

GENDER CULTURE & MEDIA

UNIT-1- UNDERSTANDING KEY CONCEPTS

PART -A

The intersection of gender, culture, and media is a complex and multifaceted concept that encompasses how gender is represented and constructed in various forms of media within the context of different cultural settings. This concept is often referred to as "gender and media studies." Here are some key aspects to consider:

1. **Gender Representation in Media:** Media plays a significant role in shaping our perceptions of gender. This includes how men and women are portrayed in television, film, advertising, news, and other forms of media. Gender stereotypes, biases, and tropes are often reinforced or challenged through these representations.
2. **Cultural Context:** The way gender is portrayed in media is heavily influenced by the cultural norms and values of a society. What may be considered acceptable or objectionable in terms of gender representation can vary greatly from one culture to another. Understanding these cultural contexts is essential when analyzing media and gender.
3. **Media Ownership and Control:** The media industry is not only a platform for gender representation but is also influenced by gender dynamics in terms of ownership and control. Who controls media outlets and the content they produce can have a significant impact on the portrayal of gender.
4. **Impact on Society:** The way media represents gender can influence social attitudes, behaviors, and expectations. It can shape how individuals perceive their own gender identity and how they interact with others. It can also have real-world consequences, such as perpetuating gender inequality or challenging traditional gender norms.
5. **Intersectionality:** Gender and media studies often incorporate the concept of intersectionality, recognizing that individuals experience multiple forms of identity and oppression simultaneously (e.g., race, class, sexuality). The intersection of these identities can affect how gender is portrayed and understood in media.
6. **Media Literacy:** Given the powerful influence of media on shaping our views of gender, media literacy is crucial. This involves critical thinking skills to deconstruct and analyze media messages, identify stereotypes, and recognize how media can both reflect and shape societal norms.
7. **Feminist Media Studies:** Feminist theories have played a significant role in the development of gender and media studies. Feminist media scholars have examined how media can perpetuate patriarchal structures and have advocated for more diverse and equitable representations of gender.
8. **Digital and Social Media:** In the age of digital and social media, the impact of gender culture in media has expanded. Online platforms can be both empowering and challenging for individuals in terms of gender expression and representation. They have also been a space for activism and discussions related to gender issues.

9. **Policy and Regulation:** Governments and organizations often implement policies and regulations to address issues related to gender representation in media, such as promoting diversity and combating harmful stereotypes.

Understanding the concept of gender culture in media is essential for media producers, consumers, scholars, and policymakers. It involves recognizing the power of media in shaping our understanding of gender and the need for more inclusive and equitable representations. It also highlights the role of culture in influencing and contextualizing these representations.

Mass communication

It refers to the process of transmitting information, messages, or content to a large and diverse audience through various forms of media, including print, broadcast, digital, and other communication technologies. It is a field of study, a professional practice, and an essential part of modern society. Here are key aspects and concepts related to mass communication:

1. **Media Channels:** Mass communication utilizes a wide range of media channels, including newspapers, magazines, television, radio, websites, social media platforms, podcasts, and more. These channels serve as vehicles for disseminating information and messages to a broad audience.
2. **Mass Audience:** Mass communication is characterized by its reach to a large and often heterogeneous audience. Unlike interpersonal communication, which involves interactions between individuals or small groups, mass communication targets a multitude of people, including those who are geographically dispersed.
3. **Purpose and Objectives:** Mass communication serves various purposes, such as informing, entertaining, persuading, educating, or advocating. It can be used for journalism, advertising, public relations, entertainment, political communication, and social activism, among other functions.
4. **Feedback:** While mass communication often involves one-way communication from sender to receiver, feedback is still a crucial element. This feedback can come in the form of audience reactions, ratings, comments, or even direct communication with media organizations, allowing them to adjust their content and strategies.
5. **Gatekeeping:** The concept of gatekeeping refers to the process by which media professionals, editors, and producers select and curate the content that is presented to the public. They have the power to determine what stories or information are covered and how they are framed.
6. **Media Effects:** Mass communication has the potential to influence and shape public opinion, attitudes, behaviors, and even societal norms. Researchers study media effects to understand how exposure to media content can impact individuals and society as a whole.
7. **Media Convergence:** With the rise of digital technologies, media convergence has become a significant trend in mass communication. This involves the integration of various media platforms and technologies, such as the blending of television and the internet, or the use of multiple communication channels to reach audiences.

8. **Media Literacy:** As consumers of mass media, individuals need to develop media literacy skills to critically analyze, evaluate, and understand the messages presented in media content. This includes recognizing bias, propaganda, misinformation, and the influence of media on society.
9. **Media Ethics:** Ethical considerations are central to mass communication. Journalists and media professionals must adhere to ethical standards in reporting and content creation. Issues like accuracy, fairness, privacy, and accountability are vital in the field of mass communication.
10. **Media Ownership and Control:** Understanding who owns and controls media outlets is crucial as it can influence the content and perspectives presented to the public. Media ownership concentration can raise concerns about diversity of voices and potential biases.
11. **Globalization:** Mass communication transcends borders and has a global reach. It plays a vital role in shaping international discourse, cultural exchange, and the spread of information and ideas across nations.
12. **Media Regulation:** Governments and regulatory bodies often establish rules and regulations to govern mass communication. These regulations can cover issues such as content standards, media ownership, and the protection of free speech.
13. **New Media:** The digital age has given rise to new forms of mass communication through online platforms, social media, and user-generated content. These technologies have transformed how information is produced, distributed, and consumed.

Types of mass communication:

1. Print Media:

- **Newspapers:** These provide written news, articles, and advertisements and are published regularly, often daily or weekly.
- **Magazines:** Magazines cover a wide range of topics and are published periodically, usually monthly or weekly.
- **Books:** Books are a form of print media that convey in-depth information, stories, and knowledge on a wide variety of subjects.

2. Broadcast Media:

- **Television:** Television broadcasts news, entertainment, documentaries, and various programs to a wide audience via visual and auditory means.
- **Radio:** Radio broadcasts audio content, including music, news, talk shows, and more, to a broad audience through radio waves.

3. Digital Media:

- **Websites:** Websites offer written content, multimedia, and interactive features on the internet, serving as a platform for news, information, and entertainment.
- **Social Media:** Social media platforms like Facebook, Twitter, Instagram, and TikTok allow users to create, share, and interact with content and messages in real time.
- **Blogs:** Blogs are online platforms where individuals or organizations can publish their thoughts, opinions, and expertise on specific topics.
- **Podcasts:** Podcasts are digital audio or video programs that can be streamed or downloaded for listening on various devices.

4. Film:

- Movies are a form of mass communication that conveys stories, entertainment, and messages through moving images and sound. They are typically screened in theaters, on television, or via streaming platforms.

5. Advertising and Public Relations:

- Advertising involves creating and delivering persuasive messages to promote products, services, or ideas.
- Public relations (PR) focuses on building and maintaining relationships between organizations and their audiences, often through strategic communication.

6. News Agencies:

- News agencies gather, write, and distribute news stories to media outlets, including newspapers, television, and digital platforms. They often provide content that is used by various news organizations.

7. Social and Interactive Media:

- Online forums, message boards, and social networking sites facilitate communication and discussion among users, often around specific interests or communities.

8. Outdoor and Out-of-Home Media:

- Billboards, transit ads, and posters placed in public spaces are forms of mass communication that reach audiences on the go.

9. Direct Mail:

- Direct mail involves sending printed materials, such as brochures, catalogs, or promotional letters, directly to individuals or households.

10. Mobile Communication:

- SMS (Short Message Service) and mobile apps allow for the transmission of messages, information, and content to individuals via mobile devices.

11. Educational Media:

- Educational media includes television programs, websites, and materials designed to educate and inform the public on various subjects.

12. Government and Public Information:

- Government agencies use various media to communicate with the public, including press releases, websites, and public service announcements.

Each type of mass communication serves specific purposes and reaches audiences through different channels and formats. They are essential for disseminating information, entertainment, and ideas to diverse populations and play a vital role in shaping public opinion and culture. The evolution of technology continues to impact the landscape of mass communication, with new forms and platforms continually emerging.

Engendering media

It refers to the process of incorporating gender-sensitive perspectives, narratives, and representation in media content and production. This is essential for several reasons:

1. **Promoting Gender Equality:** Engendering media helps challenge and transform traditional gender norms and stereotypes. By portraying women and men in diverse and non-stereotypical roles, it promotes more equitable gender relations and helps in the fight for gender equality.
2. **Reflecting Reality:** A gender-sensitive media reflects the realities of society. Women make up roughly half of the global population, and their experiences, achievements, and challenges should be accurately and fairly represented in media content.
3. **Empowering Women:** When women see themselves portrayed positively and realistically in media, it can empower them. Positive representations can boost the self-esteem and aspirations of women and girls and encourage them to pursue diverse career paths and goals.
4. **Raising Awareness:** Engendered media can be a powerful tool for raising awareness about gender-based issues such as domestic violence, gender discrimination, and women's rights. Media can help initiate important conversations and inspire social change.
5. **Challenging Harmful Stereotypes:** Traditional media often perpetuates harmful gender stereotypes, reinforcing ideas about beauty, behavior, and roles. Engendering media challenges these stereotypes and presents a more accurate and diverse view of women and men.
6. **Audience Empowerment:** Engendered media not only empowers those depicted but also empowers audiences. It encourages critical thinking and media literacy, helping people recognize and question stereotypes and biases in media content.
7. **Diverse Perspectives:** Including gender-sensitive content in media allows for a broader range of perspectives and stories. This enriches the media landscape, making it more engaging and relevant to a diverse audience.
8. **Legal and Ethical Obligations:** In many countries, there are legal and ethical obligations to ensure gender equality in media. Engendering media aligns with these obligations and helps media organizations comply with existing regulations.
9. **Commercial Viability:** Engendering media can make business sense. Many consumers are more likely to support and engage with media that promotes gender equality and diversity. Media organizations can reach a broader and more engaged audience by embracing these principles.
10. **Social and Cultural Impact:** Media plays a significant role in shaping cultural and social norms. Engendering media can contribute to changing these norms and fostering a more inclusive and accepting society.
11. **Global and Sustainable Development Goals:** The United Nations' Sustainable Development Goals include gender equality and women's empowerment as a priority. Engendering media aligns with these goals and contributes to global efforts to achieve gender equity.

In summary, the need for engendering media is rooted in the principles of gender equality, social justice, and the accurate representation of the diverse experiences and perspectives of women and men. It not only promotes more equitable societies but also enhances the quality and relevance of media content and contributes to the broader goals of sustainable development and human rights.

PART-B INFLUENCE OF CULTURE ON MEDIA

Culture exerts a significant influence on media in various ways. Media is both a reflection of and a shaper of culture, and the interaction between the two is complex and dynamic. Here are some of the key ways in which culture influences media:

1. **Content and Representation:** Culture shapes the content of media. Media content is often a reflection of the cultural values, beliefs, and norms of the society in which it is produced. It influences what stories are told, how they are told, and who is represented in media.
2. **Language and Communication Styles:** Culture plays a role in determining the language and communication styles used in media. The choice of language, dialect, and communication norms in media content is often influenced by the culture of the intended audience.
3. **Cultural References and Symbols:** Media frequently incorporates cultural references and symbols that are easily recognizable to the intended audience. These references can include religious symbols, historical events, holidays, and other elements that hold cultural significance.
4. **Cultural Stereotypes:** Cultural stereotypes can find their way into media content. These stereotypes often reflect prevailing cultural biases and assumptions about certain groups of people, and they can reinforce or challenge those biases.
5. **Censorship and Content Regulation:** Cultural norms and values can influence media censorship and content regulation. Different cultures have varying levels of tolerance for explicit content, political dissent, and other forms of media expression.
6. **Cultural Sensitivity:** In a globalized media landscape, it's essential for media producers to be culturally sensitive. Understanding and respecting the cultural norms and sensitivities of diverse audiences is crucial to avoid misunderstandings or offense.
7. **Narrative Themes:** Cultural narratives and themes play a role in storytelling. Different cultures have their own storytelling traditions, themes, and archetypes that can shape the narratives presented in media.
8. **Historical and Societal Context:** The historical and societal context of a culture influences the themes and topics that media addresses. For example, media in a post-conflict society may focus on reconciliation and healing.
9. **Media Ownership and Control:** The cultural background of media owners and decision-makers can affect the editorial direction and content of media outlets. Media ownership concentration may also reflect cultural power dynamics.
10. **Audience Expectations:** Media is created with the audience in mind, and cultural preferences and expectations of the audience strongly influence media content. Producers aim to create content that resonates with their target audience's cultural context.
11. **Cultural Consumption Habits:** Cultural norms also influence how people consume media. For instance, in some cultures, communal television viewing is common, while in others, individualized online streaming is more prevalent.
12. **Cultural Production:** Culture influences the creative process and the choice of themes and storylines that media creators pursue. Cultural expression, such as art, music, and literature, often informs media production.
13. **Social and Political Issues:** Cultural values and political issues often intersect, and media can be a platform for promoting or challenging cultural values in the context of political debates.

Understanding the influence of culture on media is crucial for media producers, scholars, and consumers. It highlights the need for cultural sensitivity, responsible representation, and the

recognition that media is not a monolithic entity but is deeply intertwined with the cultural fabric of society.

Popular culture and media are closely intertwined and have a reciprocal relationship. Popular culture encompasses the cultural elements, ideas, practices, and phenomena that are widely recognized, accepted, and consumed by the general public. Media, on the other hand, includes various communication channels and platforms that disseminate information, entertainment, and messages to a broad audience. The relationship between popular culture and media is multi-dimensional and dynamic:

1. **Reflecting and Shaping Society:** Popular culture is both a reflection of societal values, trends, and beliefs and a powerful shaper of public opinion and norms. Media plays a pivotal role in capturing and disseminating popular culture, including music, fashion, film, television, and literature.
2. **Trends and Fads:** Media, especially in the digital age, can quickly introduce and popularize trends and fads. Whether it's a viral video, a social media challenge, or a new fashion style, media accelerates the spread of popular culture phenomena.
3. **Celebrity Culture:** Media extensively covers celebrities, turning them into cultural icons. Celebrities influence popular culture through their fashion choices, social activism, and endorsements. They often set trends and serve as role models or cultural symbols.
4. **Entertainment Industry:** Popular culture and media are deeply interwoven in the entertainment industry, including film, television, music, and sports. These sectors create content that becomes integral to popular culture.
5. **Social Media:** Social media platforms have become key drivers of popular culture. Trends, viral challenges, memes, and influencers all gain prominence through social media, making it a major force in shaping and reflecting popular culture.
6. **Representation and Stereotypes:** Media representations of different social groups, including gender, race, and ethnicity, contribute to the construction of cultural stereotypes. These representations can either challenge or reinforce existing biases and norms.
7. **Consumer Culture:** Media, through advertising and marketing, promotes consumer culture by influencing what products and services are popular and desirable. The promotion of consumer goods in media contributes to consumerism and lifestyle choices.
8. **Cultural Debates:** Media often becomes the battleground for cultural debates and discussions. Issues such as cultural appropriation, representation, and authenticity are brought to the forefront through media channels.
9. **Globalization:** Media has played a significant role in the globalization of popular culture. It enables the rapid spread of cultural elements and ideas across borders, leading to a more interconnected global popular culture.
10. **Counterculture:** Media is also a platform for countercultural movements and resistance to mainstream popular culture. It can amplify the voices of marginalized or alternative cultural groups.
11. **Cultural Capital:** Media can contribute to the accumulation of cultural capital, where individuals and groups gain social status and recognition through their knowledge and consumption of popular culture.

12. **Influence on Identities:** Popular culture, as represented in media, can influence how individuals perceive their own identities and how they relate to others. It can shape self-concept, including aspects of race, gender, sexuality, and more.
13. **Subcultures:** Media helps define and promote subcultures, niche interests, and alternative lifestyles, fostering a sense of belonging among like-minded individuals.

The relationship between popular culture and media is complex and multidirectional, with media both reflecting and shaping popular culture. This dynamic interaction continues to evolve as new media technologies and platforms emerge, making the study and analysis of this relationship a rich field of cultural and media studies.

As of my last knowledge update in January 2022, several trends were influencing media culture. Keep in mind that the media landscape is continually evolving, and new trends may have emerged since then. Here are some of the recent trends in media culture up to that point:

1. **Digital Streaming Services:** The growth of digital streaming platforms like Netflix, Amazon Prime, Disney+, and others had a significant impact on how people consume content. These platforms disrupted traditional television and cinema and offered a wide range of content on-demand.
2. **Podcasts:** Podcasting saw tremendous growth, with a surge in the number of podcasts and listeners. It became a popular medium for long-form discussions, interviews, and storytelling on a variety of topics.
3. **User-Generated Content:** User-generated content on platforms like YouTube, TikTok, and Instagram became increasingly influential. Content creators, often independent from traditional media outlets, gained substantial followings and influence.
4. **Live Streaming:** Live streaming on platforms like Twitch and Facebook Live became a major trend, particularly for gaming, but also for events, vlogs, and interactive content.
5. **AI and Personalization:** Media companies started using artificial intelligence to personalize content recommendations for users. Streaming platforms, in particular, used AI to suggest shows and movies based on user preferences.
6. **Virtual Reality (VR) and Augmented Reality (AR):** VR and AR technologies were being integrated into media experiences, including gaming, education, and virtual events.
7. **Short-Form Video:** Short-form video content, exemplified by TikTok, gained massive popularity. It catered to users' preference for quick, engaging, and easily shareable content.
8. **Digital News Subscriptions:** As a response to declining print revenues, many news organizations shifted toward digital subscriptions and paywalls to sustain journalism.
9. **Media Literacy and Fact-Checking:** Concerns about misinformation and "fake news" prompted an increased focus on media literacy education and fact-checking efforts to help audiences discern credible sources from unreliable ones.
10. **Diversity and Inclusion:** There was a growing emphasis on diversity and inclusion in media culture, with movements like #OscarsSoWhite, which aimed to increase representation of underrepresented groups in media.
11. **Climate Reporting:** Climate change reporting gained prominence, with more media outlets dedicating resources to covering environmental issues and sustainability.

12. **Remote Work and Virtual Production:** The COVID-19 pandemic accelerated the adoption of remote work and virtual production techniques in the media and entertainment industry, affecting how content was created and distributed.
13. **E-sports:** Esports (competitive video gaming) continued to grow as a major entertainment and media industry, with live broadcasts, tournaments, and esports leagues gaining more attention.
14. **Niche and Independent Media:** Niche and independent media outlets and creators gained recognition, challenging the dominance of large media conglomerates and offering alternative voices and perspectives.
15. **Digital Ethics and Privacy:** Concerns about digital ethics and privacy, including issues related to data collection, user privacy, and surveillance, became more prominent topics in media discussions.

It's important to recognize that these trends can vary by region and may have evolved since my last update. Additionally, unforeseen events, such as the continued impact of the COVID-19 pandemic, can significantly influence media culture and consumption patterns. Keeping abreast of the latest developments and trends in media culture is essential for both media professionals and consumers.

PART C

EVALUATION OF CULTURAL STUDIES AND INFLUENCE OF FEMINISM ON CULTURAL STUDIES

Cultural Studies is an interdisciplinary field of study that emerged in the mid-20th century and has undergone several phases of development and transformation. The evaluation of Cultural Studies is a complex and multifaceted endeavor, with both proponents and critics offering various perspectives. Here are some of the key aspects to consider when evaluating Cultural Studies:

Positive Aspects and Contributions:

1. **Interdisciplinary Approach:** Cultural Studies is known for its interdisciplinary nature. It draws on insights and methodologies from fields such as sociology, anthropology, literature, media studies, and more, allowing for a comprehensive analysis of cultural phenomena.
2. **Cultural Critique:** Cultural Studies has played a vital role in critiquing and analyzing power structures, social inequalities, and cultural representations. It has shed light on issues of race, gender, class, and identity, contributing to a more inclusive and equitable society.
3. **Understanding Popular Culture:** It has significantly contributed to our understanding of popular culture and its influence on society. Cultural Studies scholars have explored how media, entertainment, and consumer culture impact everyday life and shape collective identities.
4. **Global Perspective:** Cultural Studies has a global perspective, examining cultural phenomena across various regions and contexts. It has contributed to a more diverse and inclusive understanding of culture.

5. **Cultural Production:** It has shed light on the processes of cultural production and consumption, including how meaning is constructed and how cultural texts are created and disseminated.
6. **Activism and Social Change:** Cultural Studies has often been linked to activism and social movements. It has provided a theoretical and practical framework for addressing social injustices and promoting change.

Critiques and Challenges:

1. **Complexity and Lack of Definition:** Cultural Studies is sometimes criticized for its lack of a clear and unified definition. Its interdisciplinary nature and diverse approaches can make it challenging to pinpoint its boundaries and core principles.
2. **Political Bias:** Critics argue that Cultural Studies can have a political bias, with some scholars using it as a platform for promoting specific ideologies. This can lead to concerns about objectivity and the potential for biased analyses.
3. **Theoretical Diversity:** There is a wide range of theoretical approaches within Cultural Studies, which can sometimes lead to fragmentation and a lack of cohesion. This diversity can make it difficult to identify a single, overarching theory.
4. **Accessibility:** Some critics argue that Cultural Studies can be overly academic and jargon-laden, making it less accessible to the general public.
5. **Overemphasis on Texts:** Some critics contend that Cultural Studies places too much emphasis on textual analysis, potentially neglecting other forms of cultural expression and production.
6. **Relevance and Impact:** There are debates about the relevance and impact of Cultural Studies in the broader academic and societal context. Some argue that it may be seen as overly theoretical and disconnected from practical issues.
7. **Ethnographic Concerns:** In some instances, Cultural Studies has been criticized for its handling of ethnographic research, with concerns about ethics, representation, and subjectivity.

In summary, Cultural Studies is a dynamic and influential field of study that has made significant contributions to our understanding of culture and society. Its interdisciplinary nature, focus on power dynamics, and critical approach to cultural phenomena have both positive and critical perspectives. Like any academic field, Cultural Studies continues to evolve and adapt to new challenges and debates, and its evaluation should take into account both its strengths and limitations.

Feminism

This has had a profound and transformative influence on the field of Cultural Studies. It has not only provided a critical lens for analyzing and deconstructing gendered power dynamics in culture but has also broadened the scope of cultural analysis to include issues related to identity, representation, and social justice. Here are some of the key ways in which feminism has influenced Cultural Studies:

1. **Critical Analysis of Gender and Power:** Feminist scholars within Cultural Studies have focused on examining how gender and power intersect in cultural representations and practices.

They have exposed and critiqued the ways in which cultural artifacts perpetuate gender inequalities, stereotypes, and patriarchal norms.

2. **Intersectionality:** Feminism within Cultural Studies has embraced intersectionality, which recognizes that gender intersects with other factors like race, class, sexuality, and ability to create complex and multidimensional identities. This approach has enriched the understanding of how various forms of oppression and privilege intersect and interact within cultural contexts.
3. **Reinterpretation of Texts:** Feminist scholars have reinterpreted and reevaluated cultural texts, including literature, film, art, and media, through a feminist lens. They have highlighted hidden or overlooked narratives, subversions, and counter-narratives within these texts.
4. **Representation and Media Studies:** Feminism has significantly influenced the study of media and representation within Cultural Studies. It has critiqued the portrayal of women and gender in popular culture and mass media and has played a central role in the development of media studies from a feminist perspective.
5. **Gender Identity and Performance:** Feminism within Cultural Studies has contributed to the understanding of gender as a social construct. Scholars have explored how individuals perform and negotiate gender roles and identities within cultural contexts.
6. **Queer and LGBTQ+ Studies:** Feminism's influence extends to queer and LGBTQ+ studies within Cultural Studies, where scholars examine the intersection of gender and sexuality and challenge heteronormative cultural norms.
7. **Social Activism and Change:** Feminist Cultural Studies has often been intertwined with social and political activism. It has inspired movements and actions aimed at challenging gender discrimination and promoting gender equity and justice.
8. **Postcolonial and Global Perspectives:** Feminist Cultural Studies has taken on a global and postcolonial outlook, examining how gender issues intersect with cultural practices and power dynamics in different parts of the world. This has expanded the field's geographical and cultural scope.
9. **Feminist Methodologies:** Feminism has introduced feminist research methodologies to Cultural Studies, emphasizing the importance of reflexivity, collaboration, and valuing the perspectives and voices of marginalized groups.
10. **Redefining Norms:** Feminist Cultural Studies has challenged and redefined traditional cultural norms and notions of femininity and masculinity. It has opened up spaces for the deconstruction of gender binaries and the celebration of diverse gender identities.
11. **Academic and Institutional Change:** Feminism's influence has also been felt at the institutional level, prompting changes in academia to address issues like gender inequality, representation, and diversity within academic departments and curricula.

In summary, feminism has played a crucial role in shaping and broadening the scope of Cultural Studies. It has provided a critical lens for understanding the intersections of culture, identity, and power, and it continues to contribute to the ongoing dialogue on gender, social justice, and representation in various cultural contexts.

Unit 2

Gender representation in various media

PART A

Gender Representation in Various Media.

1. Television

Gender representation in television has been a topic of discussion, with efforts to improve diversity and break stereotypes. There's a growing recognition of the need for more inclusive portrayals of different genders to better reflect society.

2. Newspaper

Gender representation in newspapers has historically been uneven, with a tendency toward underrepresentation of women in editorial roles and in news coverage. Efforts have been made to address this imbalance, promoting diversity and ensuring a more inclusive representation of perspectives. However, progress varies across different newspapers and regions. Ongoing advocacy seeks to create more opportunities for women in journalism and to enhance the overall gender balance in newsrooms.

3. Magazine

Gender representation in magazines has evolved over time, with increasing awareness of the importance of diversity and inclusivity. Many magazines now strive to feature a more balanced representation of genders in both content creation and editorial leadership. However, challenges persist, and certain genres or publications may still exhibit imbalances. Advocacy for equitable gender representation in magazines continues, encouraging a broader and more inclusive portrayal of diverse perspectives.

4. Journals

Gender representation in academic journals has historically faced challenges, with some fields showing imbalances in authorship and editorial roles. Efforts are being made to address these disparities, promoting diversity and inclusivity in scholarly publishing. Many organizations and journals actively support initiatives to increase the representation of underrepresented genders in research and editorial boards. While progress is being made, there is ongoing work to create a more equitable landscape in academic publishing.

5. Radio program

Gender representation in radio programs has been a concern, with a recognition of the importance of diverse voices and perspectives. Efforts are underway in the radio industry to address gender imbalances, both in on-air roles and behind the scenes. Some initiatives focus on providing more opportunities for women and other underrepresented genders in hosting, reporting, and production roles. Increasing awareness about the need for equitable representation contributes to ongoing improvements in gender diversity within radio programming.

6. Films

Gender representation in films has been a longstanding issue, with a historical imbalance in the portrayal of characters and opportunities for actors and filmmakers. Efforts to address this disparity have gained momentum, leading to increased awareness and initiatives for more inclusive storytelling. While progress has been made, challenges persist, and there's ongoing advocacy for greater diversity in front of and behind the camera. The film industry continues to evolve toward more equitable gender representation, with an emphasis on breaking stereotypes and promoting diverse narratives.

7. Television serials

Gender representation in television serials has been a topic of discussion, reflecting both progress and areas for improvement. There has been a growing awareness of the need for more diverse and realistic portrayals of gender roles and identities in TV shows. Some serials have made efforts to challenge stereotypes and present nuanced depictions of characters, contributing to a more inclusive viewing experience. However, variations still exist across different shows, and ongoing efforts are essential to promote equal opportunities for all genders in both on-screen roles and behind-the-scenes production.

8. Web series

Gender representation in web series varies, but there is a general trend towards more diverse and inclusive portrayals. Many web series, with the flexibility of online platforms, have provided opportunities for a broader range of voices and perspectives, including those of underrepresented genders. However, challenges persist, and it's important to continue advocating for equitable representation both on-screen and in the creative teams behind web series. The digital space offers unique potential for breaking traditional norms and fostering more inclusive storytelling.

9.Theaters

Gender representation in theaters, referring to both on-stage performances and behind-the-scenes roles, has seen efforts to improve diversity. In the performing arts, there's a growing push for more equitable casting and the exploration of diverse narratives. However, challenges remain, with some sectors of the theater industry facing gender imbalances in leadership positions and opportunities. Ongoing initiatives aim to create inclusive spaces that reflect a wide range of perspectives and experiences in theatrical productions.

10.Folk arts

Gender representation in folk arts can vary based on cultural and regional contexts. In some traditional folk arts, there might be historical gender roles influencing participation. Efforts to explore and challenge these norms are emerging, with some artists and communities promoting more inclusive representation. Celebrating and supporting the contributions of individuals of all genders in folk arts can contribute to a richer and more diverse cultural heritage.

11.Music videos

Gender representation in music videos has been a subject of scrutiny, often criticized for reinforcing stereotypes or presenting unequal portrayals. In recent years, there has been increased awareness about the need for more diverse and inclusive representations in music videos. Some artists and directors are actively working towards breaking traditional gender norms and promoting varied perspectives. However, challenges persist, and ongoing efforts are crucial to ensure that music videos reflect a broader spectrum of gender identities and avoid perpetuating harmful Stereotypes.

12.Dance

Gender representation in dance has seen evolving perspectives, with efforts to break traditional norms and promote inclusivity. In various dance forms, there has been a push to challenge gender stereotypes and create more opportunities for dancers of all genders. However, certain genres may still face gender imbalances. Advocates emphasize the importance of recognizing and celebrating diverse expressions of gender through dance, fostering an inclusive environment within the dance community.

13. Advertisement

Gender representation in advertisements has been a topic of discussion and change. Advertisers are increasingly aware of the importance of portraying diverse and realistic gender roles. Efforts have been made to challenge stereotypes and present a more inclusive range of identities in marketing campaigns. While progress has been made, there's still work to be done to ensure that advertisements reflect the diversity of audiences and avoid reinforcing harmful gender norms. Ongoing advocacy supports the idea that diverse and respectful representations contribute to more effective and socially responsible advertising.

PART B

Caste, Class and Gender Bias in Indian Media.

1. Caste

Caste refers to a social stratification system that traditionally existed in certain societies, particularly in South Asia. It categorizes individuals into hierarchical groups based on factors like birth, occupation, and social status. While caste systems have ancient roots, they have been widely criticized for perpetuating inequality and discrimination. Efforts to address caste-based discrimination and promote social justice continue in many regions. It's important to note that discussions around caste involve complex historical, cultural, and sociopolitical dynamics.

2. Class

In sociological terms, "class" generally refers to the stratification of a society based on socioeconomic factors like wealth, income, education, and occupation. Social classes often determine individuals' access to resources and opportunities. Class distinctions can lead to economic inequalities and impact various aspects of people's lives, including their education, health, and social mobility. Discussions around class are central to understanding social dynamics, economic disparities, and efforts to address inequality within a society.

3. Gender bias in Indian media

Gender bias in Indian media has been a subject of concern and discussion. Traditional stereotypes and biases have historically influenced the portrayal of women in various forms of media, perpetuating certain norms and reinforcing gender roles. However, there has been a growing awareness of these issues, and efforts are being made to challenge stereotypes and present more diverse and empowering representations of women in Indian media. Ongoing advocacy seeks to promote gender equality in content creation, news reporting, and overall media representation.

The issue of caste, class, and gender bias in Indian media is a complex and multifaceted one. Here's a brief overview of each aspect:

- **Caste Bias:** Caste discrimination is deeply ingrained in Indian society, and this bias often reflects in media representations. Historically, certain castes have been marginalized and stereotyped in media portrayals, while others have been privileged. Although there has been some progress in recent years with more diverse representation, caste biases still persist in various forms, including in news coverage, entertainment content, and advertising.
- **Class Bias:** Indian media, particularly mainstream media, has been criticized for its bias towards the urban middle and upper classes. Stories and issues relevant to marginalized communities, such as rural populations, tribal groups, and lower-income individuals, often receive less attention. This bias can perpetuate stereotypes and contribute to the marginalization of certain groups within society.
- **Gender Bias:** Gender bias is another prevalent issue in Indian media. Women are often underrepresented in decision-making positions and face stereotypical portrayals in both news and entertainment media. Female characters in films and television shows are frequently depicted in traditional gender roles, reinforcing societal norms and expectations. Additionally, issues such as gender-based violence and discrimination may not receive adequate coverage or attention.
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Addressing these biases requires a concerted effort from media organizations, journalists, content creators, and policymakers. Promoting diversity and inclusion in media representation, providing training on unconscious bias, and fostering a culture of sensitivity and awareness are essential steps towards creating more equitable media narratives. Additionally, promoting independent and alternative media voices can help counterbalance biases present in mainstream media outlets.

4.Trivialization

Trivialization refers to the act of making something seem less significant or important than it actually is. In various contexts, trivialization can be problematic, as it may downplay serious issues, diminish the significance of events, or contribute to the misunderstanding of complex matters. It's important to approach topics with the appropriate level of seriousness and consideration to avoid trivialization, especially when dealing with important social, cultural, or political issues.

5.Gender stereotypes

Gender stereotypes are preconceived ideas or beliefs about the roles and characteristics associated with each gender. They can contribute to bias, discrimination, and limit individuals' opportunities based on societal expectations. It's important to challenge and break down these stereotypes to promote equality and diversity.

6.Gender stereotypes and negative portrayal

Negative portrayals of gender stereotypes can perpetuate harmful and unfair biases, reinforcing societal expectations that may limit the potential and well-being of individuals. Media, advertisements, and cultural representations often play a role in shaping these stereotypes. Recognizing and challenging these negative portrayals is crucial for fostering a more inclusive and equitable society.

7.Cyberbullying

Cyberbullying is the use of technology to harass, intimidate, or harm others through electronic means, such as social media, messaging apps, or online platforms. It can take various forms,

including spreading rumors, sharing private information, or engaging in hurtful behavior. Addressing cyberbullying involves promoting digital etiquette, raising awareness, and fostering a supportive online environment to prevent and combat such harmful actions.

Cyberbullying in the media is a concerning phenomenon with significant implications for individuals' mental health, privacy, and overall well-being. Here are some key aspects to consider:

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Online Platforms: Social media platforms, forums, and other online spaces have become breeding grounds for cyberbullying. Individuals, including celebrities and public figures, often face harassment, abuse, and intimidation from anonymous users hiding behind the screen. The virality and anonymity of online platforms can exacerbate the impact of cyberbullying, as harmful messages can quickly spread and reach a wide audience.

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Impact on Mental Health: Cyberbullying can have severe consequences for victims' mental health, leading to depression, anxiety, low self-esteem, and even suicidal thoughts. The constant barrage of negative comments and messages can be overwhelming and traumatizing, particularly for young people who are more vulnerable to peer pressure and social validation.

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Role of Traditional Media: Traditional media outlets also play a role in perpetuating cyberbullying by sensationalizing negative stories or providing a platform for online harassment. Reporting on celebrity scandals or controversies without considering the potential impact on individuals' mental health can fuel the cycle of cyberbullying and contribute to a toxic online culture.

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Legal and Ethical Considerations: While freedom of speech is a fundamental right, it is essential to balance this with the responsibility to prevent harm. Laws and regulations governing online behavior vary from country to country, but there is growing recognition of the need to address cyberbullying through legal and ethical frameworks. Media organizations have a responsibility to adhere to ethical standards and promote online civility and respect.

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Prevention and Awareness: Educating the public about the consequences of cyberbullying and promoting digital literacy and empathy are crucial steps in combating this issue. Media literacy programs, school initiatives, and community outreach efforts can help raise awareness about the impact of online harassment and empower individuals to take action against cyberbullying.

Overall, addressing cyberbullying in the media requires a comprehensive approach involving collaboration between online platforms, media organizations, policymakers, educators, and the broader community. By fostering a culture of respect and empathy both online and offline, we can work towards creating safer and more inclusive digital spaces for everyone

8. Commodification of women in media

The commodification of women in media refers to the reduction of women to objects for sale or exchange, often emphasizing physical appearance over personal qualities. This can manifest through objectification, stereotyping, and the portrayal of women primarily as commodities for consumption. It perpetuates harmful gender norms and contributes to inequality. Advocacy for diverse and empowering representations of women in media is essential to challenge and counteract this issue.

The commodification of women in media refers to the practice of reducing women to objects or products to be bought, sold, or consumed, often for the purpose of profit or entertainment. This phenomenon manifests in various forms across different media platforms, including advertising, film, television, music, and digital media. Here are some key aspects to consider:

Objectification and Sexualization: Women are frequently portrayed in media as objects of desire, with their value often tied to their physical appearance and sexuality. This objectification can lead to the reinforcement of harmful stereotypes and unrealistic beauty standards, as well as the normalization of sexual harassment and violence against women.

Stereotypical Roles: In many cases, women are relegated to stereotypical roles in media, such as the damsel in distress, the femme fatale, or the nurturing mother. These narrow portrayals limit the representation of women's diverse experiences, identities, and capabilities, reinforcing gender norms and expectations.

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Unequal Treatment and Pay Disparities: The commodification of women in media is often accompanied by unequal treatment and pay disparities. Female actors, musicians, and other media professionals may face discrimination and systemic barriers in their careers, including limited opportunities for leading roles, lower salaries, and greater scrutiny of their personal lives.

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Impact on Self-Image and Mental Health: The pervasive commodification of women in media can have negative effects on women's self-image, self-esteem, and mental health. Constant exposure to unrealistic beauty ideals and objectifying imagery can contribute to body dissatisfaction, eating disorders, and other psychological issues, particularly among young girls and adolescents.

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Resistance and Representation: Despite these challenges, there is a growing movement to challenge the commodification of women in media and promote more diverse and authentic representations. This includes efforts to amplify women's voices, challenge gender stereotypes, and advocate for greater inclusivity and representation both on-screen and behind the scenes.

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Addressing the commodification of women in media requires a multi-faceted approach involving media literacy education, industry reforms, policy changes, and cultural shifts towards greater gender equality and respect. By challenging harmful narratives and promoting more positive and empowering representations of women, we can work towards creating a media landscape that reflects the full diversity and humanity of women's experiences.

PART C

1. Empowerment of women in India

Empowerment of women in India involves efforts to enhance their social, economic, and political status. Initiatives include education programs, vocational training, legal reforms, and policies promoting women's rights. Progress has been made, with more women participating in various sectors, but challenges persist, including gender-based violence and unequal access to

opportunities. Ongoing advocacy, education, and policy changes are crucial for sustained empowerment and fostering a more inclusive society.

The empowerment of women in India is a multifaceted process that encompasses social, economic, and political dimensions. While significant progress has been made in recent decades, challenges persist, and there is still much work to be done. Here are some key aspects of women's empowerment in India:

Education: Education is a fundamental tool for women's empowerment. Efforts to increase access to quality education for girls and women have resulted in significant improvements in female literacy rates in India. However, disparities still exist, particularly in rural and marginalized communities. Continued investment in girls' education, along with initiatives to address barriers such as child marriage and gender-based violence, is essential for advancing women's empowerment.

Economic Empowerment: Economic independence is crucial for women's empowerment and autonomy. Initiatives such as microfinance programs, skill development training, and entrepreneurship opportunities have helped women in India gain access to income-generating activities and participate more actively in the economy. Promoting women's participation in the formal labor force, addressing wage gaps, and providing support for women-owned businesses are important strategies for enhancing economic empowerment.

Health and Well-being: Women's health and well-being are integral to their empowerment. Improvements in maternal and reproductive health services, access to contraception, and awareness-raising campaigns on issues such as menstrual hygiene have had positive impacts on women's health outcomes. However, challenges such as high maternal mortality rates, gender-based violence, and limited access to healthcare in rural areas persist and require continued attention and investment.

Political Representation: Increasing women's political representation and participation is vital for achieving gender equality and promoting women's interests and rights. India has made strides in this area with constitutional provisions such as reservation of seats for women in local government bodies (Panchayati Raj institutions). However, women remain underrepresented in state and national-level politics, and barriers such as

patriarchy, caste, and class dynamics continue to hinder women's political empowerment.

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Social and Cultural Change: Addressing deep-rooted social norms and cultural attitudes that perpetuate gender inequality is essential for women's empowerment. Grassroots movements, advocacy campaigns, and community-based initiatives aimed at challenging gender stereotypes, promoting gender-sensitive education, and fostering attitudes of gender equality are critical for driving social and cultural change.

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Overall, achieving women's empowerment in India requires a comprehensive and intersectional approach that addresses structural inequalities and empowers women across all aspects of their lives. Collaboration between government, civil society, the private sector, and communities is essential for advancing gender equality and creating a more inclusive and equitable society.

2.Women's Magazine

Women's magazines typically cover a range of topics catering to female readers, including fashion, beauty, health, lifestyle, relationships, and career advice. These publications often aim to provide a mix of entertainment and informative content, addressing issues relevant to women's interests and concerns. However, the landscape has evolved, and many contemporary women's magazines also focus on empowering and diverse perspectives, challenging stereotypes, and promoting inclusivity.

3.portrayal of new age women in media

The portrayal of new age women in media reflects a shift towards more diverse, independent, and empowered representations. Modern media increasingly showcases women pursuing diverse careers, challenging traditional gender roles, and asserting their autonomy. This evolving portrayal seeks to break away from stereotypical depictions and embraces the complexity and strength of women in various roles and contexts. Nevertheless, challenges persist, and ongoing efforts are crucial to ensure authentic and empowering representations that resonate with the diverse experiences of women in the contemporary world.

4.Alternative media

Alternative media refers to non-mainstream sources of information and communication that provide perspectives divergent from the dominant narratives presented by traditional media. These platforms may include independent publications, community radio, online blogs, and social media channels. Alternative media often seeks to offer diverse viewpoints, challenge

mainstream narratives, and provide a platform for voices that may be marginalized or overlooked in conventional media.

5. Job opportunities for women in media

Job opportunities for women in the media industry have expanded over the years, encompassing roles in journalism, broadcasting, digital media, public relations, and more. Women can pursue careers as reporters, editors, producers, content creators, social media managers, and communications specialists. While progress has been made, challenges like gender pay gaps and underrepresentation persist. Initiatives promoting diversity, equal opportunities, and supportive workplace environments are crucial for fostering increased participation and success for women in the media sector

Job opportunities in the media industry are diverse and encompass a wide range of roles across various platforms and sectors. Here are some common job opportunities in media:

- **Journalism:** Journalism offers opportunities for reporters, correspondents, editors, and producers across different media formats, including print, broadcast (television and radio), and digital platforms. Roles may involve news reporting, investigative journalism, feature writing, photojournalism, video production, and editing.
- **Broadcasting and Production:** Careers in broadcasting and production involve roles such as broadcast technicians, camera operators, sound engineers, directors, producers, and production assistants. These professionals work in television, radio, film, and digital media production, overseeing the technical and creative aspects of content creation and distribution.
- **Digital Media and Content Creation:** With the rise of digital media platforms and social media, there are abundant opportunities in digital content creation, including social media management, content writing, blogging, vlogging, podcasting, and digital marketing. Professionals in this field may work for media companies, digital agencies, or as freelancers.
- **Advertising and Marketing:** The advertising and marketing sector offers opportunities for media planners, account executives, creative directors, copywriters, graphic

designers, and marketing strategists. These professionals work with media companies, advertising agencies, brands, and marketing firms to create and execute advertising campaigns and promotional strategies across various channels.

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Public Relations: Public relations (PR) professionals work to manage and enhance the public image and reputation of individuals, organizations, or brands. PR roles may involve media relations, strategic communications, crisis management, event planning, and corporate branding. PR professionals may work in-house for corporations, government agencies, non-profit organizations, or PR agencies.

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Media Management and Administration: Media companies require professionals in management and administration roles to oversee operations, finance, human resources, and strategic planning. Careers in media management may involve roles such as media executives, operations managers, business development managers, and marketing directors.

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Academic and Research Careers: For those interested in the academic study of media and communication, there are opportunities for careers in teaching, research, and academic administration at universities and research institutions. Academic roles may include professors, lecturers, researchers, and department chairs in fields such as media studies, journalism, communication, and digital media.

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These are just a few examples of the diverse job opportunities available in the media industry.

6. Women professionals in media

Women professionals in media contribute significantly across various roles. They excel as journalists, editors, producers, directors, reporters, and in digital media, public relations, and communication roles. Many have made remarkable strides, breaking barriers and paving the way for others. Despite progress, there's ongoing advocacy for gender equality, equal pay, and increased representation at leadership levels. Recognizing and valuing the contributions of women professionals in media is essential for fostering a more inclusive and diverse industry.

Women professionals play vital roles across all sectors of the media industry, contributing their talents, expertise, and perspectives to create diverse and impactful content. Here are some key areas where women excel as professionals in media:

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	<p>Journalism: Women journalists work as reporters, correspondents, editors, producers, and news anchors across print, broadcast, and digital media platforms. They cover a wide range of topics, including politics, business, sports, culture, and investigative reporting, bringing attention to important issues and stories from diverse perspectives.</p>
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	<p>Broadcasting and Production: In broadcasting and production, women serve in various roles, including camera operators, sound engineers, directors, producers, and production assistants. They contribute to the creation of television shows, films, documentaries, news programs, and digital content, shaping the narrative and visual presentation of media projects.</p>
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	<p>Digital Media and Content Creation: Women are active participants in digital media and content creation, working as content writers, bloggers, vloggers, podcasters, social media managers, and digital marketers. They leverage digital platforms to share their stories, expertise, and creative talents with audiences worldwide, building communities and driving engagement.</p>
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	<p>Advertising and Marketing: Women professionals in advertising and marketing bring creativity, strategic thinking, and communication skills to roles such as media planners, account executives, creative directors, copywriters, and marketing strategists. They develop and execute advertising campaigns, branding initiatives, and promotional strategies for brands and organizations across various industries.</p>
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	<p>Public Relations: Women play crucial roles in public relations (PR), working to manage and enhance the reputation and public image of clients, companies, or organizations. PR professionals engage in media relations, strategic communications, crisis management, event planning, and corporate branding, building relationships and shaping public perceptions.</p>
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	<p>Media Management and Leadership: Women leaders and executives hold positions of influence in media management and administration, overseeing operations, finance, human resources, and strategic planning within media companies and organizations. They contribute to shaping organizational culture, fostering diversity and inclusion, and driving innovation and growth in the industry.</p>

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Academic and Research Careers: Women academics and researchers contribute to the study and analysis of media and communication as professors, lecturers, researchers, and department chairs at universities and research institutions. They conduct research, publish scholarly work, and mentor the next generation of media professionals, advancing knowledge and understanding in the field.

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These examples highlight the diverse roles and contributions of women professionals in media, demonstrating their leadership, creativity, and impact across all sectors of the industry.

7. Portrayal of LGBTQ+ Communities in media

The portrayal of LGBTQ+ communities in media has evolved over time. While there has been increased visibility and representation, challenges persist. Positive representations can challenge stereotypes and contribute to greater understanding, acceptance, and inclusivity. However, negative stereotypes, tokenism, or inadequate representation can reinforce biases. Ongoing efforts to portray diverse and authentic stories, as well as the inclusion of LGBTQ+ voices both in front of and behind the camera, are crucial for fostering accurate and respectful representations in media.

The representation of LGBTQ+ communities in media has evolved over time, reflecting changing social attitudes and cultural norms. Here are some key aspects of LGBTQ+ representation in media:

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Visibility and Representation: In recent years, there has been increased visibility and representation of LGBTQ+ characters, storylines, and themes across various forms of media, including film, television, literature, theater, and digital media. LGBTQ+ characters are portrayed in diverse roles and genres, contributing to more inclusive and representative storytelling.

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Challenges and Stereotypes: Despite progress, LGBTQ+ representation in media still faces challenges, including stereotypes, tokenism, and underrepresentation. LGBTQ+ characters have often been relegated to supporting roles or portrayed through narrow stereotypes, perpetuating harmful tropes and limiting authentic representation.

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Advocacy and Activism: Advocacy groups, activists, and LGBTQ+ organizations have played a crucial role in advocating for more accurate and positive representation of LGBTQ+ communities in media. They work to challenge stereotypes, promote diverse narratives, and hold media creators and organizations accountable for their portrayals of LGBTQ+ characters and issues.

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Intersectionality: Intersectionality is an important consideration in LGBTQ+ representation, recognizing that individuals may have multiple intersecting identities based on factors such as race, ethnicity, gender identity, socioeconomic status, and ability. Media representations should reflect the diversity and complexity of LGBTQ+ experiences and identities, acknowledging the intersecting oppressions and privileges that shape individuals' lives.

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Impact and Empowerment: Positive and authentic representation of LGBTQ+ communities in media can have a significant impact on individuals' self-esteem, identity formation, and sense of belonging. Seeing themselves reflected in media can validate LGBTQ+ individuals' experiences and empower them to live authentically and advocate for their rights.

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Progress and Future Directions: While there is still work to be done, there have been notable advancements in LGBTQ+ representation in media, with more nuanced and complex portrayals of LGBTQ+ characters and stories. Moving forward, efforts to increase diversity, equity, and inclusion in media should continue, with a focus on amplifying marginalized voices, challenging stereotypes, and promoting authentic representation across all forms of media.

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Important aspects to be followed towards LGBTQ

- 1) Respect them and greet
- 2) Try to Educate them
- 3) Educate others about their equality
- 4) Try not to taunt or degrade them

UNIT 14 GENDER AND MEDIA

Structure

- 14.1 Introduction
- 14.2 Objectives
- 14.3 Defining Media
- 14.4 Classification of Media
 - 14.4.1 Folk Media
 - 14.4.2 Print Media
 - 14.4.3 Electronic Media
 - 14.4.4 New Media
- 14.5 Effect of Media on Society
- 14.6 Women in the Media
 - 14.6.1 Objectification of Women in the Media
 - 14.6.3 Gender and Print Media
 - 14.6.4 Gender and Electronic Media
 - 14.6.5 Gender Roles in Advertisements
 - 14.6.6 Gender Roles in Cinema
- 14.7 Summing Up
- 14.8 Key Words
- 14.9 References
- 14.10 Unit End Questions

14.1 INTRODUCTION

Mass media in its various forms have become an integral part of our lives. The issues related to media, identity and gender are integral to the discipline of media and Gender studies. The reason is the popularity and diversity of media as a source of mass consumption and its influence on constructing ideas and generating debates. The media scene in India has expanded in the (unnecessary) recent times as there is a plethora of media choices available to the audiences. The media structures and systems have also undergone a sea change with privatization and globalization. These developments influence media projections and representations of various issues – gender representation is a major concern - what media portrays gets assimilated into the minds of the audience and influences them in various ways. In this unit we shall discuss the role of media and its representation of gender.

14.2 OBJECTIVES

After completing this Unit, you will be able to:

- Describe the word ‘Mass Media’;
- Explain how media influence us; and
- Explain the role of media in representation of genders

14.3 DEFINING MEDIA

In more recent times, the influence of media on society has expanded exponentially and into ever diversified forms. Media has the potential to play an active part in shaping and framing our perception of the world, and indeed in affecting the nature of that world.

Media is considered as a “mirror” of modern society, In fact, it is the media which shapes our lives and perspectives. 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 to form opinions and make judgments regarding various issues. It is the media which keeps us updated and informed about what is happening around us and in the world. There is a need to learn to access, analyze and interpret media messages, as well as to create our own media. Thus it is important to understand the role of media in our life which begins with understanding the concept of media along with its functions, types and genres.

“Media, like a light bulb, creates an environment by its mere presence”.

Marshall McLuhan

Media is the plural form of ‘medium’, understood as something in a middle position; a means of effecting or conveying something (as a channel or system of communication); a condition or environment in which something may function or flourish (‘media’). The concept of media has grown enormously and the term is used in the modern sense to reference the agencies of mass communication. At one time missing, but desperately desired, the concept has become commonplace in our society. It has become so common, that in terms of communication it has become known as any tool used to store or deliver information or data, such as advertising media, electronic media, hypermedia, mass media, social media and multimedia.

Media has been defined as “means of communication designed to reach and influence very large numbers of people” (Encyclopaedia Britannica, 1980). Media is the communication channels through which news, entertainment, education, data or promotional messages are disseminated (businessdictionary.com). Media is an umbrella term that includes all types of print, broadcast, out-of-home, and interactive communication. It includes all channels that carry brand messages. It includes newspapers, magazines, television, radio, cinema, billboards, mail, telephone, fax and now, the internet.

Thus media refers to the means of delivering and receiving data or information. In other words, media is a form of dispensing information. The term is also commonly used in place of mass media or news media. Media consists of the various means by which information reaches large numbers of people, such as television, radio, movies, newspapers, and the Internet.

Mass Media has been defined as “means of communication designed to reach and influence very large numbers of people” (Encyclopaedia Britannica, 1980). Janowitz’s (1968) defined media as “technological devices (press, radio, films, etc.) to disseminate symbolic content”

Media are those means of communication which help

- Transmit messages to large, heterogeneous, anonymous masses living in different regions of a locality, nation or the world.
- Transmit messages rapidly and instantaneously.
- Large group of people in different locations to receive same information in the same language, although translations of the main points can simultaneously be displayed in subtitles.

14.4 CLASSIFICATION OF MEDIA

The mass media comprise different kinds of communication means which is designed to reach a large audience. Mass media can be categorized according to physical form, the technology involved, nature of the communication process, etc. Given below are the major categories of mass media:

- Folk Media (Puppetry, Folk Theatre, Street Theatre)
- Print (books, pamphlets, newspapers, magazines, etc)
- Electronic (Radio, Cinema, Television)
- New Media (Internet, Mobile)

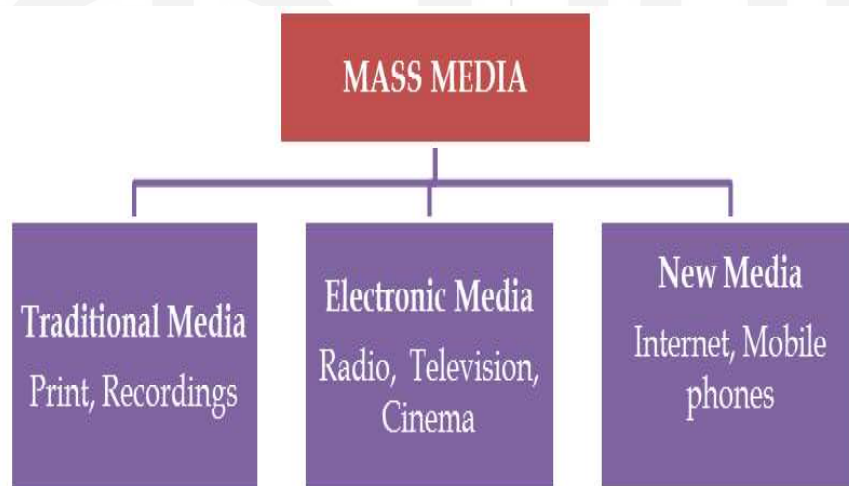


Figure 1 Classification of Mass Media

14.4.1 Folk Media

Folk Media or Traditional Media is an excellent tool to enhance communication and promote dialogue at the grass roots level of any society.

Puppetry is a popular form of folk media that is entertaining and informative. Ancient Hindu philosophers have paid the greatest tribute to puppeteers. They have likened God Almighty to a puppeteer and the entire universe to a puppet stage.

Street Theatre is another form of traditional media which is being used widely to propagate socio political messages and to create awareness for social issues. Street plays are short, direct, loud, and over expressive since they perform in places where there are huge crowds. They are known to propagate strong message

about social reforms and are considered as powerful tools to mobilize crowds towards a certain matter.

14.4.2 Print Media

Print media encompasses mass communication through printed material. It includes newspapers, magazines, booklets, periodicals etc. The printed word are a carrier of knowledge, information and news stories. In India printing came first to Goa in 1556 and penetrated into Kolkatta and inland provinces through the coastal towns.

One of the chief characteristics of Print media is that they offer extensive news coverage and in depth treatment of themes. They provide a large variety of coverage, through different kinds of writings than any other media in India. The main weakness of the print media is that they can be read only by literates.

14.4.3 Electronic Media

Another very popular means of social interaction and propagation that has emerged along with the print media is the rise of Electronic Media. Electronic media are media that use electronics or electromechanical energy for the end-user (audience) to access the content. The birth of electronic media took place with the invention of Radio when a single voice a mile away thrilled millions across the continents who marveled at this miraculous hearing of a voice.

Radio

One of the most dramatic developments of the 20th century has been the invention of the radio waves. Radio has become a means of communication of unparalleled immediacy, intimacy and power as it is highly effective and found everywhere. Radio broadcasting in its reach, power and impact, constitutes the most significant medium of mass communication. Radio has an inherent advantage to overcome three major hurdles to meaningful communications- such as mass illiteracy, lack of efficient means to reach the remote places and poverty which prevents access to mass media.

Cinema

Cinema is the Latin spelling of the Greek word 'kinema', meaning "a motion." Indian film industry is considered a huge film industry in terms of production. Indian cinema is a popular mode of entertainment for all. Digitalization is considered to be the next best thing for Indian Cinema and it is in a position to exploit the technology in all aspects: building capacity, content creation, processing, management and distribution of the digital content in various formats and sources. Indian Films have gone beyond the geographical boundaries. They have come out of the epoch of love and fantasy and learnt to work on experimental plots. The effect of globalization of Indian cinema is applicable not only to the Bollywood (colloquial) films, but also to the regional film industries of the country. Many Indian films are not only making more money outside the home market but also attracting foreign producers and directors to the industry.

Television

In 1926, Scottish television pioneer John Logie Baird (1888-1946) demonstrated the first television system since then Television has played a very important role in our lives. Television is considered one of the greatest inventions of man. It is

a multi-media system predominated by the visual medium. T.V can transport the viewers to the actual scene of action to see things as they happen. Having a television set in the home has become very essential in today's society. We depend on it to entertain us with its sitcoms and to inform us about current world issues.

A T.V broadcast directly affects two senses simultaneously i.e those of hearing and seeing. It is more effective than radio because of its visual components which has a greater influence on the minds of the viewers.

With the help of satellite technology, T.V has reached all corners of the globe. According to Marshall McLuhan the T.V has turned the world into a global village in which ideas, information and images can be exchanged with people spread all over the globe. Television is a medium of immediacy as it captures images of events as they are happening, that is why we have headlines like 'breaking news' that present events exactly as they are unfolding, hence, T.V is also called the medium of 'here and now'.

14.4.4 New Media

New Media is also known as new media or global media. New media are those that are recent in origin. The most important feature of the new communication technology is interactivity. While in the case of television, radio and other electronic media, communication is only a one-way process; their interactive capabilities are very limited because feedback is delayed. However, in new communication technologies we can get immediate responses and feedback because of advanced techniques of communication.

Modern media transmits signals instantly from one source to any destination in the whole globe by modern electronic technology. The new communication technologies are based on 5A's "Anyone can transfer any information at any time at any place to anyone". The media or the global media are capable of a much higher degree of interactivity than those offered by traditional communication technology. The use of computers in one form or the other is an integral part of most of the modern communication technologies.

Check Your Progress Exercise

Note :

- i) Use the space given below to answer the questions.
- ii) Compare your answer with the course material of this unit.
 - 1) List different categories of media
 - 2) Write short note on "New Media".

14.5 EFFECT OF MEDIA ON SOCIETY

Media effects human mind and the way we behave and act in society. The degree of influence depends on the availability and pervasiveness of media. All of the traditional mass media still have great influence over our lives.

Books once were supremely influential because they came first before newspapers, magazines, radio or television. Newspapers and magazines became great influencers after they were developed. Sound recordings and film were and still are influential. Radio and then television were very influential. As the 20th century

closed, TV exposed us to untold numbers of images of advertising and marketing, suffering and relief, sexuality and violence, celebrity, and much more. New and influential media-distribution channels have appeared in the 21st century. Delivered via the World Wide Web across the Internet, we are influenced daily by blogs, wikis, social networks, virtual worlds and myriad forms of content sharing.

The media permeates almost every part of our lives. Whether it's TV news, web content, books or anything in between, the information we receive from the media plays a major role in everyone's everyday life. Something this large and ubiquitous is bound to. The impact of media on the society extends to both social and political sectors. There are a variety of elements in each and media touches on both sectors and each element. Media has both positive and negative effects on society

Positive effects of media on Society such as access to information, improved access to education, independent nature of social media, media can play a positive role in children's learning and development, It gives current news and information about what's happening in the world.

The major areas of negative effects of media are presented here: Invasion of privacy; perversion of truth by electronic trickery; violation of security (Governmental and institutional); Impact on the democratic process; Isolation of people; and Information overload.

14.6 WOMEN IN THE MEDIA

Women are also the potential victims of media's influence over society. The portrayal of women as sexual figures in popular culture is also a threat to the well-being of our society. Frequently women are depicted or portrayed in some form of sexual representation. This portrayal has created a standard for the ideal female image that women are compared to by themselves or others. Research claims that the sexualized images of women in media serve as 'models of femininity' for females, especially young girls who are still developing their sense of self. Young girls exposed to these models may face future problems in mental and sexual development. Research also links exposure to sexualized female ideals with lower self-esteem, negative mood and depressive symptoms among adolescent girls and women".

14.6.1 Objectification of women in the media

Objectification is the representation of women in media as an object rather than as a whole human entity. This happens in many contexts including advertisements and cinema. Feminist scholars say that the objectification of women involves the act of disregarding the personal and intellectual abilities and capabilities of a female; and reducing a woman's worth or role in society to that of an instrument for the sexual pleasure that she can produce in the mind of another. Media often portrays women in vulnerable and easily overpowered situations. Some images will focus only on a part of the body, a leg, a neck or a headless torso that constitutes objectification and introduces the concept of Fetishisation. It intends to reduce women to disembodied parts of their anatomy.

14.6.2 Gender and Print Media

In India, print media and electronic media continue to enjoy as widespread a reach. They also leave their impression on both general readers and policy makers. Events rather than processes make news. Most issues of special concern to women do not fit into the traditional concepts of what constitute news.

Women's empowerment should bring about a situation where women can use their fullest potential and capacity to construct a better human society for all and media has a critical role to play in responding to these processes. Media commitment and support are seen as necessary for effecting social reform and initiating various movements towards achieving a better quality of life for women.

14.6.3 Gender and Electronic Media

The tremendous popularity of television and its ability to reach a vast audience with illiteracy being no barrier led to the idea of using television as a channel for information on development among several governments/ administrators. From the mid- seventies television began to be used to promote development oriented messages among the Indian population. But there was no exclusive focus on women's problems and their development. In the absence of a comprehensive media policy in India, television content emphasizing entertainment has grown to such an extent that today all television channels are oriented towards commercialization.

Most of the soaps shown in Indian television are sexist. Even the so called matriarch (supposedly the head of the home) shown in some of the TV soaps victimizing the younger daughters and 'bahus' (daughters in laws) of the house and teaching them how to be 'good'.

All serials wrapped in tradition of male chauvinism discourage women to aim for more than a loving husband, happy children and a modern home. She is portrayed as a glamorous doll whose physical beauty is her only asset. The sacrificing role of women in every serial is highlighted, as it poses no threat to the patriarchal structure. Women are all the time shown as compromising and negotiating.

Sex stereotyping is also very much evident in television portrayal of men and women in their appointed roles. Invariably, masculine personality attributes are emphasized and women in the world of television are presented in the role of domestic help, a wife, a mother etc and similar nurturing and care-giving roles and they are portrayed as submissive and engrossed in common family affection and duties. As against this, men are depicted as employed, competitive. Women shown in similar competing roles with men are far less in number and are considered to be oddities and deviations from norm, trait wise though there is a stereotypical portrayal of women being congenitally much more than men. Even when women are presented as power holders, the patriarchal context is unmistakably present. The attributes of power and aggressiveness is portrayed as something unnatural to a women and a challenge to the male ego. In families in which the gender roles are largely traditional, television may tend to serve to reinforce such gender roles. In this way television certainly plays a role in the construction of gender roles.

14.6.4 Gender Roles in Advertisements

Advertisements are yet another prominent and integral part of television viewing. Due to its persuasive power, advertising is the best known and most widely discussed form of promotion. Advertising persuades and motivates consumer about the advertised products, service or ideas. Advertising plays an important role in persuading the public to change their attitudes towards a product, service or idea. The constant flow of advertising images of gender, types of persons, social classes, and other groups influence our social learning process.

Men and women are portrayed in advertisements according to the constructed definition of femininity and masculinity. To be a woman is to be feminine and to be a man is to be masculine. There is little room for variation or a reversal of roles, except within the smaller frame of: niche marketing.

In the world of advertising, men and women have consistently been portrayed in stereotypical ways. Men are portrayed as more autonomous than women, with men portrayed in many different occupations as compared to women being shown as housewives and mothers. Men were far more likely to advertise vehicles, or business products, job website while women were found mostly in advertisements for domestic products. Some common sights of women as seen in advertisements show them cooking in the kitchen, washing bucketful of clothes bandaging wounds of their husbands and children. Men were far more likely to be shown outdoors or in business settings while women were shown primarily in domestic settings.

Women are alternately displayed as sari-wearing stay at home mothers whose only purpose in life is to please their family, ravishing sex-idols who are as objectified as they are seductive, and independent, strong-willed, intelligent go-getters. Women are usually shown in advertisement of household products. They are seen washing utensils, clothes or cooking for family. In the advertisements, women are predominantly employed to promote products and services. In every item they are utilized whether it requires their presence or not. Even in masculine accessories women are presented. From these advertisements a desirable value can be discerned. Women are portrayed as sex objects who are probably cast to titillate the viewers by exposing their body parts. Women are shown wearing revealing clothes and adopt leaning and yearning postures - signs of incompleteness or lack of security. Even in commercials of the products consumed mostly by men- male perfume/deodorant, briefs, male soaps etc. women are used as models exposing their bodies.

Fair complexion, tall, slim and beautiful looking women are the ideal ones and dark complexion is propagated as a major hindrance for self development even marriage. Utmost care is taken to manipulate the minds of young women that overweight, dark complexion are the disqualification for their self development. Fairness cream and beauty soap, shower? promises to make their dreams come true.

14.6.5 Gender roles in Cinema

Women characters in cinema are often devoid of a realistic projection and end up on screen as stereotypes. A 'good' and ideal woman in Bollywood, has traditionally been long-suffering and submissive, who is chaste, and is inclined to make sacrifices for other especially the male members in the household. The

'bad' woman on the other hand, has been depicted as Westernized, blond-haired, individualistic and sexually aggressive, ready to lead men into ruin. The Hindi film industry has repeatedly reinforced the notion that the glory of ideal Indian womanhood lies in the tolerance she shows toward society and men, even when she is unjustly treated and brutally victimised.

The narratives of Hindi cinema have undoubtedly been male dominated and male centric. Themes have been explored from the male audience's point of view. The heroine is always secondary to the hero. Her role is charted out in context of any male character which is central to the script. It may be the hero, the villain, the father, the boss, an elderly male figure etc. She is devoid of any independent existence and her journey throughout the film is explored in relation to the male character. This kind of straight-jacketing limits the women's role to providing glamour, relief, respite and entertainment.

Some film-makers dared to explore subjects from the women's perspective. *Mother India* (1957) Hindi film epic, written and directed by Mehboob Khan is a strong political statement on a woman who can do anything to establish that justice has been done even while remaining within the framework of marriage and motherhood. She defied the micro state of being a biological mother in order to fit into the framework of becoming the mother of the nation when she shot down her own son to save the honour of a woman of the village. The *sati-savitri* image underwent a radical make-over probably with Nutan, who, without showing skin, made a powerful presentation in strong roles such as *Seema* and *Bandini* while Geeta Bali promoted the image of a mischievous tomboy, also a positive deviation from the *sati-savitri* image.

During 70s actors like Jaya Bachchan, Smita Patil and Shabana Azmi stripped glamour off the female lead's character and played roles that were as important as that of the hero. Some contemporary films like *Chameli* (2003), *Cheeni Kum* (2007), *Paa* (2009), *Ishqiya* (2010), *No One Killed Jessica* (2011), *Dirty Picture* (2011), *Queen* (2014), *Mary Kom* (2014) have pictured extraordinary themes and portrayed women as central to the story line. These films have forced creators to take a fresh look at the different roles played by women and introspect upon the kind of typecasting that was being perpetuated earlier.

14.7 SUMMING UP

We have understood that the issues of media, identity and gender are integral to the discipline of media and Gender studies. The reason is the popularity and diversity of media as source of mass consumption and its influence on constructing ideas and generating debates. The media scene in India has expanded in the recent times as there is a plethora of media choices available to the audiences. The media structures and systems have also undergone a sea change with privatization and globalization. These developments are bound to affect the manner in which media scrutinizes and covers any issue – gender being an important one. Over a period of time all forms of media has gender component in it. What media portrays goes deep into the subconscious and unconscious mind of people and influences audience in various ways.

Women are shown as playing a secondary and passive role in various programmes, T.V Soaps and films. The reality reconstructed by the media, does not match the

one encountered by women in their daily life. There is huge disparity between real women and those presented over the medium of television which is perplexing and disquieting at the very least. Television programming doesn't include the image of the working class woman. Media in its myriad forms needs to create space for more progressive representations of women to do justice to women and their role in the society. Indian society is in a state of transition where it is important that media in its various forms narrate/depict positive images of articulation, agency and empowerment.

14.8 KEY WORDS

Television Soap Operas: Television or Radio serials which deals with daily events in the lives of same group of characters.

14.9 REFERENCES

McQuial, Denis (1994). *Mass Communication Theory: An introduction*. London: Sage Publications.

Mulvey, Laura (1989). *Visual and Other Pleasures*. Bloomington: Indiana University Press.

Thompson, John B. (1995). *The Media and Modernity: A Social Theory of the Media*. Stanford: Stanford University Press

14.10 UNIT END QUESTIONS

- 1) What do you understand by the term 'Mass Media'.
- 2) Discuss the various classifications of Media.
- 3) What do you understand by objectification of women?
- 4) Men and women are portrayed in advertisements according to the constructed definition of femininity and masculinity. Comment

The Indecent Representation of Women (Prohibition) Act, 1986¹

[Act 60 of 1986]

[23rd December, 1986]

An Act to prohibit indecent representation of women through advertisements or in publications, writings, paintings, figures or in any other manner and for matters connected therewith or incidental thereto

Be it enacted by Parliament in the Thirty-seventh Year of the Republic of India as follows:—

Statement of Objects and Reasons.—The law relating to obscenity in this country is codified in Sections, 292, 293 and 294 of the Indian Penal Code. In spite of these provisions, there is a growing body of indecent representation of women or references to women in publications, particularly advertisements, etc. which have the effect of denigrating women and are derogatory to women. Though there may be no specific intention, these advertisements, publications, etc. have an effect of depraving or corrupting persons. It is, therefore, felt necessary to have a separate legislation to effectively prohibit the indecent representation of women through advertisements, books, pamphlets, etc.

The salient features of the Bill are:—

- (a) Indecent representation of women has been defined to mean the depiction in any manner of the figure of a woman, her form or body or any part thereof in such a way as to have the effect of being indecent or derogatory to, or denigrating, women or is likely to deprave, corrupt or injure the public morality or morals.
- (b) It is proposed to prohibit all advertisements, publications etc. which contain indecent representation of women in any form.
- (c) It has also been proposed to prohibit selling, distribution, circulation of any books, pamphlets etc. containing indecent representation of women.
- (d) Offences under the Act are made punishable with imprisonment of either description for a term extending to two years and fine extending to two thousand rupees on first conviction. Second and subsequent convictions will attract a higher punishment.

2. The Bill seeks to achieve the aforesaid objects.

CASE LAW ▶ Object of the Act.—Object of the Act is to punish publishers and advertisers who knowingly disseminate materials portraying women in indecent manner. It cannot be used against a person whose statement, although published, had merely referred to incidence of premarital sex and called for its social acceptance. More so when that person was neither an advertiser nor publisher, *S. Khushboo v. Kanniammal*, (2010) 5 SCC 600 : (2010) 2 SCC (Cri) 1299.

1. Short title, extent and commencement.—(1) This Act may be called the Indecent Representation of Women (Prohibition) Act, 1986.

(2) It extends to the whole of India ²[* * *].

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1. Received the assent of the President on December 23, 1986 and published in the Gazette of India, Extra., Part II, Section 1, dated 23rd December, 1986, pp. 1-5.
 2. The words “except the State of Jammu and Kashmir” omitted by Act 34 of 2019, Ss. 95, 96 & Sch. V (w.e.f. 31-10-2019).

(3) It shall come into force on such date as the Central Government may, by notification in the Official Gazette, appoint.

Date of Enforcement.—The Act was brought into force w.e.f. October 2, 1987 [Vide G.S.R. 821(E), dated September 25, 1987].

2. Definitions.—In this Act, unless the context otherwise requires,—

- (a) “advertisement” includes any notice, circular, label, wrapper or other document and also includes any visible representation made by means of any light, sound, smoke or gas;
- (b) “distribution” includes distribution by way of samples whether free or otherwise;
- (c) “indecent representation of women” means the depiction in any manner of the figure of a woman, her form or body or any part thereof in such a way as to have the effect of being indecent, or derogatory to, denigrating, women, or is likely to deprave, corrupt or injure the public morality or morals;
- (d) “label” means any written, marked, stamped, printed or graphic matter, affixed to, or appearing upon, any package;
- (e) “package” includes a box, carton, tin or other container;
- (f) “prescribed” means prescribed by rules made under this Act.

3. Prohibition of advertisements containing indecent representation of women.—No person shall publish, or cause to be published, or arrange or take part in the publication or exhibition of, any advertisement which contains indecent representation of women in any form.

CASE LAW ▶ “Obscenity” what constitutes.—Nudity alone is not enough to make material legally obscene, *Ajay Goswami v. Union of India*, (2007) 1 SCC 143 : (2007) 1 SCC (Cri) 298.

▶ **Standard to judge obscenity.**—Standard to be adopted for judging obscenity, should be that of an ordinary man of common sense and prudence and not an “out of the ordinary or hypersensitive man”, *Ajay Goswami v. Union of India*, (2007) 1 SCC 143 : (2007) 1 SCC (Cri) 298.

▶ **Publication whether “obscene”.**—It is necessary that publication must be judged as a whole and the impugned publication should also separately be examined so as to judge whether the impugned passages are so grossly obscene and are likely to deprave and corrupt, *Ajay Goswami v. Union of India*, (2007) 1 SCC 143 : (2007) 1 SCC (Cri) 298.

▶ **Obscenity and art.**—Where art and obscenity are mixed, what must be seen is whether the artistic, literary or social merit of the work outweighs its “obscene” content, *Ajay Goswami v. Union of India*, (2007) 1 SCC 143 : (2007) 1 SCC (Cri) 298.

4. Prohibition of publication or sending by post of books, pamphlets, etc., containing indecent representation of women.—No person shall produce or cause to be produced, sell, let to hire, distribute, circulate or send by post any book, pamphlet, paper, slide, film, writing, drawing, painting, photograph, representation or figure which contains indecent representation of women in any form:

Provided that nothing in this section shall apply to—

- (a) any book, pamphlet, paper, slide, film, writing, drawing, painting, photograph, representation or figure—
- (i) the publication of which is proved to be justified as being for the public good on the ground that such book, pamphlet, paper, slide, film, writing, drawing, painting, photograph, representation or figure is in the interest of science, literature, art, or learning or other objects of general concern; or
 - (ii) which is kept or used bona fide for religious purposes;
- (b) any representation sculptured, engraved, painted or otherwise represented on or in—
- (i) any ancient monument within the meaning of the Ancient Monument and Archaeological Sites and Remains Act, 1958 (24 of 1958); or
 - (ii) any temple, or on any car used for the conveyance of idols, or kept or used for any religious purpose;
- (c) any film in respect of which the provisions of Part II of the Cinematograph Act, 1952 (37 of 1952), will be applicable.

CASE LAW ► Obscenity — What constitutes.—Obscenity, should be determined from point of view of average person and in context of contemporary mores and national standards, as concept of obscenity keeps on changing with changing social values. Message which offending object intended to convey is significant. Photograph of a nude/semi-nude woman by itself cannot be obscene. Obscenity would depend upon particular posture and background in which nude women is depicted. Looked at as a whole, it should tend to deprave and corrupt the mind and excite lustful sexual passion so as to constitute offence under Section 292, *Aveek Sarkar v. State of W.B.*, (2014) 4 SCC 257 : (2014) 2 SCC (Cri) 29.

► **Concept of obscenity.**—The concept of obscenity is moulded to a great extent by the social outlook of the people who are generally expected to read the book or an article and hence, in relation to nude/semi-nude pictures of a woman it would depend on a particular posture and the background in which the woman is shown. Nude/semi-nude pictures of a woman published with the sole purpose of attracting readers who have a prurient mind is liable to be prosecuted under Section 292 IPC, *Vinay Mohan Sharma v. Delhi Admn.*, (2008) 146 DLT 14 (Del).

► **Vexatious pleadings.**—Writ petition cannot be filed to abuse others. During pendency of application before CBFC for grant of certificate to a film (Padmavati/Padmaavat), PIL was filed praying that film should not be exhibited in other countries without obtaining certificate and seeking writ of mandamus to CBI to register FIR against R-1 & R-2 and their team members for offences punishable under Section 7 of Cinematograph Act r/w Sections 153-A, 295-A, 499 and 500 IPC and Section 4 of Indecent Representation of Women (Prohibition) Act, 1986. Pleadings found scurrilous, vexatious, misconceived, unfounded and untenable in law hence, writ petition liable to be dismissed, *Manohar Lal Sharma v. Sanjay Leela Bhans*, (2018) 1 SCC 770.

5. Powers to enter and search.—(1) Subject to such rules as may be prescribed, any Gazetted Officer authorised by the State Government may, within the local limits of the area for which he is so authorised,—

- (a) enter and search at all reasonable times, with such assistance, if any, as he considers necessary, any place in which he has reason to believe that an offence under this Act has been or is being committed;
- (b) seize any advertisement or any book, pamphlet, paper, slide, film, writing, drawing, painting, photograph, representation or figure which he has reason to believe contravenes any of the provisions of this Act;
- (c) examine any record, register, document or any other material object found in any place mentioned in clause (a) and seize the same if he has reason to believe that it may furnish evidence of the commission of an offence punishable under this Act:

Provided that no entry under this sub-section shall be made into a private dwelling house without a warrant:

Provided further that the power of seizure under this sub-section may be exercised in respect of any document, article or thing which contains any such advertisement, including the contents, if any, of such document, article or thing if the advertisement cannot be separated by reason of its being embossed or otherwise from such document, article or thing without affecting the integrity, utility or saleable value thereof.

(2) The provisions of the Code of Criminal Procedure, 1973 (2 of 1974), shall, so far as may be, apply to any search or seizure under this Act as they apply to any search or seizure made under the authority of a warrant issued under Section 94 of the said Code.

(3) Where any person seizes anything under clause (b) or clause (c) of sub-section (1), he shall, as soon as may be, inform the nearest Magistrate and take his orders as to the custody thereof.

6. Penalty.—Any person who contravenes the provisions of Section 3 or Section 4 shall be punishable on first conviction with imprisonment of either description for a term which may extend to two years, and with fine which may extend to two thousand rupees, and in the event of a second or subsequent conviction with imprisonment for a term of not less than six months but which may extend to five years and also with a fine not less than ten thousand rupees but which may extend to one lakh rupees.

7. Offences by companies.—(1) Where an offence under this Act has been committed by a company, every person, who, at the time the offence was committed, was in charge of, and was responsible to, the company for the conduct of the business of the company, as well as the company, shall be deemed to be guilty of the offence and shall be liable to be proceeded against and punished accordingly:

Provided that nothing contained in this sub-section shall render any such person liable to any punishment, if he proves that the offence was committed without his knowledge or that he had exercised all due diligence to prevent the commission of such offence.

(2) Notwithstanding anything contained in sub-section (1), where any offence under this Act has been committed by a company and it is proved that the offence



has been committed with the consent or connivance of, or is attributable to any neglect on the part of, any director, manager, secretary or other officer of the company, such director, manager, secretary or other officer shall be proceeded against and punished accordingly.

Explanation.—For the purposes of this section,—

- (a) “company” means any body corporate and includes a firm or other association of individuals; and
- (b) “director”, in relation to a firm, means a partner in the firm.

CASE LAW ▶ Offence committed by society or company.—Natural persons are made vicariously liable for an offence when it is established that the offence was committed by a company and these persons had some means with the crime either because of their connivance with or due to their criminal negligence which had resulted in its commission. *Municipal Corporation, Delhi v. Bhagwan Dass*, 1972 Cri LJ 1433; See also *Municipal Corporation, Delhi v. Deepak Kumar*, 1974 FAC 496.

Every person in charge of conducting the affairs of the company at the time the offence under Prevention of Food Adulteration Act, 1954, was committed will be liable and it is not incumbent that the company and the partners should be prosecuted as a condition precedent to the prosecution of the person in charge. *Public Prosecutor v. Boggarapu Pullaiah*, 1974 Cri LJ 155. A different view was taken by the Madras High Court in *B.K. Verma v. Corporation of Madras*, AIR 1971 Cri Mad 40; 1971 Cri LJ 60.

Where a company has been acquitted whatever the reasons for the acquittal may be, it is not possible to deem any person to be guilty of the offence because of his being in charge of the business of the company. *Municipal Corporation, Delhi v. Krishan Chand*, 1975 FAC 374.

▶ **Punished accordingly.**—Section 7 is similar to Section 34(2) of Drugs and Cosmetics Act, 1940. The words “punished accordingly” in Section 34(2) in the context mean that a person deemed to be guilty of an offence committed by a company shall receive the punishment that is prescribed by the Act for that offence. These words do not suggest that the persons mentioned therein can be punished only in the same way as a company would be punishable, that is, only with a fine and not with imprisonment. *Rajasthan Pharmaceutical Lab. v. State of Karnataka*, (1981) 1 SCC 645.

8. Offences to be cognizable and bailable.—Notwithstanding anything contained in the Code of Criminal Procedure, 1973 (2 of 1974), an offence punishable under this Act shall be bailable.

(2) An offence punishable under this Act shall be cognizable.

9. Protection of action taken in good faith.—No suit, prosecution or other legal proceeding shall lie against the Central Government or any State Government or any officer of the Central Government or any State Government for anything which is in good faith done or intended to be done under this Act.

10. Power to make rules.—(1) The Central Government may, by notification in the Official Gazette, make rules to carry out the provisions of this Act.

(2) In particular and without prejudice to the generality of the foregoing power, such rules may provide for all or any of the following matters, namely:—

- (a) the manner in which the seizure of advertisements or other articles shall be made, and the manner in which the seizure list shall be prepared and

delivered to the person from whose custody any advertisement or other article has been seized;

(b) any other matter which is required to be, or may be, prescribed.

(3) Every rule made under this Act, shall be laid, as soon as may be after it is made, before each House of Parliament, while it is in session for a total period of thirty days, which may be comprised in one session or in two or more successive sessions, and if, before the expiry of the session immediately following the session or the successive sessions aforesaid, both Houses agree in making any modification in the rule or both Houses agree that the rule should not be made, the rule shall thereafter have effect only in such modified form or be of no effect, as the case may be; so, however, that any such modification or annulment shall be without prejudice to the validity of anything previously done under that rule.

NOTIFICATION

Ministry of Home Affairs, Noti. No. S.O. 477(E), dated May 12, 1988, published in the Gazette of India, Extra., Part II, Section 3(ii), dated 12th May, 1988, p. 2

In pursuance of clause (1) of Article 239 of the Constitution, the President hereby directs that, subject to his control and further orders, the powers and functions of the State Government under Section 5(1) of the Indecent Representation of Women (Prohibition) Act, 1986 (60 of 1986) shall also be exercised and discharged by the Administrator of every Union Territory (whether known as the Administrator, Chief Commissioner or the Lieutenant Governor) within the respective Union Territories.

