trigger resistance from audience. To effectively operate in contemporary China, masculism needs to take a circuitous strategy to avoid the resistance.

In China’s TV series, leftover women’s pursuits for career development are tolerated within a certain limit. Such limit is that they show strong desire for marriage. In my study, I’d like to argue that masculism has borrowed the logic of neoliberalism by advocating the legitimacy of women’s personal choice and personal pleasure. It promotes the idea that feminist’s movement of improving women’s rights in public sphere is not the end of female empowerment. Nowadays, women’s rights have already increased a lot in public sphere; the empowerment for them could go further by fulfilling their personal desire. Masculism strategically equals marriage as women’s personal choice and pursuit of happiness. The strategy will allow masculism to conceal its authoritarian and oppressive identity, hide in the trend of female empowerment and finally strengthen gender inequality in a more open and flexible way.

This study is a critical analysis of the Chinese TV series about “leftover woman” and will adopt the method of multimodal discourse analysis established by Gunther Kress and Theo van Leeuwen. The method will help me go into every detail of the Chinese narratives concerned. It will not only identify the traditional masculist discourse and neoliberal discourse in leftover woman narration. It will further explore the dynamic interactions, negotiations and tensions among different gender discourses in the

construction of leftover woman.

Id: 12832

Title: Gender and Media Development: A look at Internews

Session Type: Individual submission

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Abstract: Research shows that women remain largely underrepresented in news media around the world, both in terms of access (as employees) and representation (inclusion as news subjects). In fact, women's problematic relationship with the media was one of 12 key issues highlighted in the Beijing Platform for Action at the Fourth World Conference on Women in 1995. More recently, the Global Media Monitoring Project (2015) study found that only 37 percent of stories in newspapers, television and radio newscasts are reported by women. In addition, women make up only 24 percent of the persons heard, read about or seen in newspaper, television, and radio news, the same as in 2010. A global study by the International Women's Media Foundation (2014) shows that two-thirds of respondents said they had experienced intimidation, threats and abuse in relation to their work. While these studies are important, gender and media scholars are moving beyond issues of representation and access to study media activism. Media activists are involved with a variety of activities to bring about change in the media, including monitoring of media content and training of reporters to report through a gender-sensitive lens.

The field of media development focuses on creating privately owned, independent media in transitional and developing countries, primarily through international interventions. The creation of independent media should ideally build democracy and provide access and voice to citizens, including women, through journalism. This paper takes a closer look at the intersection of gender and media development through a case study of Internews, a U.S. based international non-governmental organization. According to its website, the mission of Internews is to "empower local media worldwide to give people the news and information they need, the ability to connect and the means to make their voices heard." Internews was founded in 1982 and has worked in more than 70 countries, and the organization currently has offices in Africa, Asia, Europe, the Middle East and North America.

In 2015, Internews launched a 5-year initiative titled "Women's Voices. Powering Change. Supporting Women in Media and Information." According its website, this global initiative will "ensure safe access to information for women and girls in the world's most challenging places; empower women by building their leadership in media, information, and communications technology fields; [and] improve the information we

all consume by promoting stories produced by, for, and about women.” This paper addresses the role of gender in media development work at Internews. Findings will be based on data obtained from in-depth interviews with staff members at the Washington, D.C., office and abroad from February to July 2016.

Id: 12838

Title: Gender, sexuality, and violence in contemporary TV series. A comparison between U.S. and Europe

Session Type: Individual submission

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Abstract: This paper presents the first results of a work in progress on violence, gender identity and media representations. The research takes two assumptions as its starting points: 1) “our understanding of violence and gender are absolutely interlinked” (Boyle 2005), and 2) the media contribute to shape both notions. The representations of violence found in TV series, advertising, movies, etc. draw on and at the same time reinforce precise visions of femininity and masculinity; vice versa, the gender role models diffused by the media contain precise ‘prescriptions’ on how men and women should relate to violence.

The object of the paper is the depiction of violent women – both criminals and police officers - in contemporary television series that are produced in different countries and are based on strong female leads. Contributions developed in the framework of Feminist Film Theory and Feminist Culturalist Criticism have highlighted the wide range of textual strategies deployed by popular culture’s narratives in order to mitigate the impact of female violence – and of female deviance more in general – on the symbolic order (to name but a few: Brown 2015; Schubart, 2007; Neroni, 2005; Inness, 2004).

My concern here is with sexuality: I aim to show that it plays a key role in the discursive production, the stigmatization (and, often, symbolic neutralization) of violent women. Sexuality is the domain in which: 1) the (anti)heroine’s deviant nature is first established (she has a non-normative sexual orientation; she violates traditional rules of sexual conduct for women, etc.); 2) the reason behind her violence/her choice to be a cop is motivated (for example, the rape-revenge motive); 3) she is either normalized (e.g. by emphasizing her sexual appeal; by means of pregnancy or other strategies re-locating her with an essentialist vision of womanhood) or punished.

I will show that all these tropes are well-entrenched in TV storytelling and are able to ‘migrate’ across genres and countries: by means of discourse analysis, I will first highlight their presence and analyze their ideological functioning in the context of U.S. TV series (Veronica Mars, 2004-2007; Weeds, 2005-2012; Orange is the New Black, 2013-; True Detective, 2014-); subsequently, I will take European productions into account: the use of sexuality as a means of containing the subversive potential of female violence is prominent in Italian crime dramas; however, ‘traces’ of this device can also be found in the construction of the innovative cops and mob leaders of recent French and UK TV series (e. g. Engrenages (Spiral), 2005-; Mafiosa, 2006-2014; The Fall, 2013-),

and even in Nordic noirs' anticonventional female detectives (e. g. *The Killing*, 2007-2012; *The Bridge*, 2011-). German and Spain productions are currently under analysis. My conclusive remarks will concern two aspects of the politics of representation of violent women that informs most TV series: the implication of this politics in terms of gender identity construction and 2) the way this politics is reconfigured according to different geographical, social, cultural and political contexts.

Id: 12971

Title: Anti-aging Tsunami: The rejuvenation of ageing femininity

Session Type: Individual submission

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Abstract: The concept of ‘anti-ageing’ is not uncommon in Taiwanese media texts, in a range of stereotyped representations of young women and in invocations of the youthful looking role. In the contextual backdrop of the growing commodification of anti-ageing, the look of ageing is pathologized and more negatively viewed, and for example old-looking women are suggested to use markedly gendered strategies, such as anti-ageing skincare products, surgical intervention and technologized solutions. It is not just the media and popular culture that propagates negative stereotypes about ageing as factual. The way people view the ageing process may well influence how they themselves age. The impact of dominant anti-aging discourse on women’s body practices has imposed more responsibility on the individual. Individuals are required to engage in consumer culture in order to perform age and femininity ideals and offset the look of ageing. In this article, I bring together data from the media and from the subjective experience of aging in order to assess the age-political and ideological significance of ‘anti-ageing’ in these very different contexts. Drawing on insights from feminists, the paper discusses the ways in which body, age, and identity intersect, arguing for the importance of recognizing the potential to intensify the disciplinary relationship women have with their bodies, but the need to identify that the body is socially and culturally constructed. In both cases, representations and subjective experiences prove to be fashioned dialectically, in relation to normative assumptions about ageing as unattractive, senile and cranky, demeaning set of characteristics. Despite the negative frames of many representations, it is argued that the ageing concept recycles suppressive ideological values for gendered ageing in youth oriented consumer societies.

Id: 13017

Title: 'Confident, sexy and in control': Practices of self-transformation and representations of 'authentic femininity' in Slimming World Magazine

Session Type: Individual submission

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Abstract: This paper provides an analysis of the content and functions of Slimming World Magazine. Slimming World is a UK-based commercial weight loss organisation with a predominantly female membership, and the magazine represents a significant element of the organisational culture, providing a physical way of connecting with the Slimming World community and engaging with the Slimming World brand, either alongside, or in place of, attendance at weekly meetings, or participation on the organisation's website. The commercial weight loss approach is built on the idea that dieting efforts are more successful with the support of others, and the magazine is promoted by the organisation as one source of this support. ABC figures in 2015 showed that it was the UK's fastest-growing paid-for magazine by volume, with a combined print and digital circulation of almost half a million copies from July to December 2014 (www.slimmingworld.co.uk).

Previous studies of commercial dieting have noted that weight loss organisations adopt the rhetoric of self-care and self-knowledge (Foucault's 'rapport à soi') in their organisational materials and communications, framing dieting as a process of skill cultivation (Hayes, 2007). By moving away from an emphasis on self-discipline (and the resulting 'docile bodies'), towards a focus on self-improvement, and through the appropriation of pseudo-feminist discourse (Stinson, 2001), the organisation positions the eating regime as empowering to its members. In this paper we explore the content of the magazine over a 12 month period using a discourse analytic approach, focussing on the role of dieting magazines as *hupomnemata* (Foucault, 1997; Hayes, 2007) - written resources implicated in this process of self-cultivation.

The analysis considers how these magazines align with the wider organisational values of Slimming World, and how their content reflects and perpetuates wider societal discourse surrounding gender, weight and the body. Articles in the magazine cover a range of

topics relating to dieting and appearance, including 'Slim-down Secrets' which offers tips on how to follow the eating regime, 'Love Food' with ideas for recipes, 'Look and Feel Great' which gives beauty, exercise and fashion advice, and 'Be Inspired', where each issue features a number of 'real life' members' stories of success in achieving their weight loss goals. In order to more fully understand how and why dieting is seductive, and to provide an insight into the popularity of this publication, we examine how each section of the magazine constructs dieting as a practice of freedom. In doing so, it positions its readers as self-determining, agentic individuals who have the capacity to transform their bodies and their lives.

Id: 13041

Title: "The most feminist show on television': A feminist analysis of British crime drama "The Fall"

Session Type: Individual submission

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Abstract: American television programs such as "The Mary Tyler Moore Show" and "Cagney and Lacey" have been lauded as some of the first feminist television programs. These programs captured the historical moment in which they took place—discussing the role of women beyond the household as they navigated through new spaces. Furthermore, these programs paved the way for women to star in hit television programs. But, as women gained more roles in television, their commentary on feminist concerns began to shift. Slowly, television programs such as "Murphy Brown," which appeared concerned with feminist issues, shallowly engaged in issues women faced at the time—thereby changing media representations of women. The early 2000's signaled a dramatic shift in television programs targeting majority-female audiences—reinforcing postfeminist consciousness. American television programs such as "Ally McBeal" and "Sex and the City" centered on the lives of women in the pursuit of "having it all." However, these faux-feminist programs of the early 2000's failed to engage with feminist concerns like their predecessors.

This paper examines the reemergence of feminist-centered media. Focusing on the British television program "The Fall," this paper demonstrates a shift in the representation of women in television by challenging postfeminist stereotypes perpetuated by the media. "The Fall" is a television crime program following a female detective as she investigates a series of murders in Northern Ireland. The murdered are victims of choice—young successful women who eerily resemble one another physically. Although the program follows many of the genre conventions of other television procedurals, it has received attention for its portrayal of women. Many have lauded the show as empowering for women and calling attention to feminist concerns, while others view it rather negatively—arguing, for example, that the show glamorizes violence against women. Employing a feminist cultural studies framework, this paper explores these different readings of the show by examining both the program itself as well as reviews and other paratexts of the program. The paper argues that although some aspects of "The Fall" may challenge feminist issues, the show ultimately serves as a unique model in the crime television genre by putting women's issues at the center of debate.

In line with this year's theme of Memory, Commemoration and Communication: Looking Back, Looking Forward, this paper examines historical shifts from feminist to postfeminist representations of women in television to the potential reemergence of

feminist-centered programs.

Id: 13059

Title: Nigerian Women, memories of the past and visions of the future through the communication narratives of the media.

Session Type: Individual submission

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Abstract: Nigerian women have come a long way from the pre-colonial, to the colonial era to the contemporary era. There are great stories that seem not to have been told about Nigerian women. The inability to adequately capture the stories may have been due to inefficient communication and documentation. These stories bring out the essence of these women not only in nation building but as the custodians of great legacy in a country with rich cultures and potential. In spite of the great role that women play in this clime, it seems that little or no effort is made to portray, promote and document their role. This paper seeks to look into the narratives surrounding Nigerian women in their journey towards political, social and economic empowerment and the influence of media and communication in aiding women to achieve empowerment in all spheres of their lives, through great memories and projected visions of possible futures. The media are a powerful tool that can be used to assist Nigerian women in asserting their voices so that their good stories can be told and documented in an emulative manner. Communication according to scholars like Lasswell, Macquail and Wright, informs, educates, mobilizes, sensitizes and informs; therefore theories of communication and how they can be used to better the lives of Nigerian women are examined in this paper. The focus here is the use of the media especially radio which is the most widely used medium of women in Nigeria, especially women at the grassroots, to effect communication and change. A review of relevant literature, discussion and recommendations will be made in this paper.

Id: 13081

Title: Mecanismos de autorregulación con perspectiva de género: revisión de los códigos profesionales de los medios de comunicación en México

Session Type: Individual submission

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Abstract: El propósito de este trabajo es analizar los mecanismos de autorregulación de los medios de comunicación a partir de la necesidad de incorporar la perspectiva de género en los principios que rigen el ejercicio profesional de los mismos, como una medida que permita garantizar contenidos y prácticas internas que no reproduzcan la discriminación y la desigualdad genéricas.

Desde la academia feminista se ha señalado la dificultad de erradicar esta discriminación de los contenidos de los medios de comunicación porque las concepciones de género se encuentran naturalizadas en la sociedad. Esto resulta aún más complicado debido a que al interior de las instancias mediáticas, la cultura profesional normaliza y reproduce los privilegios masculinos del orden social de género, no solo en los contenidos sino en las prácticas profesionales.

Con esta preocupación, se han elaborado directrices encaminadas a incorporar la igualdad de género como un principio medular del funcionamiento de los medios de comunicación. Estas directrices han sido incorporadas en numerosas legislaciones encargadas de regular dicho funcionamiento, como parte de los derechos de audiencias y de las obligaciones de los concesionarios. No obstante, con el argumento del respeto a la libertad de expresión, el cumplimiento de estos derechos y obligaciones no queda sujeto a una verificación por parte de una institución pública, sino que se confiere la responsabilidad a las propias instancias mediáticas a través de sus mecanismos de autorregulación. Pero si estos mecanismos se elaboran desde una cultura profesional que ignora las incidencias del orden de género en la construcción social de la realidad, ¿cuáles son las posibilidades de garantizar la representación y la participación plena de las mujeres en las instancias mediáticas?

Para responder responder esta pregunta, se analizan los mecanismos de autorregulación de los medios de comunicación en México, en especial los códigos de ética y de prácticas profesionales internas de estaciones de radio y televisión.

En el entendido de que estos documentos contienen los principios, valores y creencias que dotan de sentido al ejercicio profesional de los medios de comunicación, se realiza una revisión de las medidas que se incorporaran para garantizar la igualdad de género en al menos tres rubros: el uso del lenguaje, el tratamiento de contenidos y las prácticas profesionales.

El objetivo final es plantear la necesidad de incorporar la perspectiva de género de

manera transversal en el desarrollo de directrices éticas profesionales que involucren los diferentes niveles de producción, programación y toma de decisiones de las instancias mediáticas, a fin de evitar que manipulen, dificulten o imposibiliten los derechos que constituyen el eje social de su actividad: la construcción de una sociedad justa y democrática.

Id: 13113

Title: LGBTQ Press in India: an emerging counterpublic

Session Type: Individual submission

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Abstract: Section 377 of the Indian Penal Code (IPC), introduced during the British rule in India, criminalizes homosexuality. In 2013, the Supreme Court of India upheld this anti-gay law and refused to amend or repeal it. In addition to being bullied and harassed by the Police, lesbians, gays, bisexuals, transgenders and queers have been victims of homophobia and social taboo.

The community has long been stereotyped and misrepresented even in popular culture such as commercial cinema and television soap operas. Since homosexuality is criminalized, very often, the identities of those arrested by the Police for the “offense” are revealed in the crime sections of daily newspapers. Also, both print and electronic news media give very little coverage to the issues concerning LGBTQ community.

In response, some LGBTQ activists have turned to e-magazines as an alternative space to counter the dominant discourse through a variety of discursive practices. Currently, there are about seven LGBTQ magazines in the country, of which some are online while others are print versions. In this study, we look at their discursive practices through in-depth interviews with reporters, contributors and editors of LGBTQ press in India. With Nancy Fraser’s theory of counterpublics as the theoretical framework, we argue that this group of activist-journalists who are attempting to counter mainstream representations, offer oppositional counter-discourses. In doing so, they represent an emerging counterpublic.

Id: 13118

Title: Navigating Cultural Memory, Media and Symbolic Annihilation in Qatar

Session Type: Individual submission

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Abstract: In the 1970s, the Gulf State of Qatar experienced rapid economic and social development after declaring independence from Britain and taking control of its oil and gas reserves. It is now the richest country in the world, and home to an increasingly cosmopolitan citizenry. Such drastic change has fostered a national drive to preserve Qatari culture, demonstrated through government funding of art institutions, restoration of heritage sites, and digital archiving of historical and cultural oral traditions.

In 2015, as part of a research team of six faculty and 15 Qatari female students, we set out to investigate *majaalis al-hareem*, or women-only “traditional gatherings,” through which Qatari women come together to discuss issues of political and social importance to their communities. Through ethnographic observation, a statistically-representative public survey, and interviews, we found that female *majaalis* are still sites of profound civic engagement. Perhaps most interestingly, our research uncovered how accelerated modernization and globalization has affected this traditional practice. Though *majaalis al-hareem* still take place in Qatar, they are at risk of disappearing due to increasing digital communication (i.e. social media) and a rising sense among young Qataris that practices once so central to their grandmothers and mothers’ lives are no longer as relevant today.

To help preserve the cultural memory of *majaalis al-hareem*, we tasked our student researchers with creating documentary films that would explore the centrality of *majaalis* to women before the era of rapid modernization (and the customs/practices that took place within them), and analyze how contemporary *majaalis* are perceived today. This was a particularly significant task as *majaalis al-hareem* in the 20th century and earlier operated in settings of intense privacy, due to the practice of gender segregation in this conservative Islamic society. As such, visual representations of female gatherings are sparse, if they exist at all. We wanted to explore how visual storytelling practices could be used to both preserve and reproduce female Qatari cultural narratives, history and customs that were once only transmitted orally and within such private, gender-

segregated settings. This custom of gender privacy/segregation is still very much alive in Qatar, and thus had great impact on how we could visually capture the women's narratives.

Our paper will answer several questions: How can visual storytelling be used to help preserve and disseminate Qatari women's narratives and cultural memories when many women are prohibited by relatives from appearing in visual media? What communication and documentary film practices can provide a work-around, ensuring that women's cultural memories and testimonies are documented? Moreover, do these social and cultural restrictions result in a form of "symbolic annihilation" for Qatari women, as articulated by Gaye Tuchman, or is Qatar too culturally different for such a Western theory to be applied? As Qatar's media industry grows, does this visual taboo put Qatari women's stories, voices, narratives and cultural memories at risk of erasure? Or are there other avenues through which Qatari women can assert their presence and cultural authority? Our paper will explore these issues and the solutions we found.

Id: 13176

Title: UNVEILING THE SECRET STORIES: CONSERVATIVE FEMALE BLOGOSPHERE IN TURKEY

Session Type: Individual submission

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Abstract: Reshaping the borders of the public sphere, blogs are now one of the most important features of media making and prosumer culture. Providing an utmost interactivity for fame and attention, blogging gives one the chance to communicate his/her favorite social identity to a large audience.

When it comes to female users of social media, particularly in urban patriarchal societies, social media can be considered to be an arena where women search for an emancipated form of identity. Blogosphere stands as a stage where individuals take various kinds of roles adopting alternative identities, mostly shaped by the interaction with each other. However; research on the presence and representation of women within non-Western contexts such as Turkey is limited. Given that Turkey is going through a simultaneous neoliberalization and a broader conservatism, this paper aims to make a critical contribution to studies of gender/media and digital labor that mostly ignore questions of gender and intersectionality. This dual change of neoliberalism and conservatism is important making women's bodies a political target and intervening in women's rights in issues like abortion.

Drawing on the emerging work on blogosphere within non-Western societies (Lim 2012, Eltantawy 2013, Zareie 2013), this paper targets to analyze the blogging activities of conservative Muslim women in Turkey from a gendered perspective. In this sense, I trace how blogging reshapes conservative women's cultural environment and how they negotiate disclosure and conservative identity in an age of transparency. Blending private and public spheres, secret stories told openly in blog posts using fancy visuals which in turn contradicts with the notion of modesty, an important tenet of Islam. So it is necessary to ask what some of the tensions between private and public are. What motivates these women who blog about fashion, consumption, child-rearing and make up? What role do their conservative politics and class have to play in their digital identity formation? Given the scarcity of non-Western context analysis on blogging from a gendered perspective, this research targets to make a qualitative content analysis of 50 blogs, focusing on variables such as blog topic, blog posts, blog visuals in terms of identification of key narratives and visual styles/choices.

Engaging in a content analysis of conservative blogs, this paper will argue that women seek “self-realization,” “self-formation” and “publicity” in the digital world, particularly, through the practice of blogging in the increasingly male-dominant culture of Turkey. Female bloggers have a complicated experience between exploitation and pleasure, however, it shouldn’t be thought with dichotomies like exploitation and pleasure (Jarrett, 2015). In their search for emancipation in social media, conservative Turkish women unintentionally become subjugated to a different form of exploitation and alienation, blurring the boundaries between private and public, Islamic and secular.

Key Words: self-formation, blogging, exploitation, private sphere, publicity, identity

Id: 13177

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

Session Type: Individual submission

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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 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. 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 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 in consideration of other potential reasons for the absence of women within the Wikipedia community.

Id: 13207

Title: Gender on the move: international student mobility, identity and women in the 21st century digital culture.

Session Type: Individual submission

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Abstract: International students definitely constitute a significant migrating population in the UK, with notably now more mobile international female students than male (UK HESA, 2015). While the literature is replete with studies on student mobility that highlight national trends and statistics (Field, 2014), the discussion of gendering dimensions of international student mobility processes vis-à-vis female student identity formation, self-presentation, social and academic adjustment remain strikingly absent. In line with the conceptual repertoire of feminist migration scholarship, this paper builds on the premise that the vast geographical movement is prone to bring the renegotiations of gender values and norms (McDowell, 1999; Mandel, 2004). And that the virtual/communicative practices of mobility facilitated by ICTs shape and articulate the performative practices of gender, memory and construction of selfhood that occur as a result of transnational experience. This is the corporal mobility does not transpire in vacuum. So far, the significance of mediated cultures of mobility has been largely overlooked within gender and migration research. Hence, the objective is to bring scholarship previously held apart into a conversation to examine processes and practices of international student mobility as a contested space for a redefinition of international women's gendered selves in evolving familial, educational, and social networks. As such, this paper presents the micro level empirical evidence of international female student's identity reconstructions connected to gendered practices, memories and meanings, and as manifested in embodied performative, social and symbolic acts of transformations. It furthermore addresses the ways in which ICTs restructure interconnections between experiences and practices of transnational mobility, gender, identity reimagining and remembering.

The research strategy consists of tracing subject trajectories across and within offline and online spaces. Thus, this study draws on qualitative data gathered through conducting open interviews employed in parallel to multi-modal and multi-sited strategies. These include ethnographic methods of participation and observation to study the interactions between digital/mobile technology and the social practices of their usage, and tracking the computer-mediated discourse. Findings are then analysed according to the narrative enquiry methodology, whereby the narratives of the participants are treated as the biographical articulation of social forces, cultural practices and personal memories. Thus, moving beyond the already available quantifying understandings, this study

provides a vital contribution to the feminist scholarship in migration studies and is at theoretical and empirical forefront of the research on gender and international student mobility. The aim here is to fill the lacuna in the literature with respect to reconstruction of gendered identities within student-inhabited transnational spaces, while being the first to position the now well-established tradition of “gendering migration” under the broader concept of mobility.

Id: 13263

Title: Media as a core political resource: Young feminist movement in China

Session Type: Individual submission

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Abstract: Media as a core political resource: Young feminist movement in China

Abstract

The Beijing Fourth World Conference on Women in 1995 was a turning point in the rise of Chinese NGOs. Encouraged by the independent NGO forum of the FWCW held at the same time, and sponsored by overseas funds, a large number of women's organizations affiliated to the GONGOs as well as P.R.C's first feminist NGOs, were generated or flourished. On 2015 March 7, five young feminists who were planning to initiate an anti-sexual harassment movement on public transport vehicles on International Women's Day were arrested and held in criminal detention, which produced an international outcry. Previously, the feminist movement was regarded as one of the "safe" social issues in China. However, at the turn of the 20th anniversary of the Beijing FWCW, it is necessary to ask what happened to the Chinese feminist movement?

In February 2012, some female youth who claimed to be "feminist activists" attracted the attention of the mainstream media through their "performance art" of Occupying Men's Toilets (zhan ling nan ce suo)". It initiated the "first feminist year" led by young women intent on establishing a social movement. These young women occupied public spaces and fought against gender discrimination in the name of "culture" and "art", with the Metropolis Daily as its major media platform. They have created an unprecedented new model for the feminist movement in P.R.C.

This article begins with a review of the triad relationships among media, women movement NGOs and government, as described in the literature. Subsequently, we investigate and analyze the rich data drawn from field research, case studies and online data, first with regard to Women's activists/NGO's interaction with media and government concerning the mobilization of women's movement in the past two decades in China. The two-generation activists of the Chinese women's movement adopted a different media strategy, it should be placed in a historical context of the feminist movement with the relationship between the movement and the state as the decisive

factor determining its relationship with the media.

Taking the "street performance art" and other follow-up activism of the "protest against gender discrimination in university admissions" as a major example, we looked at the media strategies employed by the movement and their effects, and particularly at the changes in the relationship between the state, the media and the feminist movement. The shift in the relationship between the state and the feminist movement is reflected in the differences that characterize the relationships that the two generational feminist movements have with the different media system—in-system media and market-oriented media. The different resource status, political identity and organizational forms of the movement, and the major differences in the resource mobilization models have resulted in changes in the ways in which the new feminist movement strategizes its relation with the media.

Keywords: feminist movement; market-oriented media reform; women NGOs; resource mobilization; the state, media and movement triple model

Id: 13283

Title: Schooled!: Gender and Education Remembered and Reconsidered on Kid's Television.

Session Type: Individual submission

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Abstract: As narrowcasting has grown both in cable and through streaming services, Children's television as a distinctive branch of media has increased in both quantity and significance. Nickelodeon, Disney and Cartoon Network encourage kids to engage with their brands as their primary source of media through not only cable channels but also on-demand apps and interactive content. Given this, it is increasingly important to examine the content of kid's cable programming and the messages that are repeated and embedded within it. Our project reveals that the circulation of cultural memes around schooling and education, many are drawn from older children's media that still circulates, are repeated and revised on cable children's channel. In particular we are interested in how behaviors and attitudes related to gender are depicted on children's television and the ways in which "nostalgia" programming blocks on children's media present an image of educational messages that are in flux. Our mixed-method study uses specialized software to identify the prevalence of educational messages using key word searches. These initial searches have demonstrated that not only are educational messages regularly present in kid's media but they are overwhelming targeted at girls. Disney channel (targeted at girls) included 5,362 hits in our key word search over six months while sister channel Disney XD (targeted at boys) included 3,332 and Cartoon Network (targeted at boys) included 1,206. Based on these findings we have identified shows on each channel that most frequently include educational messages and these will undergo qualitative analysis to consider how representations of issues like success in school, delinquency, interest in grades, interest in learning, and representation of STEM activities connect to gender. Our initial analysis has shown that girls on children's TV are more likely to be shown as

grade-oriented, responsible, and fastidious about school while boys are more likely to be represented as either very talented at school, dumb, or dismissive of school. While boys appear to be more linked to STEM skills and girls more linked to humanities, there is some improvement evidenced in more recent programs. For this presentation, we would like to complicate this further by looking at how programming a decade old or older, recently past programming, and present programming are consistent or vary in their representations of attitudes toward gender. With Nickelodeon's introduction of *The Splat* and Disney's *Disney Replay* blocks programming from the early 1990s and early 2000s now continue to circulate on children's channels alongside present day programs. We also claim that the continuation of "televisual memory" through special nostalgia blocks allows for an understanding of representations of girls and learning on kid's television that is complex and not only in-flux but also dialogic as programming targeted at different audiences developed in different periods of time co-exist on narrowcast children's channels. Older and new children's programs circulate side by side offering images of continuity, for example the persistent image of the under achieving, and evolution, the growing representation of girls in STEM.

Id: 13313

Title: Retrospections of private experiences in dialogues

Session Type: Individual submission

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Abstract: Following Bakhtin's concept of dialogue, this paper looks at how one's words of retrospection may incite others', when it comes to the very private sphere. Conducting focus groups consisting of female university students, the researcher invite the young women to share their understandings of and responses to a series of female sexual confessions published in a Taiwanese tabloid. In so doing, the researcher aims to explore how the perceptions and responses to the confessional discourse may bring out discussions and disclosures of personal experience concerning issues of sex, and thus facilitate further self-reflections on ones' own sexualities.

The research finds that the focus-group discussions easily advance to disclosures of the discussants' memories regarding the field when it is encouraged. In so doing, the interviewees' intrapersonal dialogues with the sexual confessions turn into interpersonal dialogues concerning the matter. Three types of disclosure are examined: first, the retrospect of one's own experiences; second, the retrospect of others' (e.g. friends') experiences; and third, the expressions of opinions about others' experiences. It is also found that the sexual attitudes of the discussants, the familiarity among the focus group members, and the atmosphere of the discussion have significant influences on the extent of self-disclosure. Once someone dares to take a lead in self-disclosure, others follow; otherwise, the discussants tend to keep reserved and direct their discussion toward the second and third types of disclosure. Interestingly, the knowledge of feminism does not necessarily lead to open discussion and self-disclosure. Furthermore, it is discovered the discussants may change their opinions toward others' sexual attitudes along with the process of discussion.

This study is done in the context of Taiwanese society, where the social discourse of female sexuality has been changing with the progress of pro-sex feminism in both the academic and media fronts since the mid-1990s. Despite so, the influence of Confucian tradition remains strong and open discussions of sex issues among female peers or family members are still uncommon. The purpose of the research is twofold: the first is to shed light to the ways in which the response to one's disclosure of very private memory become the beginning of another's via active conversations; the second is to find out the conditions that make comfortable the discussion of sexual issues for the young generation who grow in the transitional age.

Id: 13379

Title: THE TRANSFORMED BOLLYWOOD HEROINE : SOCIETAL IMPLICATIONS

Session Type: Individual submission

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Abstract: In India, films constitute a major part of our memories of growing up. Hindi cinema is the largest film industry in the world with 800 films a year screened for approximately fifteen million people a day. This popular medium of communication has consciously and unconsciously contributed to our understanding of cultures. The changing imagery in Bollywood gives push to the real world change as cinema sets norms. Bollywood has been nurturing and breaking stereotypes over the decades. The female characters in films have always been moralistically coy but the recent films produced for the global audience have made their Heroines unapologetic of living for herself, breaking her traditional image. These changes are in line with the market demands and have occurred over decades of alterations in the male and the female characters. The stereotypes are changing and a new self assured heroine is emerging. From the docile Nargis of Mother India to the poor Moushmi Chatterjee of Roti Kapra aur Makaan, the demure Anarkali of Mughal-e-azam to the Umrao Jaan of the film. Whether powerful or subtle, one thing that characterised her was the shyness, the look of tender emotions that always made her eye lids drop to garner her coquettishness. In turn, our women in the real world too nurtured this 'virtue'. Recent Bollywood films signal the departure of this awkwardness. The female protagonists are no more evasive. This confident, straight speaking, uprightly standing woman is not a mirror image of her blushing counterparts in earlier Hindi cinema.

Bandura's Social Cognition Theory talks of learning through observation of role models, and what better medium to offer role models than Bollywood in India.

The focus of Reception Theory is on people's ability to make sense of specific forms of content, presumably for personally relevant ends. The meaning of a film is not inherent within the film itself, but is created within the relationship between the film and the audience

OBJECTIVES

This paper seeks to map the change and social compatibility of the film heroine by trying to:

- draw a charactersketch of the Heroine of our times- Post 2010
- see if she is different from her predecessors
- identify the reasons of this change (if found)
- To equate the social scene with the Film scene

METHODOLOGY

An analysis of the female lead in films from 2010- 2015 will be done by randomly selecting four films per year. A broad derivation of her attitude will be attempted, contrasting it to the earlier times' heroine. To establish the past context, references will be drawn from films 1950s onwards. To equate the social scene newspaper articles, magazine stories and academic publications will be referred to.

This paper attempts to analyse the Bollywood heroine and her mannerisms in the movies over the last half decade. The new emergent protagonist is neither reserved nor modest concerning her desires, sexuality and actions. The reason and the impact of this change in the larger social fabric is what this study will focus on.

Id: 13400

Title: Where are the female movie directors in Europe' A seven country study

Session Type: Individual submission

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Abstract: In recent years there has been outrage at the lack of female directors represented at the Cannes Film Festival, other film festivals and the Oscars. A comparative report on gender equality in seven European countries reveals what has long been suspected: that industry structures fail to sustain female directors' careers. The talent exists. Yet women's creative potential and perspectives do not get a chance to develop and are not shown on the cinema screens.

The study, this paper will refer to, was conducted on the basis of detailed quantitative research, analyzing the industry data, such as sum of federal funding, box office revenues and gender of the director and a questionnaire research involving approximately 900 industry professionals from throughout Europe. Participating countries were: Austria, Croatia, France, Germany, Italy, Sweden and UK.

The seven-country study finds significant under-representation of female directors in all stages of the production and distribution process:

- There is a significant fall-off in the proportion of women graduating from film schools and entering the film industry (44%) and the overall proportion of female directors working in the industry (24%)
- Only one in five films screened in Europe is directed by a woman (21%).
- The vast majority of public funding resources (84%) go into films that are directed by men.

In spite of the unbalanced marketplace, the report also shows that in 2013 female-directed films are more likely to participate in a film festival and more likely to win an award than a male-directed film.

Even though this imbalance is about the same within the seven European countries, there are distinct differences in career developments, which we will highlight and the perception of the inequality. This paper will compare the different viewpoints.

The results of the study in brief: women are significantly underrepresented in European 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.

This research study was organized and managed by the European Women’s Audiovisual (EWA) Network with the support and collaboration of several film funding agencies and universities.

Prof. Dr. Elizabeth Prommer; professor and chair for communication and media studies / Dr. Skadi Loist, researcher and lecturer, both University of Rostock, Germany.

Id: 13409

Title: Gender or power': A comparative analysis of press coverage of Tim Farron and Nicola Sturgeon as new political party leaders

Session Type: Individual submission

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Abstract: The media, Sreberny-Mohammadi and Ross (1996: 112) argue, 'help to establish the parameters which structure public thinking about the social world.' Nowhere is this more obvious than in the coverage of politics. The news media's role as a 'consequential actor' entails setting and influencing political process and discourse. This paper seeks to contribute to the discussion on the parameters that newspapers apply to coverage of politics and politicians by comparing media representation of two British political party leaders, Tim Farron and Nicola Sturgeon. The politicians became leaders soon after their political parties suffered significant electoral defeat.

Tim Farron emerged as leader of the Liberal Democrats after an electoral meltdown in the 2015 general election. His party went into the election as a partner in a coalition government and with fifty-seven Members of Parliament but emerged with only eight. The poor performance was a steep drop for a party that was until then one of the three major parties in the country. Nick Clegg, the party leader at the time of the election was also the deputy prime minister. He resigned and was succeeded by Farron.

Nicola Sturgeon took on the leadership mantle of the Scottish National Party, SNP, after her party failed to secure a win in the Scottish Independence referendum in September 2014. She had campaigned tirelessly as deputy leader of the SNP for independence and was visibly disappointed when the result was 'No' to an independent Scotland.

As both leaders emerged after political defeat of some sorts, the study will examine to what extent that failure was reflected in press coverage of their personal political successes in the leadership elections. Was there a discernible gendered perspective in the coverage? By focusing on media representation of the two party leaders, this paper will seek to interrogate the intersection of power dynamics and gender identity through a close examination of dominant media discourse in the press coverage of the two politicians.

The analysis will focus on the language used in the coverage to illustrate the connection between language and power. Through a critical discourse analysis, the study will examine newspapers' lexical choices as well as the recurring motifs in the press coverage

of the two politicians to tease out latent meanings in media representation of politics and politicians.

Id: 13463

Title: Media, women and public life in Uganda: (Re)producing cultural narratives in public affairs

Session Type: Individual submission

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Abstract: Ugandan women have made tremendous strides in public life, and hold strategic positions in politics and policy making. This increased participation in public life is attributed to Uganda's focused pro-women constitution and affirmative action policy. In spite of this progress, women's visibility and voice remain limited in public affairs programming in Uganda. The media's negative portrayal of women is cited as one of the factors inhibiting women's participation in politics. The question is: how do media reproduce cultural narratives that affect women in Uganda? The article is part of a larger study on representation, interaction and engagement of women and broadcast media in Uganda. It is framed within the normative and critical theoretical frameworks. The research is conducted using a multi method approach that encompasses case studies, content analysis and grounded theory designs. Multiple case studies of media houses and programmes, content analysis of 9 programmes and interviews with producers and presenters of programmes as well as women in public life is done in three phases. The findings suggest that the media reproduce cultural narratives through programming that mirror traditional society view of women and excluding women's political and public narratives. However, it is also revealed that interactive and participatory public affairs programming is increasingly important for democratic participation. While men actively engage with such programming, women have failed to utilize it for the mobilization of women, reconstruction of gender stereotypes and producing new argumentation that challenge problematic cultural narratives that continue to dominate media even in public affairs programming.

Id: 13583

Title: BRAZIL'S WOMEN: NARRATIVES, MEMORIES, STEREOTYPES AND PREJUDICES

Session Type: Individual submission

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Abstract: Brazil, according to United Nations Women, is the seventh country in the world with the highest rates of femicide. In addition, the average salary for the Brazilian men is 30% higher than that of women. Historically, gender inequality in the participation and political representation is a striking feature of Brazilian political history and other Latin American countries, according REIS (2014). In Brazil, the exclusion of women from positions of power is a reality present in everyday life. The Country ranks 121 in the ranking of participation of women in politics. Brazilian women occupy just over 10% of the seats in Congress and 10% of municipalities. Even if the presidency is currently held by a woman, the number of governors, senators or deputies elected is still small in relation to the number of available positions. On the other hand, the Brazilian media often presents news coverage based on prejudices and stereotypes, contributing to the persistence of gender inequality in the country. This article aims to examine cases of stereotypical representations concerning the Brazilian women. We present cases of domestic violence on media coverage of the popular newspaper Super Notícia, which holds the largest circulation in Brazil. We also analyse cases of gender violence in relation to President Dilma Rouseff. From a theoretical point of view, we used the analysis of the event and discussed the social representations of gender, from authors such as Moscovici. In addition, we present data for discussions on gender representations made in focus groups with men and women. All data used refers to research carried out between the years 2013-2015. At the end, we found that gender bias is present not only in politics and media, but also finds an echo in the narratives and memories of Brazilians, regardless of social class or the position they hold.

Id: 13601

Title: Children's Perceptions of Gender Images in Indian Television Cartoons ' A Reception Analysis

Session Type: Individual submission

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Abstract: Media has a significant use in the process of everyday memory construction. Children's experiences of media content also influence their consciousness and memory space. This research paper aims to study children's perceptions of gender representations on television cartoons in the Indian context and understand how they negotiate with these portrayals to construct their ideas and attitude about gender identity. This research paper would attempt to comprehend how children read the media to build their memory of stereotype consistent and stereotype inconsistent information.

Television shows for children are ideologically appropriated by producers, channels and networks on the one hand; and negotiated with and appropriated by the child viewers on the other hand. As Lemish (2007) puts it, "what children do with television is just as important a question as how does television influence them." Children's television viewing is in fact contextualized in a wide web of social relationships and cultural meanings. Taking the active theory of viewing as a guiding premise, this study will investigate children's reception of gender in Indian television cartoons through talk with children.

Television cartoons are a big draw in India. According to the KPMG-FICCI Indian Media & Entertainment Industry Report 2015, India is the second largest television market in the world after China with 168 million television households. The same report states that the kids' genre has a viewership share of 7.3%. Animation has been a big draw on children's television channels in India. According to the Ernst & Young Report, the animation genre accounted for 85 per cent of TV viewership ratings (TVR) in the category in 2011. This area, however, lacks scholarly investigation.

This study will interview children between 4 to 14 years of age. Interviews with parents and producers of television cartoons would also be conducted. This is an empirical reception research study to understand the process of meaning-making by child audiences. By interviewing parents, this reception analysis would like to understand parental role in the overall process of interpreting and understanding gender constructions by children. Interviews with producers would provide the basis to compare media

discourse and audience discourse on gender portrayals in Indian television animation. The objective of this study is to understand the social construction of childhood from the point of view of children as active audiences, who employ their agency in deconstructing televised images and influences.

Id: 13666

Title: Gender disparities in educational programs: Fog Al Sateh

Session Type: Individual submission

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Abstract: This paper addresses the challenges in developing locally relevant children's programs. As the Arab world shifts from an over-reliance on Western or Asian production, the emergence of regional and local productions requires close scrutiny. While Qatar has established itself as a regional center for children's television production and distribution through Al Jazeera Children's Channel and JeemTV. However, the country still lagged in offering locally dedicated content. Produced by the state-owned Qatar Media Corporation Fog Al Sateh (Up on the rooftop) is the first Qatari based children's animated show intended for local consumption. The show has been promoted as educational aiming to correct children's bad attitudes or habits. Using entertainment comedy, the series features the adventures of three male characters; a 10-year-old boy and 2 pigeons. Each episode addresses an issue that is usually related to the Qatari society, as the show is targeted towards its local audience. The three characters then tackle the issue by having a brief discussion on the rooftop.

Prompted by the absence of female characters on the show, this study examines the show's educational values and identifies specific factors that determine and shape its representations of gendered characters. It specifically addresses the following questions: Who is the program's target audience? How are they approached? Which educational issues are emphasized? And how are the issues selected?

In addition to examining official press releases and the show's moderated social media accounts (YouTube, Twitter, and Instagram). We conduct in-depth interviews with the producers inquiring about their character development choices and interpretations. While studies on US children's television suggested that male audiences are valued more than females this research findings offers several pathways for considering gender disparity in local production. In retrospect, this paper demonstrates the degree to which the adoption of these gendered characters is likely to follow normative cultural interpretation instead of economic imperatives.

Id: 13709

Title: Representation of Gender in STEM Oriented Children Animation Shows

Session Type: Individual submission

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Abstract: In recent years, children's performance in science, technology, engineering and math (STEM) has been the concern of policy makers, educators and parents. Globally, producers of animation shows have aimed to create quality content with the intention of developing children's interest in these STEM fields. In the Arab world, several television shows are offering science or technology themes with the aim of attracting children. Mansour is an animation series in its second season that aims to educate Emirati youth on their heritage and the future. The animation show revolves around the adventures of a young male Emirati character called Mansour, which takes place in Abu Dhabi. With the help of his family, friends and robot minion whom he built, multi-talented Mansour uses his skills and support network to solve problems. Using Mansour as a case study, this research explores the nature and implications of gender disparity in the development of role models. Contrary to existing research on Emiratis, Mansour is not representative of the reality, where a high number of females occupy positions in STEM field jobs. Yet, the producers of Mansour have developed patterns for gender inclusion/exclusion. Combining newspaper articles, press releases in English and Arabic and in-depth interviews with the show's producers, this article provides evidence for disparity in gender representation and identifies factors influencing the development of TV role models with interest in STEM fields.

Id: 13784

Title: PANEL: Something old, something new: wedding cultures, gender and screen media in the twenty-first century

Session Type: Panel Submission

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Abstract: Panel title: Something old, something new: wedding cultures, gender and screen media in the twenty-first century

Framing text: Despite the ravages of the financial crisis of 2007/8, the ensuing era of austerity, and a continuing historic decline in marriage rates, what Chrys Ingraham (2008) calls the “wedding-industrial complex” appears to have emphatically bucked the trend, and is growing at an exponential rate. In the UK, the average cost of a wedding is now £21,000, and by some estimates the UK wedding industry is worth £10billion. At the same time, the cultural terrain upon which weddings are performed continues to shift, driven by the proliferation of new media technologies, ‘selfie’ culture, and the intensifying cultural imperatives towards self-stylization.

This panel seeks to explore the contradictions and paradoxes that the hyper-visibility and proliferating screen mediations of wedding culture seem to suggest for gender politics. These include: the ways in which excess and spectacle are foregrounded in a time of austerity; how the symbolic power of a patriarchal institution seems to be intensifying at a time when binaristic gender norms are frequently held to be dissolving; and how the traditions, histories and rituals of wedding cultures become reanimated in a 'post-traditional' epoch of individualization.

Andrea Press will act as chair and discussant on the panel; Helen Wood will present a paper entitled ‘Mermaids or Princesses? Say Yes to the Dress, women’s bodies and inter-subjective scrutiny’; Claire Jenkins will present the paper ‘Wearing something new: The wedding dress as neo-feminist spectacle’; finally, Dr Jilly Boyce Kay (University of Leicester) will present the paper ‘Bridezillas and bromances: class, gender and emotional labour in Don’t Tell the Bride’.

Through these three papers and the ensuing discussion, this panel will ask how we might begin to theorize the complex cultural shifts that are underway in contemporary gender politics. How can we explain what appear to be regressive attachments to the heteronormative and patriarchal institution of marriage? On the other hand, might the spectacularization of wedding culture in screen media contain expressive possibilities for

contesting gender norms? And what models of feminine subjectivity and gendered labour are at stake in these representations? By exploring a range of examples across film and television that have transnational popularity and reach, the panel will seek to make critical connections between transformations in media industries and practices on the one hand, and gendered subjectivities and politics on the other.

Chair and discussant: Andrea Press, Professor of Media Studies and Sociology at the University of Virginia

Papers:

Helen Wood, Professor of Media and Communication at the University of Leicester:
'Mermaids or Princesses? Say Yes to the Dress, women's bodies and inter-subjective scrutiny'

Claire Jenkins, Lecturer in Film and Television Studies at the University of Leicester:
'Wearing something new: The wedding dress as neo-feminist spectacle'

Jilly Boyce Kay, Research Associate in Media and Communication at the University of Leicester: 'Bridezillas and bromances: class, gender and emotional labour in Don't Tell the Bride'

Id: 13804

Title: PANEL: Something old, something new: wedding cultures, gender and screen media in the twenty-first century

Session Type: Panel Submission

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Abstract: 'Mermaids or Princesses? Say Yes to the Dress, women's bodies and inter-subjective scrutiny'

Helen Wood, Professor of Media and Communication, University of Leicester

Say Yes to the Dress is a popular American TLC reality programme, set in bridal outlets in New York and Atlanta, and focussing on wedding dress choices. In the programme much is made of the relationship between the bride-to-be and the salesperson as she is coached through parading her choices to an entourage of waiting friends and family. What ensues is typically a screening of frustration with finding the 'perfect' choice of dress, and the venting of interpersonal disagreements as the voice-over wisdom points to the piqued responses of jealous girlfriends or disappointed mothers. The bride-to-be must go on a journey from self-loathing to elation as she finally finds the dress that makes her look like a 'real' bride, and on the occasions when she cannot make that transition she leaves empty-handed and disheartened. This analysis considers this text within a broader social context where the wedding industrial complex has boomed as part of the franchising out of patriarchy to commerce (McRobbie, 2008). Grooms are absent whilst the scrutiny of women's bodies is intensified, as each slightly imperfect part is loaded with a deeper moral narrative that is teased out through the contributions of friends and family. Within this process, women's bodies and available subjectivities are transferred onto discourses surrounding ideal silhouettes – mermaids or princesses – through which evaluations of sexuality, propriety and ultimate femininity are espoused. In this way, saying 'yes' to the dress is also about getting the right 'fit' for heteronormative femininity - and it must be also be a fit that will make your mother cry.

Id: 13814

Title: PANEL: Something old, something new: wedding cultures, gender and screen media in the twenty-first century

Session Type: Panel Submission

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Abstract: 'Wearing something new: The wedding dress as neo-feminist spectacle'

Dr Claire Jenkins, Lecturer in Film and Television Studies

The wedding dress is the focal spectacle of the contemporary white wedding. It marks the climax of a couture fashion show, and it provides the ultimate 'makeover' for those who wear it – whether in real life or on-screen depictions of the wedding. This paper seeks to analyse and unpick mediated representations of the wedding dress, focusing particularly on popular film and television texts. It will demonstrate, with reference to a discussion of consumption, gender roles and psychoanalytic frameworks, that a complex debate around femininity, inheritance, love and consumption underpins the wedding dress in popular film and television. It will consider how the white dress is imbued with sentimentality, nostalgia and femininity, not least in fictional representations of weddings when the daughter wears her mother's dress – as in Hollywood films such as *Bride Wars* (2009). Drawing on Hilary Radner's work on neo-feminism (2011) this paper will argue for a more complex and nuanced relationship between femininity, consumption and personhood. This is particularly pertinent in fictional films and programmes which are aimed at women, such as *27 Dresses* (2008) or *Sex and the City* (2008), where nostalgic versions of the dress function in very different ways, but have the end result of celebrating neo-feminist values. The narratives of empowerment and female control that underpin both filmic and televised weddings (whether fictional or reality programming) attempt to reframe the patriarchal values of the wedding by shifting the focus instead onto their potential as markers of female self-expression.

Id: 13819

Title: PANEL: Something old, something new: wedding cultures, gender and screen media in the twenty-first century

Session Type: Panel Submission

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Abstract: 'Bridezillas and bromances: class, gender and emotional labour in Don't Tell the Bride'

Jilly Boyce Kay, Research Associate in Media and Communication

Don't Tell the Bride is a highly successful reality television programme that has been broadcast in Britain since 2007, and which has now generated around a dozen locally produced international versions. The narrative premise and popular appeal of the programme pivot around its gender-based 'role reversal', whereby bridegrooms are given total control over the wedding budget and planning, and brides are shut out of the decision-making process. As such, the programme deals in reductive gendered tropes – for example, by invoking the 'bridezilla' figure, a maniacal control-freak whose behaviour borders on the hysterical – at the same time as it plays with and subverts traditional models of gendered labour around wedding culture.

This paper will draw on theories of postfeminism (Gill 2007; McRobbie, 2009), gender re-traditionalization (Adkins 1999) and emotional capitalism (Illouz 2007) to explore the ways in which Don't Tell the Bride is bound up with broader, uneven transformations in gender politics. Focussing primarily on the British version of the programme, but taking in international formats for comparison, it will analyse how the centrality of gender binaries within its narrative formula reproduces but also resignifies feminine and masculine subjectivities. It will also consider how class politics form a central and yet unspoken modality through which the emotional labour of the participants is produced.

At the same time, the paper will consider how the programme is emblematic of, and pivotal to, contemporary debates around public service broadcasting in the British context. While the programme was broadcast for many years on BBC3, a public service 'youth' channel, it has now moved to the 'grown up' BBC1. In the summer of 2016, it will move to the commercial broadcaster Sky 1, where it is promised that the programme will become "pacier" and will intensify its focus on the dramatic "reveal" of the wedding gown. As such, the paper will consider the changing role that screen mediations are playing in the wedding industrial complex – as well as how the affective realm of reality

television is implicated in remaking class and gender identities, politics and power relations.

Id: 13898

Title: Looking forward with legacy of the Past: Gender Mainstreaming in Journalism Education in India

Session Type: Individual submission

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Abstract: Since 1970, research on gender and media focuses on changing the stereotypical representations and portrayals of women and their employment in the media. Gender and media advocacy; also looks at why the media should be a focus of gender and feminist activism. But, less attention have been given on the role of women's media educators in the journalism education. Women's educators can create the interest among the students about the research on 'Gender and Media' and also help them to understand the changing concept and perspectives of the topic at global, national and regional levels. Besides, women's educators can play a very important role in design gender and media based curriculum and also teach this subject in the institutions. Mainstreaming gender and women's empowerment related issues in a curriculum for journalism training institution is a necessary and complementary step to mainstreaming gender into the media. It is assume that, if journalism students had the opportunity to learn, about gender equality and how to produce gender sensitive media content before they begin practise in the media industry, could help gender mainstreaming in the media. Besides, sexual harassment of women journalist at the working place also minimise through gender mainstreaming in the curriculum.

United Nations four world conference on women and the Global Media Monitoring project are also not given importance to study the status and role of the women's journalism educators in fostering the research on 'Gender and Media' in the institutions. Most of the women Journalist association do welcome the educators on the one hand but reluctant to involve them in their online and offline activities of the Association on the other hand. The women journalist has several fellowships, training programmes,

workshops on 'Gender and Media'. Again this limits the opportunities of the women's journalism educators to enhance the knowledge and skills of the subject. The present paper will focus on the study of gender mainstreaming in journalism education in India through obtaining primary data by implementing online survey of the women's teaching faculty from Journalism schools on the random basis. Indian Journalism education has completed 96 years. Irish lady Annie Besant (1847-1933) started journalism education in India in 1920. She is called the mother of Indian Journalism education. Today, there are 300 private, government, corporate and semi-government institutions, and private institutions are offering degree, diploma, higher education and certificate courses in India. The main objectives of the paper is to find out what are the main challenges regarding and effective gender mainstreaming in journalism education in India.

Id: 14011

Title: GENDER SENSITIVITY IN JOURNALISM AND MASS COMMUNICATION TRAINING INSTITUTIONS IN NIGERIA

Session Type: Individual submission

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Abstract: GENDER SENSITIVITY IN JOURNALISM AND MASS COMMUNICATION TRAINING INSTITUTIONS IN NIGERIA

By Peter Jide Jimoh, PhD

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Gender issues have been of concern in public discourses for a long time now and have been debated in a variety of fields of human endeavour. Studies have looked at media representations of gender issues with majority of verdicts blaming the media for poor, exploitative and trivializing portrayal of women especially. Gerbner (1972) and Tuchman (1978) drew attention to “the symbolic annihilation of women” in the media and social life which Tuchman divided into three aspects of omission, trivialization and condemnation. Following the Gerbner and Tuchman annihilation perspective, a flurry of studies were carried out by scholars on the media and gender.

Clearly underrepresented, however, are studies of institutions that act largely as manufacturing bases for news media actors- journalists and other media managers. This study attempts to survey the pedagogic environment of future media actors in Nigeria. Specifically, the study adapts the UNESCO Gender Sensitive Indicators for Media (UNESCO 2012) to examine the following:

1. Percentage of women and men teaching;
2. Percentage of women and men who are Heads of departments, directors, deans and others;
3. Percentage of women and men given training to integrate gender specific content and to mainstream gender in curricular;
4. Existence of content dealing with gender equality;
5. Percentage of women and men enrolled in formal studies in the institutions; and
6. Existence of quota system for female and male enrolments.

The study assumes that the background and exposure of media actors will shape their attitude and behaviour on issues they cover and present to media consumers and the society at large. The method of study will be a combination of content analysis and survey. Ten institutions will be selected covering polytechnics and universities that have departments of journalism and mass communication. The purposively selected institutions will be spread across the six geo-political zones of Nigeria. It is expected that

the outcome will shed light on the training environment of journalists and other media managers and possible influence on their decision making processes in future. The outcome may also form basis recommendation on media development and diversity issues in Nigeria.

Key Words: Gender sensitivity, Gender equality, Symbolic annihilation, Media development.

Id: 14052

Title: Gendering innovation: an analytical framework for gender analysis in development communication

Session Type: Individual submission

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Abstract: It has been well documented that women make crucial contributions to agriculture, particularly small scale farming, globally. In developing countries, they are frequently constrained by issues such as lack of access to land, resources, finance and extension services, making it difficult for women to achieve secure livelihoods. These constraints also interfere with how women are able to use and experiment with new ideas and technologies. One of the fields of communication that is working to address the challenges faced by farmers in developing countries is development communication. However, while it has been established that women are negatively affected by constraints in agriculture, including access to and use of information in order to innovate, the processes by which this takes place are not sufficiently understood theoretically nor practically within the field of development communication. Despite work having been done to develop more nuanced understanding by a selection of communication and development theorists, the field has not yet sufficiently advanced. Development communication theory is consistent with adopting a gendered lens, but this has not been developed with sufficient rigour for us to argue that there are theoretical frameworks or models for understanding gender within development communication interventions. Similarly, there is a range of practice in gender and development communication

interventions, but with varying degrees of critical engagement with conceptualizations of gender. There is a robust literature in areas such as gender and development, gender and media, and gender and communication, which have insights to contribute to this discussion.

Given the importance of this field for development, the lack of theoretical understanding can mean that interventions are under-theorized, with patterns of assumptions about gender and communication embedded in practice without a critical gender analysis. This can lead to, at best, ineffective interventions and at worst, interventions that perpetuate gender inequalities. Based on work from a study conducted in Uganda, Kenya and Sudan that explored the gendered nature of agricultural innovation, this paper will present a conceptual framework for analyzing gender in development communication. It will draw on insights from gender and development, communication thinking, and development communication theory to tease out how communication processes may be taking place within smallholder farmer innovation. The framework will then be used to analyze data from this study, particularly reflecting on the framework itself, while generating insights for further exploration for “gendering” development communication, with implications for rural communication.

Id: 14061

Title: From LGBT social studies to ethnic studies: a qualitative look at how young people consider gender, sexuality, media and communication in one U.S. public-school setting

Session Type: Individual submission

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Abstract: In fall 2015, a new college preparatory course at a San Francisco high school focused on the gay rights movement, the AIDS crisis, the lives of lesbian, gay, bisexual and transgender activists, and historic events and their coverage by media organizations. Including the Stonewall Riot and the legalization of same-sex marriage, the LGBT social studies course at the Ruth Asawa School of the Arts (SOTA) is the first of its kind in San Francisco and a rarity in public high schools across the United States. Though considered controversial, the elective history course gained approval by the University of California, allowing it to count toward the list of high school classes required to qualify for admission to the UC system (the largest university system in the United States, with nearly 500,000 students in total). Currently, other public school systems in both the state and elsewhere in the United States are looking to the curriculum and to the pedagogical outcomes of SOTA's new course.

In winter 2016, SOTA's LGBT social studies course was coupled with another class focused on ethnic studies, which explores minority groups in the United States, such as African Americans, Chinese Americans, Japanese Americans and Native Americans, and the coverage of these groups by the mass media. This research considers students' perspectives on LGBT issues and history, as well as their views of these elements in relationship to mass media and other non-dominant groups. Using interviews and textual analysis, this research considers 30 students' content-creation efforts, totaling approximately 180 multimedia-enhanced digital pages, as well as their views around ethnic studies and dominant and non-dominant perspectives. The paper explores how students who completed the LGBT social studies course incorporated multiple perspectives around historical moments and media coverage of civil rights significance. In particular, this paper looks at how these students included non-dominant narratives and the influence of the dominant, or mainstream, media and communication. Do students recount the traditional or dominant U.S. textbook tropes and narratives, or do they consider multiple perspectives in a way that involves deep critical thinking and media literacy? Can they map out the longer term consequences and legacies of non-inclusive teaching, or do they apply pat moral judgment framed by historical or contemporary stereotypes and personal moral standards? This paper highlights findings, as well as

lessons learned, which are applicable to both researchers and educators seeking to engage young people as content creators and consumers — and as the hoped-for next generation of promoters of an inclusive society.

Id: 14094

Title: ELLA(S): COMMEMORATING MERCEDES PINTO, RE-FRAMING GENDER VIOLENCE

Session Type: Individual submission

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Abstract: This paper focuses on the film *Ella(s)* and its portrayal of the historic figure of the Spanish writer Mercedes Pinto (La Laguna, Tenerife, 12th October 1883 –Ciudad de México, 21st October 1976) and her fight for the right to divorce through her lecture «Divorce as a Hygienic Measure» (Universidad Central de Madrid, 1923) . More specifically, it aims at analysing how this portrayal is created to build the film’s distinctive discourse on gender violence in Spain at present, framing the subject as a historical and a women’s rights issue.

The analysis of *Ella(s)* will engage with key notions and debates in feminist film theory (such as female gaze, subjectivity and desire) and will draw on the work of theorists such as de Lauretis and Butler. Applying a feminist critical discourse analysis, the exploration of *Ella(s)* will focus on the following aspects: a) Historical memory: The film’s reference to the historical past of Primo de Rivera Dictatorship (1923 - 1930) through its portrayal of Mercedes Pinto; the interviews with several of her descendants included in *Ella(s)*; how these two elements work to frame gender violence in a wide historical context and as an intergenerational issue; b) Commemoration: The film’s focus on Mercedes Pinto’s and her lecture on divorce, and the mode in which this representation enhances the writer’s role in the history of women’s rights, contributing to re-write history; c) Film memory: To explore the intertextual reference to *Él/This Strange Passion* (Luis Buñuel, Mexico, 1953), Buñuel film based on Mercedes Pinto’s novel, and its key role in *Ella(s)*’ critical discourse on gender violence.

The main argument proposed is that *Ella(s)* looks back into history and focuses on the figure of Mercedes Pinto and her fight for the right to divorce to approach gender violence within a wide historical and political context and build a distinctive visual discourse which re-frames the subject, addressing it as a women’s rights issue.

Id: 14131

Title: Gender blindness in Kenya's post conflict situation: A qualitative analysis of laws and institutions

Session Type: Individual submission

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Abstract: This paper will be presented at a joint panel of the Gender and Communication Section and the Emerging Scholars Network.

This paper examines how media role in galvanizing selective memory, which has alienated victims of Kenya's post election violence from public discourse, has been enabled by a constitutive gender blind macro system. According to Amnesty International, Kenya's post election violence left more than 1,100 dead and 600,000 displaced. The transitional process included the creation of a Truth, Justice and Reconciliation Commission, reparations for victims and trials for persons deemed most responsible for the atrocities. These have either not been implemented or partly done. Where implemented, it has been a controversial process that has largely left out many families. The Truth Commission report has never been implemented. This is problematic because many of the victims are women from tribes whose leaders are not in favor with the current administration. Furthermore, the current leaders consists of a president and his deputy who have been accused of being behind the mass atrocities. While the media has been preoccupied by the politics of the ICC trials, less attention has been given to the victims of violence and other historical injustices. This paper takes a critical examination of the marginalization of the victims through gendered lenses. I argue that how the media reports the news is indicative of gender inequality that reflects power imbalances within social and political institutions. These institutions, in their well worded documents seem to have perpetuated a culture of gender blindness. Furthermore, these documents that are meant to guide the institutions seem to have stereotypical interpretations that shape socio-political contexts. This research addresses these concerns at the intersection of gender, ethnicity, and class in conflict and post conflict situations. The purpose of the study is to establish how local and international institutions have entrenched gender differences in their statutes that have taken a gender-blind approach that exacerbates women's subjugation in post conflict situations. Some of these institutions include the African Union, Kenya Government institutions, and the United Nations Security Council. This paper will critically assess key statutes in these organizations pertaining to gender and conflict to establish how laws and institutions reinforce gender blindness through straightforward and simplistic gender interpretations that in turn do very little to eliminate gender inequality. This paper is unique because gender blindness is hegemonic and forms

a macro system within which the media operate to exclude victims of gross atrocities while foregrounding the plight of the elitist political class.

Id: 14138

Title: Object of Affection-Online Matrimonial Websites in Pakistan

Session Type: Individual submission

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Abstract: ‘They rejected me. I’ve been turned down again. I feel like an animal in the zoo – they took my pictures in their cell phones and did not even take my consent. I’m 28 and no one wants to marry me.’

‘I tried to calm her down. I asked her to see a psychologist but she refused. Her depressive state led to a sleeping pill addiction. Within a few months of seeking relief in pills, she overdosed on sedatives and left us forever’”(Mujeeb, 2013).

For centuries, South Asian families have relied on traditional modes of matchmaking such as newspaper advertisements, marriage bureaus, relatives, and other marriage intermediaries . Nowadays, Internet has opened up a plethora of opportunities and is redefining how marriages are taking place. Indian matrimonial websites have increasingly gained importance for seeking marriage partners, especially since the late 1990s but matrimonial websites have received little attention from academics. The focus of most literature is on matrimonial advertisements in newspapers. In Pakistan, online matrimonial websites is a new and a growing phenomenon. Therefore, I would like to examine how the matrimonial websites in Pakistan are empowering women where empowerment is defined as the ability to choose one’s own spouse. I would like to study how women are portraying themselves on online matrimonial websites as compared to traditional methods of matchmaking. Are women objectifying themselves on online methods of matchmaking or is it a platform where she can exercise her agency?

I would be using content analysis for this study. The rationale for using content analysis is that I intend to analyze the self-presentation strategies of Muslim women. My unit of analysis would be the advertisement/profile itself. This study would involve a comparative analysis of 100 online profiles of women (Pakistani websites). Women between the ages of 22 to 35 would be chosen for the sample, as the average age of marriage in Pakistan for a girl is 22. The study would allow me to see how information and communication technology is impacting lives of women in Pakistan with regards to matrimonial decisions and would enable me to see whether these websites have empowered them or is just reinforcing patriarchal norms.

Id: 14150

Title: The Representation (or the Lack of It) of Same-Sex Relationships in Digital Games

Session Type: Individual submission

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Abstract: Background: The digital game industry has added \$6.2 billion to the U.S. Gross Domestic Product (GDP) (Siwek, 2014). The online gaming market is predicted to grow 1% annual till 2017 (PRNewswire, 2014). The global diffusion of various digital gaming platforms has also led to the rapid growth of gamer populations around the world (Soper, 2014). According to a recent industry report by Gpil Gamers, there are 1.2 billion gamers around the world (Soper, 2014). Global digital games revenue is estimated to grow steadily through to 2019 and reach US\$93.18 billion by 2019 (PricewaterhouseCoopers LLP, 2015a). Recent developments in cloud gaming technologies and applications will enhance the connectivity of global mobile devices (such as smartphones) to 3.85 billion by 2019 (PricewaterhouseCoopers LLP, 2015b).

Objectives of this Proposal

We are motivated to develop this proposal after reading news reports that described the banning of the same-sex relationship in several popular digital games. Nintendo's Tomodachi Life, a 3DS simulator game, has received complaints from its players because the game does not allow Miis of the same gender to fall in love with each other (Starr, 2014). Even though Nintendo has since apologized to gay activists and planned to introduce gay options and same-sex avatars in future games (Funaro, 2014). Another popular digital game, Fire Emblem Awakening, also adapted its game to allow a relationship between male characters through the purchase of its Conquest edition to add on to its existing game (Fulton, 2015).

The objectives of this proposal combine Ian Bogost's procedural rhetoric and representation theory to discuss the representation (or the lack of it) in existing digital games. According to Bogost (2008), the concept of procedural rhetoric refers to "that games can make strong claims about how the world works—not simply through words or visuals but through the processes they embody and models they construct." We argue, on the basis of the analysis of existing digital games as case study, that game designers have

represented and duplicated, whether intentionally or unconsciously, the hegemonic heterosexual relationships to many digital games they have developed. However, because the digital game market is highly competitive and the need to respond to players' demands is critical, we also argue that the study of representation (or the lack of it) of the same-sex relationship in digital games offers game scholars to understand the contestation of multiple sources of influences in the design of games.

