

ASSIGNMENT No. 1

Q.1 What are the main functions of mass media? How well has media played its role in developing our society in your opinion?

The purpose of a media is to give information about current news, gossips, Fashion, and the latest gadgets in the marketplace of the people. The role of a media has to be one way trading and marketing of products, and prejudices. It gives geographical knowledge about how people divided. The media claimed to be governed by righteousness and equity for the common man to the rich man.

Media is a change of:

1. Information
2. Education
3. Entertainment
4. Advancement
5. Correlation of parts in society

Influence of a media on today's society

Society is influenced by media in so many ways. It is the media for the masses that helps them to get information about a lot of things and also form opinions and make a judgment regarding various issues. It is the media, which keep people updated and informed about what is happening around them and the world that everyone draws something from it.

Media is considered as “mirror” of the modern society, infact, it is the media which shapes our lives.

It takes discipline not to let social media steal your time.

Media has had a bad effect on a generation, mainly because youth is strongly influenced by media teenagers and children are intended to follow their people, who are recognized and follow what they do to get noticed. Sometimes they focus bad part of a media, and influence to do it. However, many did the crime by following media:

Whoever controls the media, controls the mind.

The media affects people's perspective. Too much intervention of media in everything is a matter of concern. Media can be considered as “watchdog” of political democracy.

Different types of media networks

1. Print media
2. Television media
3. Cell phones

1. Print Media: It is through the newspaper, books, and magazines in this they give information about music, movies, and current affairs once a day.

2. Television: It also gives the same about news and entertainment. But here some the significant difference this television gives 24/7 news, entertainment like music, movies, ads, and latest gossips. By switching the channels you can watch whatever they show if you get bored.

3. Cellphone: Cellphone media became a crucial and important part of everyone's life this cellphone media is way better than printed and tv media. With a cell phone, the news and information about movies, music, latest gadgets will be updated every second and you can watch and listen anywhere by carrying in your pocket. And you can ignore whatever you don't like unlike tv hear you can watch your interested programs, by searching in a browser's and had privacy for your program and most importantly, you can share your thoughts, photos, videos of you and your friends with their permission.

Control of a media on society

But this becomes a drug to this generation because social media is changing the way we communicate and the way we are perceived, both positively and negatively. Every time you post a photo or update your status, you are contributing to your own digital footprint and personal brand.

Impact of fake news through media

In media world it had a positive and negative sides because as it had an influence over generations from ages, some fake news make a special impact over the society to make crimes and make people react fast to the issue without thinking once, in this social media like facebook, twitter, WhatsApp plays a major role recently in India one fake news made village people kill one innocent person and injured friends of that person. Fake news is a big thing in the field of Social Media Journalism. Fake news can be as simple has spread misinformation.or as dangerous as smearing hateful propaganda.

Q.2 Define Feminist media. Compare and contrast liberal and radical feminist perspective regarding the women's portrayal in media.

The combination of liberal and radical feminism is not one that often comes to the mind, but it can be useful to consult various viewpoints when tackling complex issues. Despite drastic differences between them, these two views of feminism do hold some similarities with each other by virtue of their common goal (when that goal is simplified to simply equality of the genders). In this paper I will be outlining some of the basic similarities and differences between these two ideologies of feminism and I may not cover all of the connections and gaps between the two for the sake of length. Moving forward from this explanation of liberal and radical feminism, I will use it to explain their views of pornography and how it aided my own understanding...show more content... They both accept the premise that women should be granted the same rights and privileges as men in all spheres, including the social, economic, and political fields. They both view the structure of our present society as being unfairly tipped to the side of males and that this must be drastically changed. On a more negative note, both of these views of feminism lack a strong intersectional component. Liberal and radical feminism both emerged during the second wave of feminism and focused on the oppression of women as a whole group by men as a whole group. This lacks an understanding of the role that race, socioeconomic class, and the status of an individual

as transgender (radical feminism has been singularly criticized for this because of the production of what are known as TERFs or trans-exclusionary radical feminists).

The major differences between liberal and radical feminists stem from their separate ideas about the differences between the genders that the framework that these ideologies are built upon. In deeper readings I have come to an understanding which is based upon the way these forms of thought view sexuality and sex as a whole. Liberal feminism is sex positive while radical feminism is what can be labeled as anti-sex. To elaborate, liberal feminism holds the stance that a woman has control over her body and can decide what to do with it. This view includes her decision to be involved with pornography. This is in complete incongruence with the views of radical feminism, which condemns pornography as a whole as “a practice of sex discrimination” (Dworkin & McKinnon, 133), no matter the type or whether it was safely produced. Radical feminism elaborates that pornography is a medium based upon a “systematic practice of exploitation and subordination based on sex that differentially harms and disadvantages women” (Dworkin & McKinnon, 133) Pornography supports the unbalanced power structures within society and cite the fact that most pornography is made for men, by men, with male desires and interests in mind which leads the media to support and idolize unreal and harmful situations within the “storyline” of the pornographic media.

Q.3 Discuss in detail about the portrayal and participation of women in the Pakistani print and electronic media.

Most Feminists would balk at the idea of generalising Feminist theory into three basic types because part of Feminism is to resist the tendency towards categorising things. Nonetheless, in A Level sociology it's usual to distinguish between three basic types of Feminism – Liberal, Radical and Marxist, each of which has its own general explanation for sex and gender inequality, and a matched-solution.

Liberal Feminism

Liberal Feminists believe that the main causes of gender inequality are ignorance and socialisation. They do not believe that social institutions are inherently patriarchal. They believe in a “**March of Progress**” view of gender relations. This means that they believe that men and women are gradually becoming more equal over time and that this trend will continue.

As evidence, liberal feminists point to various legal reforms which promote sexual equality such as the sex discrimination act (1970), the fact that girls now outperform boys in education, the fact that there are now equal amounts of men and women in paid work. Liberal Feminists are especially keen to emphasise the beneficial effects which women going into paid work has had on gender equality – as a result, women are now much more independent than in the past, and women are now the main income earners in 25% of households.

Within the family, evidence shows men are doing a greater share of domestic labour (housework, childcare), decision making is becoming more equal and that male and female children are socialised in a much more similar manner with similar aspirations.

Solutions to remaining gender inequalities

Liberal Feminists do not seek revolutionary changes: they want changes to take place within the existing structure. The creation of equal opportunities is the main aim of liberal feminists – e.g. the Sex Discrimination Act and the Equal Pay Act.

Thus from a liberal feminist perspective, all the major barriers to gender equality have been broken down over the last century and since women now have equal opportunities to enter the workforce and politics, we have effectively achieved legal gender equality in the UK and there is very little else that needs to be done.

Only relatively minor changes need to be made to advance gender equality further, such as more flexible working hours for mothers, challenging gender stereotypes in subject choice and in children's' books.

Liberal Feminist ideas have probably had the most impact on women's lives

One criticism of the liberal feminist view is that it is ethnocentric – it only really reflects the experiences of white, middle class women.

Marxist Feminism

Marxist Feminists argue the main cause of women's oppression is capitalism. The disadvantaged position of women is seen to be a consequence of the emergence of private property and their lack of ownership of the means of production

From a Marxist Feminist perspective, the traditional nuclear family only came about with capitalism, and the traditional female role of housewife supports capitalism – thus women are double oppressed through the nuclear family and capitalist system. Women's oppression within the nuclear family supports capitalism in at least three ways:

1. Women reproduce the labour force – through their unpaid domestic labour, by socialising the next generation of workers and servicing the current workers (their husbands!)
2. Women absorb anger – Think back to Parson's warm bath theory. The Marxist-Feminist interpretation of this is that women are just absorbing the anger of the proletariat, who are exploited and who should be directing that anger towards the Bourgeois
3. Women are a '**reserve army of cheap labour**' – if women's primary role is domestic, and they are restricted from working, this also means they are in reserve, to be taken on temporarily as necessary by the Bourgeois, making production more flexible.

Key thinker – Fran Ansley (1972) argues women absorb the anger that would otherwise be directed at capitalism. Ansley argues women's male partners are inevitably frustrated by the exploitation they experience at work and women are the victims of this, including domestic violence.

Marxist Feminism – solutions to gender Inequality

For Marxist Feminists, the solutions to gender inequality are economic – We need to tackle Capitalism to tackle Patriarchy. Softer solutions include paying women for childcare and housework – thus putting an economic

value on what is still largely women's work, stronger solutions include the abolition of Capitalism and the ushering in of Communism.

They are more sensitive to differences between women who belong to the ruling class and proletarian families. Marxist Feminists believe that there is considerable scope for co-operation between working class women and men and that both can work together

One **Criticism** of Marxist Feminism is that women's oppression within the family existed before capitalism and in communist societies.

Radical Feminism

Radical Feminists see society and its institutions as patriarchal – most of which are dominated and ruled by men – men are the ruling class and women the subject class. Gender inequalities are the result of the oppression of women by men, and it is primarily men who have benefited from the subordination of women. Women are 'an oppressed group.

Against Liberal Feminists they argue that paid work has not been 'liberating'. Instead women have acquired the 'dual burden' of paid work and unpaid housework and the family remains patriarchal – men benefit from women's paid earnings and their domestic labour. Some Radical Feminists go further arguing that women suffer from the '**triple shift**' where they have to do paid work, domestic work and '**emotion work**' – being expected to take on the emotional burden of caring for children.

Rape, violence and pornography are also methods through which men have secured and maintained their power over women. (Andrea Dworkin, 1981). For evidence of this, Radical Feminists point to the '**dark side of family life**' – According to the British Crime Survey domestic violence accounts for a sixth of all violent crime and nearly 1 in 4 women will experience DV at some point in their lifetime and women are much more likely to experience this than men.

Rosemarie Tong (1998) distinguishes between two groups of radical feminist:

- **Radical-libertarian feminists** believe that it is both possible and desirable for gender differences to be eradicated, or at least greatly reduced, and aim for a state of androgyny in which men and women are not significantly different.
- **Radical-cultural feminists** believe in the superiority of the feminine. According to Tong radical cultural feminists celebrate characteristics associated with femininity such as emotion, and are hostile to those characteristics associated with masculinity such as hierarchy.

Solutions to gender inequality

Radical Feminists see the traditional nuclear family as particularly patriarchal, and advocate its abolition and the establishment of alternative family structures and sexual relations.

The various alternatives suggested by Radical Feminists include separatism – women only communes, and matrifocal (female centred) households. Some also practise political Lesbianism and political celibacy as they view heterosexual relationships as “sleeping with the enemy.”

Radical feminists have often been actively involved in setting up and running refuges for women who are the victims of male violence.

Criticisms of Radical Feminism

- Ignores the progress that women have made in many areas e.g. work, controlling fertility, divorce
- Too unrealistic – due to heterosexual attraction separatism is unlikely

Q.4 Discuss Women’s portrayal in cinema and outline a few strategies to bring positive change in their portrayal in films.

Women are involved in the film industry in all roles, including as film directors, actresses, cinematographers, film producers, film critics, and other film industry professions, though women have been underrepresented in creative positions.

Most English-language academic study and media coverage focus on the issue in the US film industry (Hollywood), although inequalities also exist in other countries. This underrepresentation has been called the "celluloid ceiling", a variant on the employment discrimination term "glass ceiling".

Women have always had a presence in film acting, but have consistently been underrepresented, and on average significantly less well paid. On the other hand, many key roles in filmmaking were for many decades done almost entirely by men, such as directors and cinematographers. For instance, the title of 'auteur' is typically administered to men, even with women auteurs persevering and growing beside them. In more recent times, women have made inroads and made contributions to many of these fields.

The 2013 [Celluloid Ceiling Report](#) conducted by the Center for the Study of Women in Television and Film at [San Diego State University](#) collected statistics from 2,813 individuals employed by the 250 top domestic grossing films of 2012. According to the report, women accounted for:

[Grace Kelly](#) featured in a spread for Modern Screen magazine in 1954

- 18% of all directors, executive producers, producers, writers, cinematographers, and editors. This reflected no change from 2011 and only a 1% increase from 1998.
- 9% of all directors.
- 15% of writers.
- 25% of all producers.
- 20% of all editors.
- 2% of all cinematographers.
- 38% of films employed 0 or 1 woman in the roles considered, 23% employed 2 women, 28% employed 3 to 5 women, and 10% employed 6 to 9 women.

Course: Women and Media (874)

Semester: Spring, 2022

A New York Times article stated that only 15% of the top films in 2013 had women for a lead acting role. The author of the study noted that, "The percentage of female speaking roles has not increased much since the 1940s, when they hovered around 25 percent to 28 percent." "Since 1998, women's representation in behind-the-scenes roles other than directing has gone up just 1 percent." Women "...directed the same percent of the 250 top-grossing films in 2012 (9 percent) as they did in 1998."

In 2015, [Forbes](#) reported that "...just 21 of the 100 top-grossing films of 2014 featured a female lead or co-lead, while only 28.1% of characters in 100 top-grossing films were female... This means it's much rarer for women to get the sort of [blockbuster](#) role which would warrant the massive backend deals many male counterparts demand ([Tom Cruise](#) in [Mission: Impossible](#) or [Robert Downey Jr.](#) in [Iron Man](#), for example)". In the U.S., there is an "industry-wide [gap] in salaries of all scales. On average, white women get paid 78 cents to every dollar a white man makes, while Hispanic women earn 56 cents to a white male's dollar, Black women 64 cents and Native American women just 59 cents to that."^[8] Forbes' analysis of US acting salaries in 2013 determined that the "...men on Forbes' list of top-paid actors for that year made 2½ times as much money as the top-paid actresses. That means that Hollywood's best-compensated actresses made just 40 cents for every dollar that the best-compensated men made." Studies have shown that "...age and gender discrimination [together] can yield an even more significant wage gap." Young women actresses tend to make more than young male actors. However, "older [male] actors make more than their female equals" in age, with "female movie stars mak[ing] the most money on average per film at age 34, while male stars earn the most at 51."

According to actress [Jennifer Lawrence](#), "...women negotiating for higher pay worry about seeming 'difficult' or 'spoiled.'"

[Jennifer Lawrence](#), was the world's highest-paid actress in 2015 and 2016, and her films have grossed over \$6 billion worldwide to date.

In the 2019 update, the center for the Study of Women in Television and Film has been studying women's employment with the top grossing films and TV for over 20 years. The 2018 study reported women make up (from the top 250 films):^[9]

- 8% of directors
- 16% of writers
- 4% of cinematographers
- 26% of producers
- 21% of executive producers
- 21% of editors.

According to the Study of Women in Television and Film at San Diego State University, male characters continued to control the big screen in 2018.

- about 35% of films contained 10 or more female characters in dialogue roles
- about 82% had 10 or more male characters in speaking roles.

It has only increase 1 percentage point from 34% since 2017. The percentage of highest grossing films featuring female protagonists increased to 31% in 2018 but before it was 37% in 2017. This shows how it has decreases and how women in media are being seen less.

- Black females increased from 16% in 2017 to 21% in 2018
- Latinas decreased from 7% in 2017 to 4% in 2018
- Asian females increased from 7% in 2017 to 10% in 2018.

At the 2018 Cannes Film Festival, 82 women stood up for gender inequality within the festival. They all gathered on the steps during the premiere of a film called [Girls of the Sun](#), directed by [Eva Husson](#), who was one of the few female directors nominated for "Palme d'Or" award. There were specifically 82 women, because that is the amount of female directors who have been nominated for awards at Cannes over the years, compared to 1,645 male directors nominated films. As of 2020, there are no dedicated gender studies that prove inequality in participation in film between women and men; public knowledge is reliant on the numbers and testimonies provided by those on the inside.

Women's cinema film directors and, to a lesser degree, the work of other women behind the camera such as cinematographers and screenwriters. Although the work of women film editors, costume designers, and production designers is usually not considered to be decisive enough to justify the term "women's cinema", it does have a large influence on the visual impression of any movie. Some of the most distinguished women directors have tried to avoid the association with women's cinema in the fear of marginalization and ideological controversy.

Fran Walsh had won multiple Academy Awards in a single year for Best Picture, Best Adapted Screenplay, Best Original Song.

Alice Guy-Blaché made the first narrative film *La Fée aux Choux* in 1896. In Sweden, Ebba Lindkvist debuted as a film maker in 1910, and the following year Anna Hofman-Uddgren debuted when she produced the silent film *Stockholmsfrestelser* in 1911. Lois Weber was a successful film director of the silent era. Women screenwriters included Frances Marion, Anita Loos and June Mathis. In the 1920s, large banks assumed control of Hollywood production companies. Dorothy Arzner was the only woman filmmaker in this era. Germaine Dulac was a leading member of the French avant-garde film movement after World War I and Maya Deren did experimental cinema.

Shirley Clarke was an independent American filmmaker in the 1950s. The National Film Board of Canada allowed many women to produce non-commercial films. Joyce Wieland was a Canadian experimental film maker. Early feminist films often focused on personal experiences. *Wanda* (1970) by Barbara Loden is a portrait of alienation. Resisting the oppression of female sexuality was one of the core goals of second wave feminism. Women's films explored female sexuality, including the films of Birgit Hein, Nelly Kaplan, Catherine Breillat, Celine Sciamma, Barbara Hammer. Women film directors also documented the participation of women in anti-imperialist movements.

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Kathryn Bigelow (born 1951) is an American director, producer, and writer. With *The Hurt Locker* (2009), Bigelow became the first woman to win the Academy Award for Best Director.

Director Kathryn Bigelow works in male-dominated genres like science fiction, action, and horror. She became the first woman to win both the Academy Award for Best Director and the Directors Guild of America Award in 2010 for *The Hurt Locker*.^{[18][19]} Catherine Hardwicke's films have grossed a cumulative total of \$551.8 million.^[20] Her most successful films are *Twilight* (2008) and *Red Riding Hood* (2011).

Nancy Meyers has had success with her five features: *The Parent Trap* (1998), *What Women Want* (2000), *Something's Gotta Give* (2003), *The Holiday* (2006) and *It's Complicated* (2009) which have amassed \$1,157.2 million worldwide. Before she started her directorial career she wrote some other successful films like *Private Benjamin* (1980) for which she was nominated for the Academy Award for Best Original Screenplay, *Baby Boom* (1987) or *Father of the Bride* (1991).

Sofia Coppola is a critically acclaimed director who has also had financial success. Her award-winning film *Lost in Translation* (2003) grossed over \$119 million.

Patty Jenkins won the Directors Guild of America award for Outstanding Directing in Dramatic Series.

Julie Taymor's film *Frida* about revered Mexican artist Frida Kahlo was nominated for five Academy Awards, and her "1960s Beatles jukebox musical" *Across the Universe* won approval from both Yoko Ono and Paul McCartney. These films developed her reputation for respectful handling of the sensitive legacy of artists amongst their fans.

Julie Dash's *Daughters of the Dust* (1991) was the first full-length film with general theatrical release written and directed by an African American woman. Since then there have been several African women who have written, produced or directed films with national release. In 1994 Darnell Martin became the first African American woman to write and direct a film produced by a major studio when Columbia Pictures backed *I Like It Like That*. Nnegest Likké is the first African American woman to write, direct and act in a full-length movie released by a major studio, *Phat Girlz* (2006) starring Jimmy Jean-Louis and Mo'Nique.

Patricia Cardoso was the first Latina woman to receive a Sundance Audience Award and a Student Academy Award. Cardoso's feature film *Real Women Have Curves* (2002) was a box office and critical success and has become a landmark of Latinx cinema. In 2019, *Real Women Have Curves* was selected by the Library of Congress for preservation in the National Film Registry for being "culturally, historically, or aesthetically significant". Linda Mendoza made her feature film directorial debut with the film *Chasing Papi* in 2003.^[23] Mendoza's directorial career began in 1992, directing promotional segments for Fox and MTV. Another film maker Patricia Rigen is best known for directing the 2007 film *Under the Same Moon* and the 2016 film *Miracles from Heaven*. The film *Miracles from Heaven* become the 8th highest-grossing Christian film in the United States and the highest by a female director. Natalia Almada first feature film, "Everything Else (*Todo lo demás*)" (2016) was funded in part by a MacArthur Fellowship making her the first Latina filmmaker to earn this distinction. Aurora Guerrero has directed award-winning short narrative films, including

Pura Lengua (pure tongue) at the 2005 Sundance Film Festival and Viernes Girl (Friday Girl) was the winner of the 2006 HBO/NYLIFF short film competition. From Peru and Academy Award-nominated film director Claudia Llosa has directed Aloft.

Wonder Woman became DC's first female-led superhero film. Directed by Patty Jenkins, the film starred Gal Gadot as Princess Diana, an immortal warrior who sets out to stop World War I, believing the conflict was started by the longtime enemy of the Amazons, Ares, after American pilot and spy Steve Trevor crash-lands on their island Themyscira and informs her about it. The film grossed over \$800 million. Not only was the first film a major step forward for women in cinema, Jenkins' sequel film, Wonder Woman 1984, was the first film to enforce the Producers Guild of America anti-sexual harassment guidelines during production.^[24]

Captain Marvel became Marvel's first female-led superhero film. Directed by Anna Boden and Ryan Fleck, the film starred Brie Larson as Carol Danvers, a pilot turned Kree superhero who must discover her forgotten past and help save Earth from alien invasion. The film grossed over \$1 billion making it the seventh Marvel film to reach that milestone

A woman's film is a film genre which includes women-centered narratives, female protagonists and is designed to appeal to a female audience. Woman's films usually portray "women's concerns" such as problems revolving around domestic life, the family, motherhood, self-sacrifice, and romance.^[27] These films were produced from the silent era through the 1950s and early 1960s, but were most popular in the 1930s and 1940s, reaching their zenith during World War II. Although Hollywood continued to make films characterized by some of the elements of the traditional woman's film in the second half of the 20th century, the term itself largely disappeared in the 1960s.

The work of directors George Cukor, Douglas Sirk, Max Ophüls, and Josef von Sternberg has been associated with the woman's film genre. Joan Crawford, Bette Davis, and Barbara Stanwyck were some of the genre's most prolific stars. The beginnings of the genre can be traced back to D. W. Griffith's silent films. Film historians and critics defined the genre and canon in retrospect. Before the woman's film became an established genre in the 1980s, many of the classic woman's films were referred to as melodramas. Anne Fontaine directed *Coco Before Chanel* and *The Innocents*, Fontaine established herself as a very progressive filmmaker of her time when saying this, establishing that 'women's cinema' should be based on the filmmaker's perspective rather than their gender. This also suggests that classifying and interpreting films in the category of 'women's cinema' is creating bias and exclusivity among the genre in itself, when it should be a network of creation and empowerment, as Fontaine always intended. While knowing that the movement of 'women's cinema' worked as a counter to the classical Hollywood system, Fontaine didn't like to identify with this. During an interview in 1998 with Eve-Laure Moros, she stated: I think that to be a filmmaker, as far as sexuality, it's something that's really de-sexualizing. That is, you become a bizarre thing, when you're directing a film---during the shooting, you're neither a man nor a woman, you're really something strange and very ambivalent.

Q.5 Write notes on the following:

a) Gerbner's Cultivation Theory

The combination of liberal and radical feminism is not one that often comes to the mind, but it can be useful to consult various viewpoints when tackling complex issues. Despite drastic differences between them, these two views of feminism do hold some similarities with each other by virtue of their common goal (when that goal is simplified to simply equality of the genders). In this paper I will be outlining some of the basic similarities and differences between these two ideologies of feminism and I may not cover all of the connections and gaps between the two for the sake of length. Moving forward from this explanation of liberal and radical feminism, I will use it to explain their views of pornography and how it aided my own understanding...show more content... They both accept the premise that women should be granted the same rights and privileges as men in all spheres, including the social, economic, and political fields. They both view the structure of our present society as being unfairly tipped to the side of males and that this must be drastically changed. On a more negative note, both of these views of feminism lack a strong intersectional component. Liberal and radical feminism both emerged during the second wave of feminism and focused on the oppression of women as a whole group by men as a whole group. This lacks an understanding of the role that race, socioeconomic class, and the status of an individual as transgender (radical feminism has been singularly criticized for this because of the production of what are known as TERFs or trans-exclusionary radical feminists).

In deeper readings I have come to an understanding which is based upon the way these forms of thought view sexuality and sex as a whole. Liberal feminism is sex positive while radical feminism is what can be labeled as anti-sex. To elaborate, liberal feminism holds the stance that a woman has control over her body and can decide what to do with it. This view includes her decision to be involved with pornography. This is in complete incongruence with the views of radical feminism, which condemns pornography as a whole as "a practice of sex discrimination", no matter the type or whether it was safely produced. Radical feminism elaborates that pornography is a medium based upon a "systematic practice of exploitation and subordination based on sex that differentially harms and disadvantages women". Pornography supports the unbalanced power structures within society and cite the fact that most pornography is made for men, by men, with male desires and interests in mind which leads the media to support and idolize unreal and harmful situations within the "storyline" of the pornographic media.

Building upon the foundation of Gerbner, scholars, more recently, have ventured into other spheres to study the effects of cultivation theory.

For instance, while Gerbner was primarily focused on fictional television, these researchers have delved into other forms of media such as reality TV and video games.

They have also explored effects of phenomena other than violence. For example, Dmitri Williams (2006) conducted research to ascertain whether, from the standpoint of cultivation theory, video games wield the same influence television does in shaping the perceptions of social reality.

Additionally, research into the communication of hip-hop journalism to impressionable audiences revealed that adolescent fans of hip-hop celebrities were more likely to engage in violence when such celebrities recommended violent conduct (Oredein, Evans & Lewis, 2020).

Furthermore, a research study that examines the impact of social media on immigrant cultural adaptation suggests that immigrants using mainstream social media while adapting to a host culture would perceive their new environment based on the messages of such media (Croucher, 2011).

The study also implies that this cultivation effect would impact even the offline interactions between these immigrants and their host country's natives.

Criticism

A number of scholars have critiqued Gerbner's description of cultivation theory. Some of these criticisms focus on the theoretical flaws of cultivation theory.

For instance, one argument posits that cultivation theory employs methods of the social sciences to address questions pertaining to the humanities (West & Turner, 2010).

Another argument asserts that the apparent relationship between television and the fear of violence might be misleading especially given the possibility that a third factor might be causing both the phenomena (Griffin, 2012).

A third related argument questions the theory's utility due to its ignoring of cognitive processes like rational thinking (Berger, 2005). Additionally, it is possible that individuals' lived experiences are more responsible for their perception of the world than is the cultivation effect.

For instance, Daniel Chandler, points out that those living in high-crime regions are more likely (than those in safer areas) to stay home, watch television and become convinced that they are more likely to be victims of crime.

Chandler reasons that this direct experience of the viewers would decrease the cultivation effect. Chandler also notes that cultivation theory is misleading in its assumption of homogeneity in television programs. Horace Newcomb further adds that television could not cultivate the same perceived reality for every viewer because its presentation of violence is not uniform.

Moreover, Shanahan and Morgan argue that television viewers do not exclusively watch isolated genres, and consequently, the influence of a particular program type should be evaluated in the context of the aggregate viewing experience of the television watchers

b) Identification of audiences with characters on TV

One of the advantages that communication, especially mass communication, provides humans is that it enables us to be part of many experiences to which our immediate environment does not provide access. We can experience many places, events, sights, and sounds through communication with others and media. The details of these experiences through stories, but we can experience them more fully by adopting the perspective of the protagonists who participated in them. Taking on a character's perspective allows us to see the world through

his or her eyes, feeling their feelings and adopting the character's goals. This allows audiences to produce emotional and empathic responses that create a more meaningful media experience. This is referred to as "identifying with a character," which means taking on a character's identity and vicariously experiencing events from within that identity. Identification occurs mostly within narrative texts that invite viewers to adopt the perspective of the characters, as opposed to genres that directly address audience members or in some other way remind viewers or readers of themselves. However, identification can perhaps occur in nonnarrative texts such as sports, reality shows, or game shows, where people become emotionally engaged and can lose themselves in a character or player, adopting his or her perspective, goals, and emotions. It is important to note, however, that identification is one of several ways audiences engage with media personalities, and it should thus be distinguished from parasocial interaction, worship, imitation, or social comparison. Identification requires that audiences forget their own position as audience members and assume the role of a character or player and, for a moment at least, feel as if they are part of the action. Because identification elevates the emotional responses to stories, expands one's mental horizons by creating new understandings, and provides access to many new experiences, it is a key component of entertainment. By adopting the perspective and identity of a character, people are also removed from their own daily routine and mundane life, another crucial part of being entertained. Identification is thus a crucial component of audience involvement in television and radio serials, movies, and video games, and has been shown to also be an important condition for the effects these media have on their audiences. By sharing perspectives and creating new understandings, one develops deeper and more meaningful communication. Thus the desire to create identification is seen as important in rhetoric and persuasive communication, as well as in the study of entertainment. This bibliography will present many sources that discuss classic sources on identification, provide more contemporary conceptual definitions, and explore the causes and consequences of identification, including its role in media effects research. Included in this bibliography are sources that shed light on identification as defined above, whether or not the sources themselves use the term identification. Over the decades, definitions have evolved and distinctions have become more refined, but many early scholars studied identification under different terms. At the same time, scholars from various subdisciplines of communication, and more so from other disciplines, often use other terms to discuss similar phenomena, but their work is important, nonetheless. The term identification was used to describe a psychological process before it became a commonly used concept in media research. First and foremost, psychoanalytic theory saw a (male) child's identification with his father as a crucial stage of psychosexual development, as described in Sigmund Freud in his Outline of Psychoanalysis. Perhaps the best description of identification from a psychoanalytic perspective is given in Wollheim 1974, which focuses on explaining the nature of identification as an imaginary process. Erikson 1968 saw identification with various others as typical of adolescents, a way for them to experiment with, or "try on," various identities and social roles as part of shaping their own self-identity. Building on Freud, Adorno, et al. 1950 posited that a failure to complete this stage is related to the development of an authoritarian personality. Bettelheim 1976 used the

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notion of identification to refer to the way prisoners come to adopt the worldview of their capturers as a means of survival. Burke 1950 discusses the attempt of a speaker to create identification among his or her listeners as a goal of effective rhetoric, and as a way for speakers to create an emotional bond with, and convince, their audience. Kelman 1961 argued that there are three levels of persuasion, the highest of which is identification, through which audience members are not only convinced to do as asked, but also adopt the persuasive message as their own. Though these classic sources vary greatly, they all view identification as relating to the merging of perspectives and identities, and all see great significance in this process.

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