

## Women Feminism And The Media Women Feminism And Media Media Topics

Women's inclinations to identify with television characters varies with their assessment of the realism of these characters and their social world.

Selected by Choice magazine as an Outstanding Academic Title Dow discusses a wide variety of television programming and provides specific case studies of The Mary Tyler Moore Show, One Day at a Time, Designing Women, Murphy Brown, and Dr. Quinn, Medicine Woman. She juxtaposes analyses of genre, plot, character development, and narrative structure with the larger debates over feminism that took place at the time the programs originally aired. Dow emphasizes the power of the relationships among television entertainment, news media, women's magazines, publicity, and celebrity biographies and interviews in creating a framework through which television viewers "make sense" of both the medium's portrayal of feminism and the nature of feminism itself.

Jessica Megarry has literally 'hit the nail on the head' in exposing how social media controls feminist ideas and activism thereby revealing how feminism gets watered down when it is processed by social media. ... Only when women come together to share and expose their experiences of male domination will Feminism and Women's Liberation follow. But social media closes down that space, Megarry's caution is right there in the title of this book, No Space of Our Own." (Kathleen Barry, author of The Prostitution of Sexuality & Susan B. Anthony: A Biography) #MeToo. Digital networking. Facebook groups. Social media continues to be positioned by social movement scholars as an exciting new tool that has propelled feminism into a dynamic fourth wave of the movement. But how does male power play out on social media, and what is the political significance of women using male-controlled and algorithmically curated platforms for feminism? To answer these questions, Megarry foregrounds an analysis of the practices and ethics of the historical Women's Liberation Movement (WLM), including the revolutionary characteristics of face-to-face organising and the development of an autonomous print culture. Centering discussions of time, space and surveillance, she utilises radical and lesbian feminist theory to expose the contradictions between the political project of women's liberation and the dominant celebratory narratives of Web 2.0. This is the first book to seriously consider how social media perpetuates the enduring logic of patriarchy and how digital activism shapes women's oppression in the 21st century. Drawing on interviews with intergenerational feminist activists from the UK, the USA, Australia, Canada and New Zealand, as well as archival and digital activist materials, Megarry boldly concludes that feminists should abandon social media and return to the transformative powers of older forms of women-centred political praxis. This book will be of interest to scholars and students of Women's and Gender Studies, Lesbian and Queer Studies, Social Movement Studies, Critical Internet

Studies and Political Communication, as well as anyone with an interest in feminist activism and the history of the WLM. Jessica Megarry is a lecturer in Political Science at the University of Melbourne, Australia.

Gender is one of the primary fault lines running through contemporary American politics. The political agenda has become deeply polarized by such issues as affirmative action, abortion rights, and welfare reform. In short, gender politics, once regarded as marginal, has emerged as one of the core dividing lines in identifying politicians, parties, issues, and voters in America. Not surprising, the way media covers gender politics has long been a matter of contention. The issue at the heart of this book is whether, as critics suggest, media coverage of women in America reinforces rather than challenges the dominant culture, thereby contributing towards women's marginalization in public life. This collection of original essays by twenty-one top academics and journalists is the first book to systematically examine the impact of the media on women's power in America. It focuses on how the role of American women as citizens, political leaders, and feminist activists has been influenced by the media, for better or worse, in recent decades. Using multimethod approaches involving surveys, content analysis, focus groups, interviews, and personal experience, the authors analyze the role of women as journalists, the impact of campaign coverage, images of women in power, and coverage of women's movement and feminist policy issues. *Women, Media, and Politics* will be an important resource for students interested in contemporary political and social debate.

*Feminist Media Studies* investigates the core theories, methods, and approaches in a field that has blossomed over the past twenty-five years. Alison Harvey provides an accessible introduction to classical and contemporary issues in media culture by exploring the past, present, and future of feminist media studies. She does this in the context of the various challenges that have arisen with changes in the media landscape, from new media technologies and globalized media systems to emergent inequalities, discourses, and practices. By engaging with research from a diverse body of scholarship, this book situates feminist media studies as vital to researching and analysing a range of timely and significant issues across disciplines. Taking a global, intersectional view of gendered practices in and around the media, *Feminist Media Studies* provides a framework for feminist critique and action. It is essential reading for students and scholars across a range of social science and humanities fields.

This book analyses the relationship between second wave feminist media production and capitalism.

Drawing on a striking array of sources, this book presents a collection of essays by leading scholars and activists that explore how the media represents and constructs gender, law, and feminism. Topics include hate radio, Anita Hill, popular women's magazines, and the portrayal of women in film and television.

What does it mean to be a woman in the 21st century? The feminist movement has a long and rich history, but is its time

now passed? This edited collection is driven by the question, why is feminism viewed by some (we would add a majority) as outdated, no longer necessary and having achieved its goals, and what role have the media played in this?

*Challenging Images of Women and the Media: Reinventing Women's Lives*, edited by Theresa Carilli and Jane Campbell, collects fifteen articles addressing the status of women through an examination of depictions of women in the media. With a global focus, this collection scrutinizes issues of race, ethnicity, class, and sexuality through a study of gendered media portrayals. By challenging the status quo of media images, the contributors to this essential volume invite a dialogue about women's lives.

Addressing current trends in feminist historical and literary scholarship in relation to digital media, this book looks at how the field has developed since the first feminist archival research projects were initiated over twenty years ago. The contributions to the book explore three key concerns: projects which document the history of women's political activism; the digitising of primary document archives by women; and the impact of digitisation on historical research about women. In addition, the book sheds light on the way in which historians and literary scholars fuse digital sources with traditional forms such as books and journal articles to imagine different and ground-breaking histories of women's experience. With the field of feminist history and its relationship to the digital world in a dynamic position, the contributions to this volume can be read as signposts for future research in the field, posing questions for scholars and readers to explore in more detail. This book was originally published as a special issue of *Women's History Review*.

There is a contradiction at the heart of digital media. We use commercial platforms to express our identity, to build community and to engage politically. At the same time, our status updates, tweets, videos, photographs and music files are free content for these sites. We are also generating an almost endless supply of user data that can be mined, re-purposed and sold to advertisers. As users of the commercial web, we are socially and creatively engaged, but also labourers, exploited by the companies that provide our communication platforms. How do we reconcile these contradictions? *Feminism, Labour and Digital Media* argues for using the work of Marxist feminist theorists about the role of domestic work in capitalism to explore these competing dynamics of consumer labour. It uses the concept of the Digital Housewife to outline the relationship between the work we do online and the unpaid sphere of social reproduction. It demonstrates how feminist perspectives expand our critique of consumer labour in digital media. In doing so, the Digital Housewife returns feminist inquiry from the margins and places it at the heart of critical digital media analysis.

*Iranian Feminism and Transnational Ethics in Media Discourse* explores how U.S. news and social media discourse hierarchies overshadow transnational feminist politics and reinforce femonationalist narratives, thereby unpacking how protesters' voices on the ground are obscured in favor of elite sources who reaffirm U.S. Islamophobia.

A study of the key areas of issue and debate in feminist media studies. This book explores the changing and often ambivalent relationship between the three terms women, feminism and media in the light of these debates. It places them within the broader discussions within feminist theory of which they have formed a crucial part.

Traces the longstanding relationship between technology and Black feminist thought Black women are at the forefront of some of this century's most important discussions about technology: trolling, online harassment, algorithmic bias, and influencer culture. But, Catherine Knight Steele argues that Black women's relationship to technology began long before the advent of Twitter or Instagram. To truly "listen to Black women," Steele points to the history of Black feminist technoculture in the United States and its ability to decenter white supremacy

and patriarchy in a conversation about the future of technology. Using the virtual beauty shop as a metaphor, Digital Black Feminism walks readers through the technical skill, communicative expertise, and entrepreneurial acumen of Black women's labor—born of survival strategies and economic necessity—both on and offline. Positioning Black women at the center of our discourse about the past, present, and future of technology, Steele offers a through-line from the writing of early twentieth-century Black women to the bloggers and social media mavens of the twenty-first century. She makes connections among the letters, news articles, and essays of Black feminist writers of the past and a digital archive of blog posts, tweets, and Instagram stories of some of the most well-known Black feminist writers of our time. Linking narratives and existing literature about Black women's technology use in the nineteenth, twentieth, and twenty-first century, Digital Black Feminism traverses the bounds between historical and archival analysis and empirical internet studies, forcing a reconciliation between fields and methods that are not always in conversation. As the work of Black feminist writers now reaches its widest audience online, Steele offers both hopefulness and caution on the implications of Black feminism becoming a digital product.

From sites like Hollaback! and Everyday Sexism, which document instances of street harassment and misogyny, to social media-organized movements and communities like #MeToo and #BeenRapedNeverReported, feminists are using participatory digital media as activist tools to speak, network, and organize against sexism, misogyny, and rape culture. As the first book-length study to examine how girls, women, and some men negotiate rape culture through the use of digital platforms, including blogs, Twitter, Facebook, Tumblr, and mobile apps, the authors explore four primary questions: What experiences of harassment, misogyny, and rape culture are being responded to? How are participants using digital media technologies to document experiences of sexual violence, harassment, and sexism? Why are girls, women and some men choosing to mobilize digital media technologies in this way? And finally, what are the various experiences of using digital technologies to engage in activism? In order to capture these diverse experiences of doing digital feminist activism, the authors augment their analysis of this media (blog posts, tweets, and selfies) with in-depth interviews and close-observations of several online communities that operate globally. Ultimately, the book demonstrates the nuances within and between digital feminist activism and highlight that, although it may be technologically easy for many groups to engage in digital feminist activism, there remain emotional, mental, or practical barriers which create different experiences, and legitimate some feminist voices, perspectives, and experiences over others.

A NEW YORK TIMES BESTSELLER “One of the most important books of the current moment.”—Time “A rousing call to action... It should be required reading for everyone.”—Gabrielle Union, author of *We're Going to Need More Wine* “A brutally candid and unobstructed portrait of mainstream white feminism.” —Ibram X. Kendi, author of *How to Be an Antiracist* A potent and electrifying critique of today's feminist movement announcing a fresh new voice in black feminism Today's feminist movement has a glaring blind spot, and paradoxically, it is women. Mainstream feminists rarely talk about meeting basic needs as a feminist issue, argues Mikki Kendall, but food insecurity, access to quality education, safe neighborhoods, a living wage, and medical care are all feminist issues. All too often, however, the focus is not on basic survival for the many, but on increasing privilege for the few. That feminists refuse to prioritize these issues has only exacerbated the age-old problem of both internecine discord and women who rebuff at carrying the title. Moreover, prominent white feminists broadly suffer from their own myopia with regard to how things like race, class, sexual orientation, and ability intersect with gender. How can we stand in solidarity as a movement, Kendall asks, when there is the distinct likelihood that some women are oppressing others? In her searing collection of essays, Mikki Kendall takes aim at the legitimacy of the modern feminist movement, arguing that it has chronically failed to address the needs of all but a few women. Drawing on her own experiences with hunger, violence, and hypersexualization, along with

incisive commentary on politics, pop culture, the stigma of mental health, and more, Hood Feminism delivers an irrefutable indictment of a movement in flux. An unforgettable debut, Kendall has written a ferocious clarion call to all would-be feminists to live out the true mandate of the movement in thought and in deed.

This work scrutinizes the prefix-based language of post-backlash feminism and calls for a reclamation of American feminist terminology. Questioning the merits of “Do–Me–feminism,” “Eco–feminism,” and “girlie,” among other isms, the author argues that the proliferation of so-called “prefix feminisms” has weakened the feminist movement by narrowing its focus into shallow interpretations of a broad social and political cause. The author assesses anti-feminist media coverage, particularly following the Reagan administration and the Clinton-Lewinski affair, and concludes that efforts to reclaim a pro-woman politic must begin with reclaiming pro-woman language.

The Routledge Companion to Media and Gender offers a comprehensive examination of media and gender studies, charting its histories, investigating ongoing controversies, and assessing future trends. The 59 chapters in this volume, written by leading researchers from around the world, provide scholars and students with an engaging and authoritative survey of current thinking in media and gender research. The Companion includes the following features: With each chapter addressing a distinct, concrete set of issues, the volume includes research from around the world to engage readers in a broad array of global and transnational issues and intersectional perspectives. Authors address a series of important questions that have consequences for current and future thinking in the field, including postfeminism, sexual violence, masculinity, media industries, queer identities, video games, digital policy, media activism, sexualization, docusoaps, teen drama, cosmetic surgery, media Islamophobia, sport, telenovelas, news audiences, pornography, and social and mobile media. A range of academic disciplines inform exploration of key issues around production and policymaking, representation, audience engagement, and the place of gender in media studies. The Routledge Companion to Media and Gender is an essential guide to the central ideas, concepts and debates currently shaping media and gender research.

1. The legacy of The feminine mystique -- 2. Marching for the media: NOW and media activism -- 3. The left at center -- 4. The practice of the craft -- 5. August, 1970 -- 6. Media and mitigation: soothing sexual angst -- 7. Gloria Steinem -- 8. Ms. and the success of liberal feminism -- 9. Efforts to reform the media: print -- 10. Reform redux: broadcast -- II. Rise of the opposition.

Misogyny and Media in the Age of Trump argues that misogyny has increased in the United States under President Trump and that although women’s experiences under misogyny are by no means universal, patriarchal social and institutional systems facilitate gender-based hostility. Systemic misogyny and power inequities are at the root of male-on-female bullying, the bullying and harassment of non-hegemonic males and other minorities as well as sexual harassment, rape, and even murder. Given the prevalence of misogyny, and its deep rootedness in religion, it is argued that the social contract needs to be rewritten in order to have a just, gender- and race-equitable society. Misogyny creates a clash of cultures between men and women, hegemonic and non-hegemonic males, feminists and INCELS, the powerful and the oppressed, natives and marginalized minorities, the

conservative and the liberal/progressive. This book explores misogyny across media ranging from political and editorial cartoons to news, sport, film, television, social media (especially Twitter), and journalistic organizations that address gender inequities. The authors argue that the current era of conservative populism ushered in by President Donald Trump and the Republicans constitute the social-cultural and political environment that have given rise to the #MeToo Movement and Fourth Wave Feminism.

The media have played a significant role in the contested and changing social position of women in Britain since the 1900s. They have facilitated feminism by both providing discourses and images from which women can construct their identities, and offering spaces where hegemonic ideas of femininity can be reworked. This volume is intended to provide an overview of work on Broadcasting, Film and Print Media from 1900, while appealing to scholars of History and Media, Film and Cultural Studies. This edited collection features tightly focused and historically contextualised case studies which showcase current research on women and media in Britain since the 1900s. The case studies explore media directed at a particularly female audience such as Woman's Hour, and magazines such as Vogue, Woman and Marie Claire. Women who work in the media, issues of production, and regulation are discussed alongside the representation of women across a broad range of media from early 20th-century motorcycling magazines, Page 3 and regional television news.

Karen Ross provides the necessary historical context against which to read recent sex- and gender-based media phenomena such as Big Brother, Terminator, girls' use of mobile phones, women news editors, the Wonderbra generation, the Hillary Clinton and Sarah Palin phenomena, and so on.

Over the past few decades feminist media scholarship has flourished, to become a major influence on the fields of media, film and cultural studies. At the same time, the cultural shift towards 'post-feminism' has raised questions about the continuing validity of feminism as a defining term for this work. This book explores the changing and often ambivalent relationship between the three terms women, feminism and media in the light of these recent debates. At the same time it places them within the broader discussions within feminist theory - about subjectivity, identity, culture, and narrative - of which they have formed a crucial part. The book is organised around four key topic areas. 'Fixing into Images' offers a rethinking of one of the first preoccupations of feminist media analysis: the relationship between women and images. 'Narrating Femininity' explores the narratives of femininity produced in media texts in the light of theories of narrative and identity. 'Real Women' examines both the continuing absence of women's voices from the genres of news and documentary, and their over-presence within popular 'reality' media forms. Finally, 'Technologies of Difference' examines the relationship between feminism, women and new media technologies. Throughout, the book explores key issues within feminist media studies both through specific examples and via critical engagement with the work of major theoretical writers. Features\* A completely up-to-date study of the key areas of issue and debate in feminist media studies.\* Includes case studies and discussion of the work of key writers in the field.\* Contains readings of specific texts, ranging from news and advertising to reality TV and 'postfeminist' TV drama.

Unique empirically grounded analysis of how audiences negotiate sexism and feminism across media, from popular television

shows to dating apps.

A new way of thinking about data science and data ethics that is informed by the ideas of intersectional feminism. Today, data science is a form of power. It has been used to expose injustice, improve health outcomes, and topple governments. But it has also been used to discriminate, police, and surveil. This potential for good, on the one hand, and harm, on the other, makes it essential to ask: Data science by whom? Data science for whom? Data science with whose interests in mind? The narratives around big data and data science are overwhelmingly white, male, and techno-heroic. In *Data Feminism*, Catherine D'Ignazio and Lauren Klein present a new way of thinking about data science and data ethics—one that is informed by intersectional feminist thought. Illustrating data feminism in action, D'Ignazio and Klein show how challenges to the male/female binary can help challenge other hierarchical (and empirically wrong) classification systems. They explain how, for example, an understanding of emotion can expand our ideas about effective data visualization, and how the concept of invisible labor can expose the significant human efforts required by our automated systems. And they show why the data never, ever “speak for themselves.” *Data Feminism* offers strategies for data scientists seeking to learn how feminism can help them work toward justice, and for feminists who want to focus their efforts on the growing field of data science. But *Data Feminism* is about much more than gender. It is about power, about who has it and who doesn't, and about how those differentials of power can be challenged and changed. Written in a clear and accessible style, with lots of examples from Anglo-American media, *Gender and the Media* offers a critical introduction to the study of gender in the media, and an up-to-date assessment of the key issues and debates. Eschewing a straightforwardly positive or negative assessment the book explores the contradictory character of contemporary gender representations, where confident expressions of girl power sit alongside reports of epidemic levels of anorexia among young women, moral panics about the impact on men of idealized representations of the 'six-pack', but near silence about the pervasive re-sexualization of women's bodies, along with a growing use of irony and playfulness that render critique extremely difficult. The book looks in depth at five areas of media - talk shows, magazines, news, advertising, and contemporary screen and paperback romances - to examine how representations of women and men are changing in the twenty-first century, partly in response to feminist, queer and anti-racist critique. *Gender and the Media* is also concerned with the theoretical tools available for analysing representations. A range of approaches from semiotics to postcolonial theory are discussed, and Gill asks how useful notions such as objectification, backlash, and positive images are for making sense of gender in today's Western media. Finally, *Gender and the Media* also raises questions about cultural politics - namely, what forms of critique and intervention are effective at a moment when ironic quotation marks seem to protect much media content from criticism and when much media content - from *Sex and the City* to revenge adverts - can be labelled postfeminist. This is a book that will be of particular interest to students and scholars in gender and media studies, as well as those in sociology and cultural studies more generally.

The *Handbook of Media and Mass Communication Theory* presents a comprehensive collection of original essays that focus on all aspects of current and classic theories and practices relating to media and mass communication. Focuses on all aspects of current

and classic theories and practices relating to media and mass communication Includes essays from a variety of global contexts, from Asia and the Middle East to the Americas Gives niche theories new life in several essays that use them to illuminate their application in specific contexts Features coverage of a wide variety of theoretical perspectives Pays close attention to the use of theory in understanding new communication contexts, such as social media 2 Volumes Volumes are also available for individual purchase

SlutWalk explores representations of the global anti-rape movement of the same name, in mainstream news and feminist blogs around the world. It reveals strategies and practices used to adapt the movement to suit local cultures and contexts and explores how social media organized, theorized and publicized this contemporary feminist campaign.

While feminists have long recognized the importance of self-managed, alternative media to transport their messages, to challenge the status quo, and to spin novel social processes, this topic has been an under-researched area. Hence, this book explores the processes of women's and feminist media production in the context of participatory spaces, technology, and cultural citizenship. The collection is composed of theoretical analyses and critical case studies. It highlights contemporary alternative feminist media in general as well as blogs, zines, culture jamming, and street art.

Written "with passion and insight about the knotted history of racism within women's movements and feminist culture" (Rebecca Traister, New York Times bestselling author), this whip-smart, timely, and impassioned call for change is perfect for fans of Good and Mad and Hood Feminism. Addressing today's conversation about race, empowerment, and inclusion in America, Koa Beck, writer and former editor-in-chief of Jezebel, boldly examines the history of feminism, from the true mission of the suffragists to the rise of corporate feminism with clear-eyed scrutiny and meticulous detail. She also examines overlooked communities—including Native American, Muslim, transgender, and more—and their ongoing struggles for social change. With "intellectually smart and emotionally intelligent" (Pattrisse Cullors, New York Times bestselling author and Black Lives Matter cofounder) writing, Beck meticulously documents how elitism and racial prejudice have driven the narrative of feminist discourse. Blending pop culture, primary historical research, and first-hand storytelling, she shows us how we have shut women out of the movement, and what we can do to correct our course for a new generation. Combining a scholar's understanding with hard data and razor-sharp cultural commentary, White Feminism "is a rousing blueprint for a more inclusive 'new era of feminism'" (The Boston Globe).

Stroll through any public park in Brooklyn on a weekday afternoon and you will see black women with white children at every turn. Many of these women are of Caribbean descent, and they have long been a crucial component of New York's economy, providing childcare for white middle- and upper-middleclass families. Raising Brooklyn offers an in-depth look at the daily lives of these childcare providers, examining the important roles they play in the families whose children they help to raise. Tamara Mose Brown spent three years immersed in these Brooklyn communities: in public parks, public libraries, and living as a fellow resident among their employers, and her intimate tour of the public spaces of gentrified Brooklyn deepens our understanding of how these women use their collective lives to combat the isolation felt during the workday as a domestic worker. Though at first glance these

childcare providers appear isolated and exploited—and this is the case for many—Mose Brown shows that their daily interactions in the social spaces they create allow their collective lives and cultural identities to flourish. *Raising Brooklyn* demonstrates how these daily interactions form a continuous expression of cultural preservation as a weapon against difficult working conditions, examining how this process unfolds through the use of cell phones, food sharing, and informal economic systems. Ultimately, *Raising Brooklyn* places the organization of domestic workers within the framework of a social justice movement, creating a dialogue between workers who don't believe their exploitative work conditions will change and an organization whose members believe change can come about through public displays of solidarity.

This collection brings together ten of the most distinguished feminist scholars whose work has been celebrated for its excellence in helping to lay the foundation of feminist communication and media research. This edited volume features contributions by the first ten renowned communication and media scholars that have received the Teresa Award for the Advancement of Feminist Scholarship from the Feminist Scholarship Division (FSD) of the International Communication Association (ICA): Patrice M. Buzzanell, Meenakshi Gigi Durham, Radha Sarma Hegde, Dafna Lemish, Radhika Parameswaran, Lana F. Rakow, Karen Ross, H. Leslie Steeves, Linda Steiner, and Angharad N. Valdivia. These distinguished scholars reflect on the contributions they have made to different subfields of media and communication scholarship, and offer invaluable insight into their own paths as feminist scholars. They each reflect on matters of power, agency, privilege, ethics, intersectionality, resilience, and positionality, address their own shortcomings and struggles, and look ahead to potential future directions in the field. Last but not least, they come together to discuss the impact of the COVID-19 pandemic on women, marginalized people, and vulnerable populations, and to underline the crucial need for feminist communication and media scholarship to move beyond Eurocentrism toward an ethics of care and global feminist positionality. A comprehensive and inspiring resource for students and scholars of feminist media and communication studies.

The Women's Media Center—founded by Jane Fonda, Gloria Steinem, and Robin Morgan—presents its first comprehensive guide to using accurate, inclusive, creative, and clear language. At a time when language is too often used to “spin” instead of communicate, *Unspinning the Spin: The Women's Media Center Guide to Fair and Accurate Language* was created to help everyone understand and be understood. *Unspinning the Spin* offers the convenience of a dictionary, the authority of a usage guide, the helpfulness of a thesaurus, and the wit and wisdom of an entertaining and authoritative teacher of the subject. Organized alphabetically for easy use, with cross-references to related words, phrases, and issues, this book goes beyond the scope of the usual reference book. It mines a wide variety of fields to present the background, current uses, accuracy, alternatives, and best practices for choosing and decoding common words and phrases, and offers a trove of suggestions for bias-free language. *Unspinning the Spin* is a practical, indispensable how-to that is fun to read. It's invaluable for journalists, bloggers, students, teachers, government officials,

and communications professionals, and it will be compelling for any reader who loves the English language. The author, Rosalie Maggio, has been an expert and widely read authority on language for more than 25 years. She is the author of the award-winning Dictionary of Bias-Free Usage and the editor of The New Beacon Book of Quotations by Women. Unspinning the Spin includes a preface by Robin Morgan, feminist activist, former editor-in-chief of Ms., and award-winning author of more than 20 books; and Gloria Steinem, writer, activist, editor, bestselling author, and cofounder of Ms. This book is the first publication of WMC Press, the publishing arm of the Women's Media Center. "Given the growing awareness of sexism imbedded in our everyday speech, we—and the news media in particular—need alternative language. Unspinning the Spin should be a welcome resource for journalists, and for anyone who works with words, to consult. At last we have a comprehensive, authoritative (and funny!), feminist Fowler's." —Suzanne Braun Levine, author, first editor of Ms., and first woman editor of The Columbia Journalism Review "Language is power and debates are won or lost on how the arguments are shaped. Anyone who cares about politics, power, and the histories we make today will find Unspinning the Spin: The Women's Media Center Guide to Fair and Accurate Language a reference for all seasons." —Katrina vanden Heuvel, Editor and Publisher of The Nation

Minority Women and Western Media presents global research examining representations of minority women in different media contexts and shows that discrimination is about gender as well as other intersecting characteristics. Authors illustrate how stereotypes are challenged and new discourses emerge around the world giving voice to minority women. A study of the key areas of issue and debate in feminist media studies over the past twenty years.

Women and Media is a thoughtful cross-cultural examination of the ways in which women have worked inside and outside mainstream media organizations since the 1970s. Rooted in a series of interviews with women media workers and activists collected specifically for this book, the text provides an original insight into women's experiences. Explains the ways that women have organized their internal and external campaigns to improve media content (or working conditions) for women, and established womenowned media to gain a public voice. Identifies key issues and developments in feminist media critiques and interventions over the last 30 years, as these relate to production, representation and consumption. Functions as both a research case study and a teaching text.

Feminists have long recognized the significance of the media as a site for the expression of - or challenges to - existing constructions of gender. In this broad-ranging analysis, Liesbet van Zoonen explores the ways in which feminist theory and research contribute to the fuller understanding of the multiple roles of the media in the construction of gender in contemporary societies. The text initially outlines some major themes in feminist media studies and the ways in which they offer specific models for understanding the media. The author goes on to examine the key questions posed by a

gendered approach within communication and cultural studies. Issues explored include: theories of transmission, representation, construction and discourse; the structures of media organization and production; the analysis of media representations through content analysis and semiotics; the contradictions of the gendered image as spectacle; new approaches to understanding the audience and the politics of media reception; and the potential of feminist and interpretive research strategies.

In 1970, ABC, CBS, and NBC--the "Big Three" of the pre-cable television era--discovered the feminist movement. From the famed sit-in at Ladies' Home Journal to multi-part feature stories on the movement's ideas and leaders, nightly news broadcasts covered feminism more than in any year before or since, bringing women's liberation into American homes. In *Watching Women's Liberation, 1970: Feminism's Pivotal Year on the Network News*, Bonnie J. Dow uses case studies of key media events to delve into the ways national TV news mediated the emergence of feminism's second wave. First legitimized as a big story by print media, the feminist movement gained broadcast attention as the networks' eagerness to get in on the action was accompanied by feminists' efforts to use national media for their own purposes. Dow chronicles the conditions that precipitated feminism's new visibility and analyzes the verbal and visual strategies of broadcast news discourses that tried to make sense of the movement. Groundbreaking and packed with detail, *Watching Women's Liberation, 1970* shows how feminism went mainstream--and what it gained and lost on the way.

Feminism and generation are live and ideologically freighted issues that are subject to a substantial amount of media engagement. The figure of the millennial and the baby boomer, for example, regularly circulate in mainstream media, often accompanied by hyperbolic and vitriolic discourses and effects of intergenerational feminist conflict. In addition, theories of feminist generation and waves have been, and continue to be, extensively critiqued within feminist theory. Given the compelling criticisms directed at these categories, we ask: why bother examining and foregrounding issues of generation, intergeneration, and transgeneration in feminist media studies? While remaining skeptical of linearity and familial metaphors and of repeating reductive, heteronormative, and racist versions of feminist movements, we believe that the concept of generation does have critical purchase for feminist media scholars. Indeed, precisely because of the problematic ways in which it is used, and its prevalence as a volatile, yet only too palpable, organizing category, generation is in need of continual critical analysis, and is an important tool to be used—with care and nuance—when examining the multiple routes through which power functions in order to marginalize, reward, and oppress. This book covers a range of media forms: film; games; digital media; television; print media; and practices of media production, intervention, and representation. The contributors explore how figures at particular stages of life—particularly the girl and the aging woman—are constructed relationally and circulate within media, with particular attention to sexuality. The book

emphasizes exploring the ways in which the category of generation is mobilized in order to gloss sexism, racism, ageism, class oppression, and the effects of neoliberalism. The chapters in this book were originally published as a special issue of Feminist Media Studies.

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