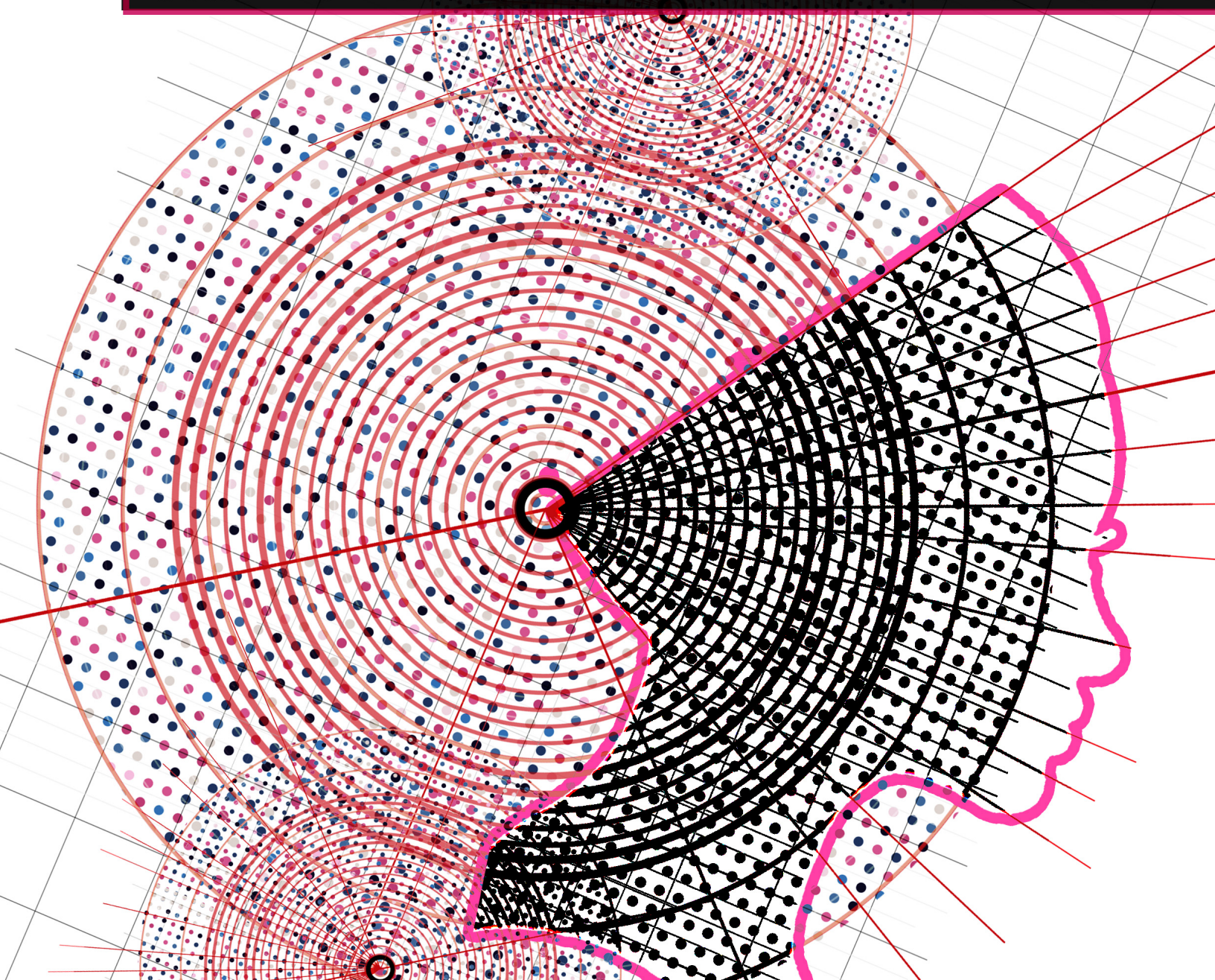
FEMGENSEX
LONDON
MIDDLESEX UNIVERSITY

The Gendered Politics of Production: girls and women as Media Producers



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WELCOME TO THE FIRST INTERNATIONAL FEMGENSEX SYMPOSIUM

FemGenSex research network and Middlesex University would like to welcome you all for the first international symposium. We hope you enjoy this all-day symposium,with internationally recognised scholars and practitioners, from a wide range of disciplines and debates.

This symposium will feature a keynote address from Mary Celeste Kearney, (University of Notre Dame, USA). Throughout this day we ask you to join us in exploring the roles of the girls and women as media producers. Whether you are an experience media scholar or a novice with a blooming the event will be of interest to feminist media scholars, media scholars, anyone with an interest in or who study television and popular culture, but also increasingly feminists who study new media, including social media, video games, etc. Invited speakers will feature in thematic panels.

ITINERARY

Time	Panel	Location
9:00am - 9:45am	Registration - With Coffee/Pastry	*College Quad Mezzanine*
9:45am - 10:00am	Welcome Talk	*C211 Lecture Room; Second Floor, College Quad Building*
10:00am - 11:15am Concurrent Panels 1 & 2	Panel 1: Resistant Identities, Practices, and Platforms: Exploring Activist Media Production	*C109*
	Panel 2: Working in the 'Biz: Production Industries, Sexism and Gender Politics	*C107*
15 minute break		
11:30am - 12:45pm Concurrent Panels 3 & 4	Panel 3: Gendered Labour in the Creative Industries: Invisible, Affective, Feminist?	*C109*
	Panel 4: Representation, Power, and Technology: Muslim and Arab Girls and Yound Women as Media Producers	*C107*
12:45pm - 1:45pm	LUNCH	*College Quad Mezzanine*
15 minute break		
2pm - 3:15pm Keynote Address	Keynote Address: Mary Celeste Kearney Introduced by Jessalyn Keller.	*C211*
3:15pm – 3:45pm:	Afternoon Refreshments - Coffee/tea/biscuits	*College Quad Mezzanine*
3:45pm – 5pm: Concurrent panels 5 and 6	Panel 5: Feminized Digital Cultures	*C109*
	Panel 6: Historicizing Gendered Media Production: From Fan Cultures to Femi-nisms(s)	*C107*
5pm– Informal networking and drinks at The Steeles Pub (Belsize Park)		*The Steeles Pub, Belsize Park, London, NW3 4RL*

WITH THANKS TO...

Feona Atwood, Mariam Kauser and Jessalyn Keller, would like to thank the wider FemGenSex Research network, Middlesex University and the countless teams of support staff who helped in the lead-up to, during and after this one-day event.

Whilst we cannot thank each and every person individually for their support, we would like to make a special mention to the Media Department administration team (Anna, Emma, Justine, Louise, Margaret), Paul Cobley; our student helpers Irina-Maria Jurj, Rita Santos and Anna-Liisa Toom; Lorrain Sexton and the events teams; our chairs Maitrayee Basu, Alison Harvey and Tamara Shepherd. Last and by no means our gratitude and thanks to Kevin Colegate, Sara Hansen and Nayomi Roshini for their unwavering support and expertise.

KEYNOTE SPEAKER: PROFESSOR MARY CELESTE KEARNEY

Introduced by Dr. Jessalynn Keller (Middlesex University)
Location: *Lecture Theatre C211, Second Floor, College Building*
TIme: *2pm - 3:15pm*

University of Notre Dame, Indiana, US.
Associate Professor of Film, Television, and Theatre

Presenting:

"Mind the Gap:
Sustaining Girls' Development in Media Production"

Bio
Professor Kearney's research focuses primarily on gender, youth, and media culture. She is author of Girls Make Media, as well as editor of The Gender and Media Reader and Mediated Girlhoods: New Explorations of Girls' Media Culture. She is currently at work on two book projects: Power Chords and Groupie Chicks: Gender and Rock and Making Their Debut: Teenage Girls and the Teen-Girl Entertainment Market, 1938-1966. She is a Console-ing Passions board member, a Mediagirls adviser, and Founding Director of Cinemakids, a program for inspiring young media producers.

ABOUT FEMGENSEX RESEARCH NETWORK

Issues of gender equality and feminist politics are more hotly debated than ever before. From Caitlin Moran's best-selling book How to be a Woman to the mainstream attention garnered by websites such as everydaysexism.com, debates about what feminism is and how feminism should be practiced in the 21st century have engaged academics and the public. Similarly, sexual identities, representations, work and leisure practices are the focus of intense interest for cultural commentators and policy makers.

Academic study is rapidly developing more diverse and collaborative ways of understanding gender and sexual identities and experiences. Our network draws together researchers who specialise in the study of gender and sexuality, drawing on critical gender and sexuality studies.

The FemGensex research network was established at Middlesex University, to create a space to explore issues, themes and the ripples of Feminism(s), Gender and Sexuality. Spread across various departments such as Crimonology, Law, Media, Performing Arts and Sociology.

Key themes

Feminism

Intergenerational issues; women's organisations; feminist movements; post-feminism; new feminisms and forms of activism; feminism and technologies.

Gender, sexuality and the public sphere

Gender, migration and diaspora; gender, place and space; gendered work cultures; sex work; language and parliament; gender-based violence; gender politics in neo-liberal Britain and its global relations; women's writing and cultural production.

Sex, gender and sexuality in media, literature and promotional cultures

TV drama and documentary; PR and advertising; erotica; pornographies; popular genre fictions; crash cultures; horror; regulation and spectatorship; transgressive and controversial media.

Our work has been funded by AHRC, ESRC, The Wellcome Trust and JISC. We welcome research students in our specialist areas, as well as proposals for research and research collaborations.

MORE INFORMATION:

FemGenSex on Middlesex University Website:
http://www.mdx.ac.uk/our-research/research-groups/femgensex

FemGenSex Wordpress:
https://femgensex.wordpress.com/

PANEL 1: RESISTANT IDENTITIES, PRACTICES, AND PLATFORMS: EXPLORING ACTIVIST MEDIA PRODUCTION

Chair: Dr. Jessalynn Keller (Middlesex University)
Location: *C109, First Floor, College Building*
Time: *10am - 11:15am*

Emilie Lawrence (UCL Institute of Education)

Presenting:

"Hashtag Feminism:
Exploring feminist identity construction through Twitter and Tumblr"

Bio:
Emilie Lawrence, PhD student under the supervision of Professor Jessica Ringrose and Dr Caroline Pelletier - exploring fourth wave feminism and the ways in which feminists utilise social media platforms to engage with, and challenge, misogyny and e-bile. Twitter fanatic and cat mum.

Gina Marchetti (University of Hong Kong)

Presenting:

"Women Occupy Hong Kong Screens:
Feminism, Media Activism, and the Umbrella Movement"

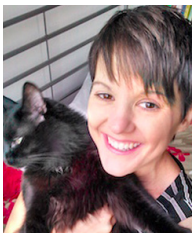
Bio:
Gina Marchetti (HKU) is the author of Romance and the "Yellow Peril": Race, Sex and Discursive Strategies in Hollywood Fiction (California, 1993), Andrew Lau and Alan Mak's INFERNAL AFFAIRS-The Trilogy (HKUP, 2007), From Tian'anmen to Times Square: Transnational China and the Chinese Diaspora on Global Screens (Temple, 2006), and The Chinese Diaspora on American Screens: Race, Sex, and Cinema (Temple, 2012).

Stefania Marghitu (University of Southern California)

Presenting:

"From Promotion to Politics:
Mapping Shonda Rhimes' Twitter Presence"

Bio:
Stefania Marghitu is a PhD student at the University of Southern California School of Cinematic Arts Division of Critical Studies. Her primary interests deal with critical and cultural studies of television, the showrunner and modes of authorship, feminist TV criticism and production studies. You can find her work published in The Spectator (Fall 2015) Gender Forum, Flow TV, In Media Res, and the edited collections Refocus on Amy Heckerling with Edinburgh University Press (2016) and Smart Chicks on Screen: Representing Women's Intellect in Film and Television.



Adrienne Massanari (University of Illinois at Chicago)

Presenting:

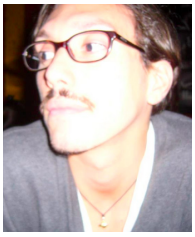
"Feminist Resistance on Reddit.com:
/r/ShitRedditSays and /r/GamerGhazi"

Bio:
Adrienne Massanari is an Assistant Professor in the Department of Communication at University of Illinois at Chicago. Her recent book, Participatory Culture, Community, and Play: Learning from Reddit (Peter Lang, 2015), examines the culture and community of reddit.com.

Note: Panel 1 and 2 are concurrent panels, maning they will commence and enf at the same time, but in different rooms.

PANEL 2: WORKING IN THE 'BIZ: PRODUCTION INDUSTRIES, SEXISM, AND GENDER POLITICS

Chair: Professor Feona Attwood (Middlesex University)
Location: *C107, First Floor, College Building*
Time: *10am - 11:15am*



Tiziano Bonini (IULM University Milano) and Alessando Gandini (Middlesex University)

Presenting:

"Radio Producers in Italy: A Gendered Work?"

Bio:
Tiziano Bonini is Lecturer in Media Studies at IULM University, Milano and a radio author nationwide (tiziano.bonini@iulm.it). Alessandro Gandini is Lecturer in PR & Media at Middlesex University, London and a Research Fellow on the EU/FP7 funded project "P2Pvalue" for the University of Milano (a.gandini@mdx.ac.uk).

Aileen O'Driscoll (Dublin City University)

Presenting:

"Learning to sell sex(ism): advertising students and gender"

Bio:
Aileen O'Driscoll is a PhD candidate at Dublin City University, researching in the area of gender and advertising. Following completion of her Masters in Gender and Women's Studies in Trinity College, Dublin, where her dissertation focused on voice and subjectivity in feminist music, Aileen became particularly interested in the representation of gender in the media as a result of her time spent working for the European Institute for Gender Equality on the EU Presidency 'Women & Media' report.

Paula Wolfe (University of Liverpool)

Presenting:

"'I write the songs. He's the eye candy': female singer-songwriter to artist-producer. Media representation and gender."

Bio:
Paula Wolfe was awarded her PhD in 2014 (The Institute of Popular Music, University Of Liverpool). Building a publishing record and international profile for her research in music production and gender, her book proposal, based on her thesis, is currently under peer review with Ashgate Press. Artist as well as scholar, Paula's third album is due for release 2016.

Note: Panel 1 and 2 are concurrent panels, maning they will commence and enf at the same time, but in different rooms.

PANEL 1 ABSTRACTS:-
RESISTANT IDENTITIES, PRACTICES, AND PLATFORMS: EXPLORING ACTIVIST MEDIA PRODUCTION

Emilie Lawrence, (UCL Institute of Education)

"Hashtag Feminism: Exploring feminist identity construction through Twitter and Tumblr"

Existing research has positioned social media sites as spaces of hostility for feminists; (Shaw, 2014; Jane, 2012 & 2014; Harp, Loke & Bachmann, 2012 and Rightler-McDaniels & Hendrikson, 2013) citing the existence of 'e-bile' (Jane, 2012) and women being disproportionately targeted by trolls (Shifman & Lemish, 2010; Rightler-McDaniels & Hendrikson, 2013) Analysis also indicates that mainstream media continues to privilege particular notions of femininity at the expense of marginalised girls and women's identities, concerns and issues. (Shaw, 2014). Gill (2003, 2007) criticises how the hypersexualisation of women's images in post-feminist media context excludes those who are not young, thin and heterosexual and those who otherwise refuse to conform to stereotypical notions of pliant, beautiful and sexually available femininity. My research will investigate how women and girls (16+) are constructing feminist and feminine identities online; drawing on the phenomenological understanding of gender as performance most notably demonstrated by Judith Butler who suggests that 'as performance which is performative, gender is an 'act,' broadly construed, which constructs the social fiction of its own psychological interiority' (Butler, 1988) It explores how women represent themselves online via the new terrain of social media and how they negotiate these complex contexts of hostility and post or anti-feminism. Feminist research into social media sites as potential spaces of support and as integral to identity construction and performance is vital as exploring the new cyber mediums as a platform for discourse and change has been ignored thus far. Methodologically, material will be collected through three detailed case studies; case studies afford a multi-perspectival analyses and the triangulated research strategy works to ensure validity and accuracy. Analysis would draw on Gill and McRobbie's understandings of post feminist sensibilities and Butler's notion of performativity to discuss the significance of findings for feminist activism and relationalities. Epistemologically, my research aims to gain rich qualitative depth through a range of methodologies; hashtag analysis, semi structured interviews and content and discourse analysis of emerging dominant themes in order to form a holistic picture of the construction and performance of feminism online to consider how networked feminists (Fotopoulou, 2014) are utilising social media platforms and the immediacy of contact to construct and perform relationships, asking;

How do girls and women represent themselves as feminists and forge a community utilising Fotopoulou's concept of the 'digital sisterhood' (2014)?
How do girls and women negotiate their relationships with femininity and other women (other feminine subjects) in a context of heterosexual competition over sexy femininity?
How do girls and women challenge the performance of male hostility and entitlement online?

Stefania Marghitu, (University of Southern California)

"From Promotion to Politics: Mapping Shonda Rhimes' Twitter Presence"

This paper will deal with Shonda Rhimes, creator and ABC showrunner of Grey's Anatomy (2005-present), Private Practice (2007-2013), Scandal (2012-present), and producer of How To Get Away With Murder (2014-present), and her relationship with social media, specifically Twitter. During the rise of second screens and the release of the iPad, ABC and Nielsen failed in the release of a Grey's Anatomy app. Upon the release of Scandal, Rhimes utilized Twitter to encourage fans to watch the series in real time, an example of how new media promotes traditional appointment television, and a more organic relationship between Scandal's star and its loyal followers. Since then, Nielsen introduced "Twitter ratings," of which Scandal became its first top hit.

If Rhimes first used Twitter to promote her brand and ensure that Scandal would be a success within the traditional rating system after a lackluster reception in its first season, she later used it as a way to promote social justice upon the shooting of Trayvon Martin in Ferguson Missouri, as well as response towards Alessandra Stanley's now infamous 2014 New York Times profile of the showrunner in which she called Rhimes an "angry black woman." Within the span of a year, Rhimes' social media presence, and image as a whole, has become more politicized and less promotional, further proving how Twitter as a social media platform is an important vessel for social justice, from discussions on Black Twitter to #blacklivesmatter.

PANEL 1 ABSTRACTS:-
RESISTANT IDENTITIES, PRACTICES, AND PLATFORMS: EXPLORING ACTIVIST MEDIA PRODUCTION

Gina Marchetti, (University of Hong Kong)

"Women Occupy Hong Kong Screens: Feminism, Media Activism, and the Umbrella Movement

Hong Kong's 2014 Umbrella Movement, calling for a more open procedure for vetting candidates for its first exercise in universal suffrage in the election of its Chief Executive in 2017, does not have an explicit "feminist" agenda. However, initial research shows that over fifty percent of participants in the movement are female. Although underrepresented in visible leadership roles and in media reports on the demonstrations, women have been active in all aspects of the movement. As Mirana Sze-to's preliminary analysis shows, women activists shaped the physical space and quotidian operation of occupying Central, Causeway Bay, and Mongkok in very visible ways—from redecorating public bathrooms and crafting agit-prop artworks to running supplies and operating "democracy" study halls. Women also suffered from sexual harassment by counter-demonstrators intent on intimidating them and infringing on their right to public assembly.

During the demonstrations, women media artists took up cameras to record events and document their active participation in the political process. This presentation explores some of the motion pictures produced by women involved in the Umbrella Movement, including shorts such as Liu To's A TINY HANDHELD CAMERA and Shannon Walsh's UNDER THE UMBRELLA. The analysis examines how these filmmakers see themselves as women with cameras observing as well as confronting Hong Kong's political deadlock. Two questions emerge:
Does feminism play any role in Hong Kong women's understanding of electoral politics as seen in these films?
Do women filmmakers and videographers view their role as "gendered" in a way that makes their participation in the Umbrella Movement unique?

Adrienne Massanari, (University of Illinois at Chicago)

"Feminist Resistance on Reddit.com: /r/ShitRedditSays and /r/GamerGhazi"

Participatory culture platforms and online communities are not only site of (potentially) liberatory, democratic discourse, but also spaces where dominant ideologies shape interactions. This is particularly true in a space like the social news site reddit.com, where the community votes on material that is most interesting or relevant to its interests. While reddit is made up of a large number of diverse communities of interest (called subreddits), patterns of interactions often reflect the site's demographic realities: largely young male, cisgendered, straight, and college-educated. It is not surprising, then, that while reddit's "ethos" suggests a post-racial or post-gendered social reality, actual talk on the site often reflects hegemonic tendencies (Massanari, 2015).

In this paper, I explore two spaces that(Alexander, 2011; Schechner, 2003) of hegemonic discourse on reddit. SRS functions as a space for redditors to highlight problematic interactions – those that exhibit sexist, homophobic, racist, or ablest tendencies – while not having to explain why these interactions are disturbing. Likewise, /r/GamerGhazi serves as a meeting space for individuals resisting #GamerGate, the thinly-veiled harassment campaign against women in gaming; it is a counterpoint to reddit's /r/KotakuInAction (KIA) which serves as a public face for #GamerGate supporters (McCormick, 2014; Stuart, 2014). I argue that much of our understanding of online communities such as reddit tend to overstate their democratic, open potential while downplaying the significant infrastructural, social, and cultural barriers that limit and close the kind of discourse that occurs in practice. And yet, ritualized counterperformances like those that SRS and KIA engage in highlight the possibility for resistance, but also raise panoply of other questions regarding ethics and free speech.

Comments/Notes Box:

PANEL 2 ABSTRACTS:-
WORKING IN THE 'BIZ: PRODUCTION INDUSTRIES, SEXISM, AND GENDER POLITICS

Tiziano Bonini and Alessando Gandini, (IULM University Milano and Middlesex University)

"Radio Producers in Italy: A Gendered Work?"

This contribution investigates the everyday life and working conditions of radio producers in the Italian cultural radio industry. Based on a six-month long ethnographic investigation, and 20 in-depth interviews, within four Italian national radio stations, this paper will examine the roles played by producers in the daily production flows of radio stations; what happens when someone is made redundant; the extent to which the precarious status of their work affects their everyday life and how they cope with it; the extent to which they rely on social capital when facing the interruption of their contract and whether they are able to plan a future for themselves.

The fact that the majority of our sample (14 out of 20) is constituted of women represents an element of interest that offers room for a 'gendered' reading of the work of radio producers. Although women do represent the majority of the producers in the Italian radio sector, one could argue that a gender inequality dynamic is undergoing in the Italian radio sector, where men hold the majority of the standard (and more secure) working positions while women represent the majority of the precarious and freelance workers. Even if the article does not concentrate directly on this issue, so few data are available, this is a tantalizing hypothesis. We will explore the possible explanations of this and offer a broader reflection around gendered media work in the digital age.

Aileen O'Driscoll, (Dublin City University)

"Learning to sell sex(ism): advertising students and gender"

A 2013 census conducted by IAPI (Institute of Advertising Practitioners in Ireland) reveals that the advertising industry in Ireland is made up of 51% women, 49% men, that women are significantly over-represented in PA/Secretarial roles (100% in 2013) and under-represented in creative roles (accounting for only 37% of creative copywriting and art-director roles). Employing a synthesis of detailed ethnographic research and socio-cultural theory, this study will explore dominant discourses around gender among advertising students in Ireland. In particular, it will address how dominant attitudes, educational practices and working cultures relate to students' creative decisions and practices when considering the content of advertisements. Methodologically, this research is strongly guided by Sean Nixon's seminal cultural sociology of service sector professionals and their gendered identities in the UK and by Anne Cronin's work on 'circuits of desire' in advertising. The study methodology will involve individual interviews, focus groups and questionnaires with the students as well as observations of group-work assignments. I will employ Critical Discourse Analysis to this data as well as to a systematic review of programme materials, with a view to identifying the core theoretical, ethical and ideological perspectives (especially with regard to gender and sexuality) that inform the curricula on these programmes. Crucially, a second phase of interviews will be conducted after the participants have transitioned into professional practice / internships to determine whether, to what extent and how their views, attitudes and work practices in relation to representations of gender and sexuality have changed and what factors (institutional, socio-cultural, economic) are at work in this process. This quasi-longitudinal approach to the research will produce important findings on the relationship between education / training and workplace cultures and how these, in turn, relate to the resulting types of images on gender and sexuality that dominate Irish advertising.

Comments/Notes Box:

PANEL 2 ABSTRACTS:-
WORKING IN THE 'BIZ: PRODUCTION INDUSTRIES, SEXISM, AND GENDER POLITICS

Paula Wolfe, (University of Liverpool)

"'I write the songs. He's the eye candy': female singer-songwriter to artist-producer. Media representation and gender."

Digital recording and marketing technology allows the independent woman artist to create, produce and release her own music. Self-production is no longer marginalised activity and can be seen to address 'new industry' expectation as well as provide challenge to historically gendered barriers to entry. Music production has been gendered as a masculine arena of creativity (Empire, 2005) as has songwriting (O'Brien, 2002) and creative genius (Battersby, 1989). For a woman to be in control of her own creativity as producer, as well as songwriter/composer, introduces 'complications into the patterns of exclusion' (ibid.) that characterise the situation of women artists in popular music. But are new industry practices, conducted within contemporary media production cultures, liberated from old industry values?

Drawing on a chapter to be published later this year (Ashgate Press), this paper discusses the impact of the woman musician's production practices on her subsequent media representation. Contextualised by the identification by feminist popular music scholars of the 'range of tactics' employed in the media 'to obscure and denigrate the work of female artists' (Davies, 2001), the paper focuses on the first decade of the digital era to consider whether a shift was taking place in which the work produced by a woman might precede her gender and to what extent this foreshadows a current context in which the media representation of women who produce their own music is fraught with contradiction.

Comments/Notes Box:

PANEL 3: GENDERED LABOUR IN THE CREATIVE INDUSTRIES: INVISIBLE, AFFECTIVE, FEMINIST?

Chair: Dr. Tamara Shepherd (LSE)
Location: *C109, First Floor, College Building*
TIme: *11:30am - 12:45pm*

Crystal Abidin (University of Western Australia)

Presenting:

"Screens, Streams, Scenes, Screams:
Labouring sociality among social media microcelebrity"

Bio:
Crystal is a 4th year PhD Candidate in Anthropology & Sociology, and communication & Media Studies at the University of Western Australia, Perth. She is passionate about everything to do with gender and the Internet. Her dissertation studies the commodification of everyday life and young women's social media commerce in Singapore. Crystal can be contacted at http://wishcrys.com/

Shelley Cobb (University of Southampton)

Presenting:

"'Do not play the lady card':
Women filmmakers' neoliberal, postfeminist rhetoric as affective coping mechanisms in a sexist industry"

Bio:
Shelley Cobb is associate professor in Film and English at the University of Southampton. She is the author of Adaptation, Authorship and Contemporary Women Filmmakers (Palgrave-Macmillan, 2014) and is the principal investigator of the AHRC-funded research project 'Calling the Shots: Women and Contemporary UK Film Culture, 2000 – 2015 '

Helen Warner (University of East Anglia)

Presenting:

: ***"Below-the-(hem)line:***
Creativity and Authorship in Costume Design"

Bio:
Dr Helen Warner is a lecturer in Cultural Politics, Communications and Media Studies at the University of East Anglia. Her research interests include gender and production culture, fashion, costume, and celebrity culture. She is the author of Fashion on TV (2013) and editor of The Politics of Being a Woman (2014 with Dr Heather Savigny).

Note: Panel 1 and 2 are concurrent panels, maning they will commence and enf at the same time, but in different rooms.

PANEL 4: REPRESENTATION, POWER, AND TECHNOLOGY: MUSLIM AND ARAB GIRLS AND YOUNG WOMEN AS MEDIA PRODUCERS

Chair: Mariam Kauser (Middlesex University)
Location: *C107, First Floor, College Building*
TIme: *11:30am - 12:45pm*

Negin Dahya (University of Washington)

Presenting:

"Understanding Sociotechnical Frameworks in Digital Video Production: A Postcolonial Feminist Analysis of Visual Media"

Bio:
Dr. Negin Dahya is an Assistant Professor at the University of Washington Information School. Her research explores postcolonial social structures and feminist theory in relation to digital media production with, for, and by marginalized and racialized girls.

Laura Mora (University of Keele)

Presenting:

"Muslim women's self-representation at online hijab fashion platforms"

Bio:
I am Laura Mora, 26 years old and come from The Netherlands. I studied Media & Culture (BA) and Gender Studies (MA) at Utrecht University. I also studied Arabic Language in Kuwait. I performed research on topics such as sex education within Islamic schools, the headscarf and Dutch convert women's identity, and the representation of Muslim women in media discourses on sharia courts. I will soon start my PhD in Media, Communications and Culture at the University of Keele, on the topic of hijab fashion.

Kirsten Pike (Northwestern University in Qatar)

Presenting:

"Arab Girls Make Princess Media: The gendered politics of girls' media production and princess culture in Qatar"

Bio:
Kirsten Pike is an assistant professor in residence in the Communication Program at Northwestern University in Qatar. Her teaching and research interests include girls' media culture, feminist media studies, and television history. Her research appears in such publications as Feminist Media Histories, Girlhood Studies, Reality Gendervision (edited by Brenda Weber), and Mediated Girlhoods (edited by Mary Kearney).

Note: Panel 1 and 2 are concurrent panels, maning they will commence and enf at the same time, but in different rooms.

PANEL 3 ABSTRACTS:-
GENDERED LABOUR IN THE CREATIVE INDUSTRIES: INVISIBLE, AFFECTIVE, FEMINIST?

Helen Warner, (University of East Anglia)

"Below-the-(hem)line: Creativity and Authorship in Costume Design

Much of the empirical research that focuses on 'creative labour', relies upon the testimonies of typically male above-the-line workers (see Nixon & Crewe 2010). This paper seeks to provide a corrective to existing scholarship by examining the trade stories of women working in below-the-line professions. In an attempt to render visible the creative work undertaken by those working in the costume and wardrobe department, I explore the ways in which women practitioners collectively imagine/make sense of their 'creative' labour and corresponding status (or lack thereof). Seeking to expand upon the concept of 'trade genres' (Caldwell 2008), I examine the ways in which the stories told by women practitioners (and made public in trade papers) complicate Caldwell's implicitly 'masculine' typology. In so doing, I argue that these trade genres require revision and reimagining in order to capture the lived experience of those working in 'feminine' professions. In addition, this paper interrogates these 'new' trade genres in order to make clear the ways in which the stories told serve to explain away complex power relations and structural disadvantages that continue to delegitimise and devalue women's creative labour.

Bio: (from Submission)

Dr Helen Warner is a lecturer in Cultural Politics, Communications and Media Studies at the University of East Anglia. Her research interests include gender and production culture, fashion, costume, and celebrity culture. She is the author of Fashion on TV (2013) and editor of The Politics of Being a Woman (2014 with Dr Heather Savigny).

Shelley Cobb, (University of Southampton)

"'Do not play the lady card:' Women filmmakers' neoliberal, postfeminist rhetoric as affective coping mechanisms in a sexist industry"

This paper takes as its primary texts published interviews with women film directors from the early 1990s through to the present. Throughout these interviews many women respond to questions about sexism in the industry and their view of feminist politics with the rhetoric of postfeminist and individualist neoliberalism. Through my analysis I argue that their responses exhibit necessary affective 'coping mechanisms' (Gregg) of the precariat class. As women in a creative cultural industry they exemplify the uncertainty and lack of job security of this social class while experiencing the added structural injustice of sexism.

In interviews from 1990 both Sally Potter and Kathryn Bigelow were asked about sexism in the industry and their responses typify this coping rhetoric:

Potter: "I'm thoroughly against complaining about it. I feel I've done my grieving and mourning and being angry, and the proper place for that is in private."

Campion: "If there's specific resistance to women making movies, I just choose to ignore that as an obstacle for two reasons: I can't change my gender, and I refuse to stop making movies."

Rather than assuming that these comments are anti-feminist in their postfeminist-neoliberal use of language, I argue that they can be more productively understood as a necessary management of, and survival tool in, a particularly gendered experience of the conditions of the precariat.

I will also consider how in the last few years, despite no change in the numbers of women in the film industry, this rhetoric remains a necessary coping mechanism but one this at times tempered by more explicitly feminist and anti-capitalist rhetoric, which, I argue, is made possible within the growing discursive prominence of fourth-wave digital feminism.

Comments/Notes Box:

PANEL 3 ABSTRACTS:-
GENDERED LABOUR IN THE CREATIVE INDUSTRIES: INVISIBLE, AFFECTIVE, FEMINIST?

Crystal Abidin, (University of Western Australia)

"Screens, Streams, Scenes, Screams: Labouring sociality among social media microcelebrity"

Commercial lifestyle bloggers are one form of microcelebrity who have the ability to command web traffic and negotiate the attention and intimacies of masses of readers. However, much of this labour is not usually visibilized on-screen. Instead, sociality and persona curation is navigated via affective work 'behind the screens' of intimacy management between influencer and technology; 'behind the streams' of impression management with their readers; 'behind the scenes' of cooperation and competition among fellow bloggers; and 'behind the screams' of feeling management between bloggers and their backend actors. Hochschild defines 'emotional labor' as the manipulation of feelings to present bodily displays in public, in which one has to incite or quell different feelings and synchronize this with their corporeal performance to remain agreeable with others. The implicit 'exchange value' in these cognitive, bodily, and expressive work allows microcelebrities to maintain relationships with their readers. Drawing on Hochschild and extending Senft's and Marwick's notion of the microcelebrity, this paper investigates forms of affective work that microcelebrity bloggers engage in offline, in a bit to calibrate their microcelebrity persona, maintain their appeal and status in the industry, and enact adequate levels of self-care. In other words, affective work is a practice of sociality that bloggers use to communicate with different social groups. Using commercial 'lifestyle' bloggers in Singapore as a case study, this paper seeks to demonstrate how microcelebrity bloggers engage in unseen, neglected, and unpaid affective labour, a process in which the microcelebrities become products of their emotion work.

Comments/Notes Box:

PANEL 4 ABSTRACTS:-
REPRESENTATION, POWER, AND TECHNOLOGY: MUSLIM AND ARAB GIRLS AND YOUNG WOMEN AS MEDIA PRODUCERS

Kirsten Pike, (Northwestern University in Qatar)

"Arab Girls Make Princess Media: The gendered politics of girls' media production and princess culture in Qatar"

Upon moving to Qatar in 2012 to teach media studies, I was intrigued to discover the extreme popularity of Disney princess media amongst my Arab female students. Our conversations in the classroom inspired me to learn more. Which characters and gendered themes do Arab girls value? Which do they reject? And why? Moreover, how have Arab girls' encounters with both commercial and independent princess media shaped their gendered interests, identities, and cultural productions? My paper, which is based upon IRB-approved interviews that I conducted with 14 Arab female undergraduate students at Northwestern University in Qatar (NU-Q), explores these questions.

My paper begins by contextualizing princess culture in Qatar, including the participants' avid consumption of Disney princess films while growing up in Doha as well as their contemporary views on gendered themes in films such as Aladdin (1992) and Brave (2012). Although my analysis raises concerns about the impact of Disney's contradictory and often-retrograde gender ideologies on Arab female youth, it also highlights how girls are using Disney princess narratives as a springboard for new cultural productions more in line with their gendered concerns. Ultimately, in raising their voices through cultural criticism and powerfully recasting gendered norms in their own creative stories, plays, videos, games, and digital art, girls in Qatar demonstrate that they are active agents in the growing global march toward improving girls' media—and by extension, the cultural experiences of Arab female youth in the Middle East and beyond.

Laura Mora, (University of Keele)

"Muslim women's self-representation at online hijab fashion platforms"

This study aims to explore the limits and possibilities of women's self-representation, in order to make statements on the emancipatory and disciplining aspects of social media. Using visual examples, I shall analyse Muslim women's identities at the intersection of religion, gender and sexuality in the digital age. While examining this intersection is not new, the growing subculture of headscarf fashion, deserves analytical attention. Relatively new movements like the activist Mipsterz seem to open up space for young Muslim women in urban settings to construct new feminine identities by wearing trendy Western fashion attire, while at the same time abiding by Islamic principles on covering their bodies.

In this study, I shall argue that analysing Muslim women's cultural interventions, initiated by and for women, is essential in order to grasp the significance of social media for women's agency. In other words; the agency to challenge (Islamist) gender norms on what a Muslim woman 'should look like'. According to Asma Barlas (2005), women's initiatives are often one of the most powerful internal impulses for social critique and change in Muslim communities. This is most evident when they use the Internet to "bypass traditional gatekeepers" that claim to speak in the name of Islam (ibid.: 95). One of the remarkable things about headscarf fashion is the major role of self-representation, manifested in selfies for example. Which 'acceptable' roles of female sexuality do the involved discourses construct, and which new identities do women introduce at online platforms for headscarf fashion (Facebook, Instagram, YouTube etc.)?

Comments/Notes Box:

PANEL 4 ABSTRACTS:-
REPRESENTATION, POWER, AND TECHNOLOGY: MUSLIM AND ARAB GIRLS AND YOUNG WOMEN AS MEDIA PRODUCERS

Negin Dahya, (University of Washington)

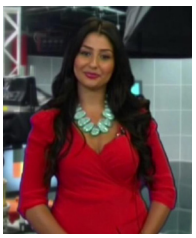
"Understanding Sociotechnical Frameworks in Digital Video Production: A Postcolonial Feminist Analysis of Visual Media"

In this paper, I address the social phenomenon of digital video production as self-representation by and with racialized girls. Drawing on a three-year ethnographic study in one school in Toronto, Ontario (Canada), I address the sociotechnical factors that shaped the video production process of Muslim girls (Dahya & Jenson, in press). In this research, I deconstruct digital media production through the lens of Postcolonial Feminist Theory. I explore power relations that informed and impacted how Muslim girls created media about themselves and also how that work pertained to the construction of knowledge about this community publically. In this paper, I address social and cultural aspects of the school and community environment as crucial components to understanding not only what Muslim girls produced using digital visual media, but also why they produced what they did and why they omitted other topics. Postcolonial Feminist Theory works to unravel the different factors impacting experiences without assuming that gender or any one socioeconomic, religious, ethnoracial or other element serves as the foundation of identity; it decenters gender as the focus of women's studies, maintains race/culture and colonial influences as important considerations in feminist analysis, and looks to understand the role of power dynamics in relation to individual and social conditions. Considering the notion of
'embodied others' (Ahmed, 2000) and the complex framing of 'third world women' (Mohanty, 2003; Narayan, 1997) in the west, I present this research with a unique perspective on the relationship between power, pedagogy, technological tools, media form, and the possibilities of authentic representation in video content created by Muslim girls.

Comments/Notes Box:

PANEL 5: FEMINIZED DIGITAL CULTURES

Chair: Dr. Alison Harvey, Lecturer in Media and Communication, University of Leicester
Location: *C109, First Floor, College Building*
TIme: *3:45pm - 5pm*



Helen Barcham (Macquarie University, Sydney)

Presenting:

"These Wars are Personal:
Feminism's Double Entanglement with Therapy Culture"

Bio:
Helen Barcham is a doctoral candidate in the Department of Sociology at Macquarie University, Sydney. Her dissertation investigates how therapy culture, dovetailed with neoliberalism, predicates the formation of new political subjects and forms of selfhood.

Akane Kanai (Monash University, Australia)

Presenting:

"WhatShouldWeCallMe?
Authorship, readership and literacy in a feminine digital memetic public"

Bio:
Akane is a PhD candidate in the Centre for Women's Studies and Gender Research at Monash University, Australia. Her research centres on postfeminist feminine relationality and changing formations of subjectivity on Tumblr. She has published in M/C: Journal of Media and Culture and the edited book, eGirls, eCitizens (University of Ottawa Press, 2015).

Stephen O'Neill (National University of Ireland, Maynooth)

Presenting:

"Shakesgirls, or what's Ophelia doing in social media?"

Bio:
Lecturer in the Department of English, National University of Ireland Maynooth. I'm the author of Shakespeare and YouTube: New Media Forms of the Bard (Bloomsbury 2014), Staging Ireland: Representations in Shakespeare and Renaissance Drama (Four Courts 2007) and essays on Shakespeare's reception. An essay on "Shakespeare and Social Media" is forthcoming in Literature Compass.

Tisha Turk (University of Minnesota, Morris)

Presenting:

"Technology, Community and the History of Vidding"

Bio:
Tisha Turk (University of Minnesota, Morris) has published on vids in Transformative Works and Cultures and other venues; her book about vids is under contract with the University of Iowa Press. A vidder herself, she testified in support of the U.S. Digital Millennium Copyright Act (DMCA) exemptions for noncommercial remix. Tisha Turk (University of Minnesota Morris) has published on vids in Transformative Works and Cultures and other venues; her book about vids is under contract with the University of Iowa Press. A vidder herself, she testified in support of the U.S. Digital Millennium Copyright Act (DMCA) exemptions for noncommercial remix.

Note: Panel 1 and 2 are concurrent panels, maning they will commence and enf at the same time, but in different rooms.

PANEL 6: HISTORICIZING GENDERED MEDIA PRODUCTION: FROM FAN CULTURES TO FEMINISMS(S)

Chair: Maitrayee Basu, Middlesex University, London.
Location: *C107, First Floor, College Building*
TIme: *3:45pm - 5pm*

Diana Anselmo-Sequeira (University of California-Irvine)

Presenting:

"Crafting a Sense of Self in the Age of Mechanical Reproduction: Movie-Going Girls as Media Producers, 1911-1919"

Bio:
Diana Anselmo-Sequeira holds a PhD in Visual Studies from the University of California, Irvine and will be a postdoctoral fellow at the University of Pittsburgh in 2015. Her dissertation examines the fan practices and personal archives of the first generation of American girls to grow up with the movies. Her work on female adolescence and visual culture has been published in several academic anthologies,the journals "Spectator" and "Luso-Brazilian Review," and is forthcoming in "Cinema Journal."

FEMGENSEX

Photo Unavailable

Anne O'Brien (Kairos Communications/Maynooth University)

Presenting:

"Hear Hoofbeats – Think Zebras: Women's Leadership in Changing a Prefeminist Media Labour Force in Late 1970s Ireland"

Bio:
Dr Anne O' Brien works with Kairos Communications and the Department of Media Studies at Maynooth University as a co-ordinator on their broadcast production degree. She has published in the areas of community media, politics, media and gender and creative labour and gender.

Jennifer Clark (Fordham University)

Presenting:

"Working in the Lear Factory: Feminist Labor, Tandem Productions, and American Television in the 1970s"

Bio:
Jennifer Clark is an Assistant Professor in the Department of Communication and Media Studies at Fordham University. She is currently working on a book about the relationship of women's liberation and television production in the 1970s. Her most recent work, on television time travel and masculinity, has been published in New Review of Film and Television Studies.

Heta Mulari (University of Turku, Finland)

Presenting:

"Historiography of Mediated Feminism: The Case of Swedish 'Fittstim-feminism'"

Bio:
Heta Mulari defended her PhD, 'New Feminism, Gender Equality and Neoliberalism in Swedish Girl Films, 1995-2006' in January 2015. A book based on Mulari's thesis, 'Swedish Girl Films', will be published in 2016 by Intellect. Mulari's research interests include feminist historiography, cultural history, girlhood studies, film studies and feminist media studies.

Note: Panel 1 and 2 are concurrent panels, maning they will commence and enf at the same time, but in different rooms.

PANEL 5 ABSTRACTS:-
FEMINIZED DIGITAL CULTURES

Helen Barcham, (Macquarie University, Sydney)

"These Wars are Personal: Feminism's Double Entanglement with Therapy Culture"

For close to half a century, social scientists and cultural analysts have cautioned against the ascendancy of therapy culture, arguing that dovetailed with neoliberalism, this phenomenon reframes structural disadvantage through the rhetoric of individual responsibility and emotionalisation, thus stifling dissent and producing meaningless citizenship. Through a case study of Everyday Sexism , a feminist website that puts forth the claim of structural sexism by cataloguing personal, and sometimes painful, life confessions from women across the globe, I argue that contemporary feminism is engaged in a "double entanglement" with the highly individualised idiom of therapy culture. On one hand, the affective turn of contemporary feminism enables the politicisation of the personal by creating discursive spaces where women's personal pains gain legitimacy in the public sphere. This invokes Lauren Berlant's notion of "intimate publics" whereby individuals form community through mutual affective ties, in this case, a collective suffering through sexism. On the other hand, the confession turn catalyses a rhetorical reframing of sexism that is personalised and isolated rather than thematic and systematic. This frames the individual as the site to which societal problems are raised and where it is perceived they need to be resolved—thus, depoliticising the political and espousing a neoliberal ideology that sits in contraposition to feminism.

Stephen O'Neill, (National University of Ireland, Maynooth)

"Shakesgirls, or what's Ophelia doing in social media?"

Ophelia denotes much more than the restricted tragic girl from Shakespeare's Hamlet. As even a cursory search across social media platforms reveals, Ophelia as living/ drowning/ sleeping/ dead/ constitutes a recurrent text, image and even brand. Informed by a long history of scholarship on Ophelia as a resonant discourse for the contemporary girl, this paper explores iterations of Ophelia on the social media platforms YouTube, Tumblr and Pinterest. I examine the particular ways in which girls and appropriate Ophelia in YouTube videos, often through vlogs, and (re)produce her image on social media networks such as Pinterest and Tumblr. In the first example, Ophelia becomes an embodied entity and a filter through which a young woman can negotiate being online. In the second example, the circulation of Ophelian images entail less embodied forms of media expression and production. Given the nature of the platforms, we cannot be sure of the subjectivities behind the production of Ophelia-as-Pin or Tumblr image, nor of the affective range of such productions. This paper argues for the importance of attending to the range of actors (human as well as technological) as well as contexts that inform Ophelia and girls' media culture. Can images of Ophelia serve a progressive girls' culture or do they just as readily activate patriarchal fantasies of the female body? How does the specificity of a media platform shape what Ophelia signifies? By extension, can the democratic media-making associated with Web 2.0 signal new, meaningful forms of feminism, or might we be dealing with a more complex entanglement of "girl power" and "popular misogyny"?

Comments/Notes Box:

PANEL 5 ABSTRACTS:-
FEMINIZED DIGITAL CULTURES

Akane Kanai, (Monash University, Australia)

"WhatShouldWeCallMe?
Authorship, readership and literacy in a feminine digital public"

In this paper, I propose that consideration of a digital public based on the circulation of a meme can help interrogate how production and consumption, or as I suggest here, authorship and readership, become proximate social practices. Using Shifman's (2014) taxonomy of memes, my case study is based on a digital public formed through the authorship and readership of a 'founder' meme blog, entitled 'WhatShouldWeCallMe' and a set of 'follower' meme blogs hosted on blogging social platform Tumblr. The anonymous blogs set out accounts of quotidian youthful feminine experience in a highly visual way, by matching the situational heading, such as 'writing essays at midnight' with a GIF image, usually appropriated from existing pop culture material, such as television, film or other Internet video files.

In a context of 'remix' culture (Lessig 2008), the blogs challenge binary notions of value cast in terms of creation versus reproduction. They also complicate a clear delineation between the practices which constitute authorship and readership. I suggest the substantive significance of these blogs lies in the way that they demonstrate the sophisticatedsocial literacy upon which both authorship and readership is based. What enables participation in this memetic public is a familiarity with the 'classificatory imagination' (Beer 2014) of middle class, youthful, feminine culture and the ability to play with its known categories. This raises a provocation to think beyond distinct categories of authorship and readershipin digital 'remix' spaces, and consider how one's relationship to existing social discourses predicates one's ability to become a reader in the first place.

Tisha Turk, (University of Minnesota, Morris)

"Technology, Community and the History of Vidding"

VCR vidding was an insular and underground practice that developed through networks of female mentoring. Inexpensive editing software lowered barriers to entry, and YouTube/Tumblr distribution networks further increased visibility of vids and vidders. Unprecedented numbers of women and girls are teaching themselves to vid. But networks of information, support, and mentoring have not scaled up to match. The decentralization that empowers individual women to produce and participate can also prevent us from sharing vidding's history and building communities beyond our immediate circles. New vidders without a sense of vidding's history may not know to go looking for that history—especially as VCR vidding becomes literally unimaginable for young women who've never used a VCR.

In the production culture of vidding, practiced almost exclusively by women, media fans edit footage from film or television narratives and set it to music in order to interpret, critique, or celebrate elements of those narratives. Through vids, women lay claim to a medium that still makes little room for our voices; like fan fiction, vids can both improve beloved but problematic texts and create new stories expressly designed to fulfill women's narrative desires. Vidding began with Star Trek slideshows in 1975 and continued throughout the 1980s and 90s with vids made on two VCRs; contemporary vids are made and distributed digitally. I argue that changes in production and distribution technologies have broadened access to vids and vidding but limited access to community history and mentorship.

VCR vidding was an insular and underground practice that developed through networks of female mentoring. Inexpensive editing software lowered barriers to entry, and YouTube/Tumblr distribution networks further increased visibility of vids and vidders. Unprecedented numbers of women and girls are teaching themselves to vid. But networks of information, support, and mentoring have not scaled up to match. The decentralization that empowers individual women to produce and participate can also prevent us from sharing vidding's history and building communities beyond our immediate circles. New vidders without a sense of vidding's history may not know to go looking for that history—especially as VCR vidding becomes literally unimaginable for young women who've never used a VCR.

Comments/Notes Box:

PANEL 6 ABSTRACTS:-
HISTORICIZING GENDERED MEDIA PRODUCTION: FROM FAN CULTURES TO FEMINISMS(S)

Diana Anselmo-Sequeira, (University of California-Irvine)

"Crafting a Sense of Self in the Age of Mechanical Reproduction: Movie-Going Girls as Media Producers, 1911-1919"

By 1914, the American film industry began targeting girls in their teens, of both middle and working class origins, as a significant consumer demographic: most feature-length movies revolved around the coming of age of ringlet-haired heroines; lavish fashion spreads published in movie fan magazines invited girl spectators to identify with young, dimpled actresses; and many features incited girls to collect print ephemera and employ traditional handcrafts associated with female domesticity—scrapbook-making, hand-painting, letter-writing—to articulate their movie fandom. At the same time, psychologist G. Stanley Hall identified female adolescence as a separate life-stage, defined by juvenile self-absorption, vanity, and material consumerism.
This paper will explore that turning point in American history when adolescent girlhood became a distinct developmental phase and a recognizable consumer demographic, central to the success of a newly formed commercial film fan culture. I will probe one-of-a-kind fan artifacts— unpublished movie scrapbooks, moviegoing diaries, and fan correspondence—crafted by movie- loving girls between 1914 and 1924, as means to examine how girl fans from all walks of life re- appropriated film ephemera and star texts to forge alternative fan economies; produce media objects; and articulate desires and identities that did not find acceptable expression in everyday life. An analysis of these rare movie-themed crafts will also shed new light on our understanding of women's unremunerated manual work; the antecedents of DIY culture; the cultural
significance of female audiences' affective labor; and the unsung contribution of underage girls to economically profitable media industries.

Anne O'Brien, (Kairos Communications/Maynooth University)

"Hear Hoofbeats – Think Zebras: Women's Leadership in Changing a Prefeminist Media Labour Force in Late 1970s Ireland"

Much as media industries are currently characterised by feminist media studies scholars as postfeminist and neoliberal, in Ireland in the 1970s media industries are best described as prefeminist and preliberal. In that labour culture context a number of radical feminist journalists sought to change the status of women in media work. Over a period of a couple of decades they created opportunities for increasing numbers of women journalists to enter the print media, initially as writers for women's pages, but eventually as mainstream journalists. Their role in mobilising media production to achieve a greater gender balance in Irish media, and society more broadly, has never been thoroughly analysed in an academic context. Lessons from past achievements are valuable to contemporary media workers in their efforts to understand and address popular misogyny in creative industries. In highlighting those lessons from the past this paper seeks to document firstly the nature of the changes that these women wrought on the work culture of Irish journalism at the time, which articulates in terms of changes to the routines, role allocations and work culture that underpinned women's participation in the industry. Secondly it seeks to understand these changes in terms of the leadership roles adopted by a number of radical feminists within Irish journalism which saw the industry shift from a prefeminist, preliberal characterisation to one that is more accurately described as liberal and feminist.

Comments/Notes Box:

PANEL 6 ABSTRACTS:-
HISTORICIZING GENDERED MEDIA PRODUCTION: FROM FAN CULTURES TO FEMINISMS(S)

Jennifer Clark, (Fordham University)

"Working in the Lear Factory: Feminist Labor, Tandem Productions, and American Television in the 1970s"

While much is known about Norman Lear as the maverick television producer of the 1970s, little attention has been paid to the centrality of women within Lear's "Factory." My presentation rectifies this oversight by exploring who these figures were, how they experienced the workplace of Tandem Productions, and what techniques of production and promotion they employed to express their feminist politics.

In this selective productive history of Tandem, I consider players and strategies involved in making and selling Mary Hartman, Mary Hartman (syndicated, 1976-1977) and All That Glitters (syndicated, 1977). The feminist sensibilities of these programs reflected the politicized outlook of the women who worked on the shows, while production and employment practices connected to these shows challenged prevailing industry models. Whether hiring Virginia Carter, physicist and former president of the Los Angeles Chapter of NOW, as Director of Creative Affairs based on her credentials as a feminist activist or creating a new distribution model necessitated by the networks' reluctance to pick up feminist-inflected programs, Tandem relied upon feminist workers and unconventional workplace practices during the 1970s. The company's unconventionality benefitted women workers who translated their experiences at Tandem to other career accomplishments in television, where they exerted unusually high levels of creative control and experimented with feminist ideas in program content within the constraints of commercial television. .

Heta Mulari, (University of Turku, Finland)

"Historiography of Mediated Feminism: The Case of Swedish "Fittstim-feminism""

In this presentation, I will introduce a cultural-historical perspective on young mediated feminism and its connections to the questions of individualization, neoliberalism and the generational logic in a Nordic context. I will present a case study of the Swedish feminist 'bestseller' Fittstim (1999, edited by Linda Skugge and Belinda Olsson) and the mediated debates over the book in, firstly, at the turn of the millennium and secondly, in 2014, when the three-part documentary Fittstim och dagens feminism ("Fittstim and contemporary feminism") premiered in Swedish television. Fittstim includes ten chapters that introduce themes such as sexual harassment, beauty pressures, queer girlhood, gendered bullying and girls in films. Most of the authors of the book were well known in Swedish media publicity: as journalists, columnists, authors and actresses, for example. In the book, the contributors introduced a 'new, cool and strong' feminist generation and aimed for feminist consciousness-raising among their peers and younger women. The book became a Nordic phenomenon: it was translated into Norwegian, Danish, Icelandic and Finnish as well. In this paper, I will explore the place of "Fittstim-feminism" in Swedish feminist historiography and focus on the relations between the "new" mediated feminism, neoliberalism and feminist generations. Also, I will focus on the questions of individualization and the neoliberal logic in relation to the young women who became visible in the Swedish mainstream media as "Fittstim-feminists".

Comments/Notes Box:

NOTES

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THANK YOU & EVENING PLANS

Many thanks to you all for attending and taking part in this one-day symposium at Middlesex University.

We will be adjourning to The 'Sir Richard Steele' in Belsize park. A short 10 minute tube-ride from Hendon Central.
Address:
The Sir Richard Steele, 97 Haverstock Hill, London
NW3 4RL
VENUE PHONE: 020 7483 1261

Nearest Tube: Belsize park (Northern Line)

It was great to see you all - See you soon! - Feona, Jessalyn and Mariam