



***Panoramic view of feminism: A comparative
analysis of digital content creators and
Television journalists.***

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Chapter 1: Introduction

In a democracy, the media plays an eminent actor that is responsible for social reforms. Media acts as a platform for the general public, to attain and spread awareness for issues that are affecting the society on a daily basis. Feminism is one of the backbones of social issues, especially in India, which is classified as a patriarchal society. Ever since the third wave of feminism has evolved in India, media has played a vital role in attaining feminist goals. Traditional media was the original form of journalism until the beginning of the 21st century that saw the growth of digital media.



Figure1: Illustration of the thesis topic, Researcher's own diagram

1.1 Aim of the study

The study is developed with an insight to contemplate a comparative study between traditional media (i.e. television) and new media (i.e. digital platforms). The investigation revolves around the understanding and production of feminism and feminist content by professionals in these fields of media. The main aim is to understand how the two types of media vary in educating the Indian society about the necessity and current situation of feminism.

The investigation originates from an understanding flow of feminism “from West to the Indian subcontinent” (Ghosh, 2007). Studies on feminist theories, even if they claim to be “multicultural” (Ibid; 359), are often dominated by Western debates. A comparative study has been chosen for this research to grasp how feminism in India has evolved over time to benefit the Indian society with the help of media. Similarly, this study also aims to analyze the different impact created by traditional media (television) and digital forms (internet and news companies) on feminist content and its reach in the Indian community.

To sum up, the objective of this section of introduction is to let the readers understand the necessity of comprehending feminist content in Indian media. A personal motivation has played a big role for the researcher to decide working on this topic. The first experience with Indian media goes back to 2015, at an internet media company. Over the years, the researcher¹ has worked with both television and digital media houses. At

¹ The researcher refers to the author (myself), that is Aakriti Dhawan.

the same time, the researcher has strong connection with feminist ideologies in India and has played a vital role in feminist movements in the capital. Having worked at both, traditional and new media, the researcher has experienced the difference of content representation amongst both.

This thesis, gave the opportunity to comprehend and create a comparative analysis of how feminist news is represented amongst new and old media and it's affects on social behavior in India.

1.2 Purpose of the Study

Empirical study is driven by the motivation to explore how the television journalists and digital content creators produce feminist content for the Indian society. An underlying thrust of this exploration is the willingness to comprehend the behavior and status of the fourth pillar of democracy in Indian society, which has had difficulties in recent times. Furthermore, this study proposes to add a deeper understanding to the scholarly field of media and feminism in India by forming a comparative study between different fields of media.

The purpose of this study is further justified by the choice of analysis. Firstly, the investigation is formed based on the two most utilized forms of media, i.e. of television and digital media. Many scholarly works focus on the emphasis of media on feminism and Indian society, but this study provides a deeper understanding while conducting a comparative study between traditional media and digital media. Another vital aspect of this study is to investigate feminist content, a concept that doesn't provide a great deal of scholarly work, but the inclusion of this aspect was necessary for this research. This

aspect helps the researcher to comprehend on what the Indian media terms as feminism and feminist movements to the Indian audience.

An additional point of start for this study are the recent feminist movements in India, that were escalated and gained significant results based on the interference of media. Movements include #MeToo (Pegu, 2019) and Pinjra Tod (Lochan, 2019) they not only put the entire country on a standstill but also managed to gain political and social recognition through the help of media. Such approaches are examples of effects of feminist content generated by media that interests the researcher on conducting this comparative study.

1.3 Structure of the study.

This study unfolds into seven chapters. The **first chapter** includes the introduction. The **second chapter** assembles the literature review on the research that has previously studied the concept of feminism and the evolution of Indian feminism. This section also accumulates findings raised by scholars on the transformation of feminism from West to India. It further explains the influence of feminist content and throws light on digital content creators and Television Journalists.

Once the literature review is explained, the **third chapter** introduces the theoretical framework that fundament the empirical study. This section presents three theories that are necessary to comprehend this thesis, that of, *Boundary theory* (Eldridge; 2016), which explains the boundary between the fields of traditional journalism and

the digital actors. The second section elaborates the significance of *deliberative democracy and feminist movements* (Warnke; 2000). Lastly, the aim of the study is to conduct a comparative study between digital content creators and television journalists, an important aspect for that is the concept of the *relationship* that exists between feminist movements with digital media and television channels in India (Subramanian & Sarojadevi, 2015), therefore this section will aim to reveal that relationship.

The **fourth chapter** is Research design and methods, where the process of operationalising the research question has been discussed. Each section in the chapter has been classified with justifications in details for the selection of each step. This is followed by an analysis of the data.

The findings have been explained in the **fifth chapter**. These are written based on the process explained in the previous chapter. A more detailed analysis and explanation of the relation between the findings and the background chapters of the literature and frameworks, is mentioned in the **sixth chapter**, which also answers the research question and sub-research. The **final chapter** concludes the investigation with the main arguments, with limitations and contributions for further studies.

Chapter 2: Literature Review.

This section delves into present day scholarly research and findings on feminism, journalism and digital media. The first segment discusses the concept of feminism and the vast scholarly works presented on feminist ideology. The second segment elaborates the development of feminism in India. The third segment discusses the concept of feminist content and lastly the understanding of Indian media and importance of selecting television media and digital platforms.

2.1 Penetrating feminism

Scholars have used the term “Feminism” with several definitions and understandings. Some of them use feminism as references for some historical political movements in the USA and Europe and flow to the eastern side of the world. Whereas, others refer it to the belief that women live an injustice life with no rights and no equality “Women need feminism because there are women who suffer injustice (Faris, 2013).

Feminism is an intellectual commitment and a political movement that seeks justice for women and the end of sexism in all forms (Ghorfati & Medini, 2015). There are several genres that feminism represents, these principles are necessary to comprehend any extensive research on feminism, such as this one.

Liberal feminism is a particular approach to achieving equality between men and women. It emphasizes on the power of an individual person to alter discriminatory practices against women (Gerson, 2002).It retains a clear central core of concepts based upon the belief that women are individuals possessed of reason(Bryson, 1992), that as such they are entitled to full human rights, and that they should be free to decide their role in life and explore their full potential in equal competition with men. Liberal feminism's main contribution is to show how much of modern society discriminates against women. It was successful in breaking down many barriers to women's entry into formerly male-dominated jobs and professions in the United States, helping to equalize wage scales, and legalizing abortion and other reproductive rights (ibid). But the prevalent idea that women and men are intrinsically different could not be changed by liberal feminism.

A major emphasis of liberal feminism is that equality of women before the “law, in educational and professional opportunities, change in marriage laws, property rights, inequitable divorce, equal pay for equal work, protection from rape, wife battering in the home and liberation from all dehumanizing forces”(Ghorfati & Medini, 2015; 9).It mainly aims at bringing equality between women and men in the framework of the existing social systems-do not question the underlying basis of women's subordination (Zillah, 1981). On the other hand, Liberal feminism could not overcome the prevailing dogma that women and men are intrinsically different. But on the other hand it was somewhat more successful in proving that even if women are different from men, they are not inferior (Fuchs, 1988).

Social feminism puts housewives into the structure of capitalism. Housewives are vital to capitalism, indeed to any industrial economy, because of their unpaid work in the home, severely criticized by the family as a source of women's oppression and exploitation. The notion of 'sisterhood' can only be forged through solidarity; a political strategy that includes the effective utilization of the agency of diverse groups of women without erasing their historic location (Mohanty; 2003: 122) further argues for a 'politics of engagement' that practices solidarity without transcending the question of difference in the female subject. Social construct is a source of gender inequality has been somewhat redressed in countries that give all mothers paid leave before and after the birth of a child and that provide affordable child care (Littler and Fraser, 2015). But that solution puts the burden of children totally on the mother, and encourages men to opt out of family responsibilities (Ibid). The interpretation of women's dependence on men thus cannot simply be waged work, mainly if jobs continue to be gender-segregated and there is existence of gender pay gap (Mohanty, 2003). Socialist feminism had a different solution to the gendered workforce than liberal feminism's program of positive action. Western ideas of individualism and economic independence 'are double-faced' (Lorber, 1994: 14). On the one hand, these ideas support the rights women's education that will lead them to be economically independent On the other hand; Western ideas undercut collective enterprises and traditional reciprocal production. In many countries, despite the revolutionary rhetoric, the young men fled in the face of Western civilization when it came to women, they could have lived in the 18th century as well.

Radical women's liberation had a small beginning, women just cognizance raising gatherings, where the points of extraordinary dialog left women's day by day lives. Radical feminism turns male-commanded culture on the top, It takes every one of the attributes that are esteemed in male-commanded social orders(Vukoičić, 2017).The important values, radical feminism argues, “are intimacy, persuasion, warmth, caring, and sharing” (ibid: 19), the traits that women create in their regular encounters with their very own and their kids' bodies and with crafted by everyday living. Radical feminism's critique of heterosexuality and its valorization of mothering delivered a split among women's activists, affronting a considerable lot of the individuals who were in hetero connections.

Lesbian feminism takes the radical feminist pessimistic view of men to its logical conclusion (Witting, 1992. This phenomenon of lesbian feminism is that of the lesbian continuum, where a lesbian can be any independent, woman identified woman. This glorifies the love between women “into an identity, a community, and a culture” (Rust, 1995). Lesbian act is not a mirror opposite of men's sexuality and relationships, but a new language, a new voice. This lesbian analogy changes love between women into a character, a network, and a culture. Lesbian feminism praises women's sexuality and bodies, mother daughter love, and the cultural community of women, not just sexual and emotional relationships between women (ibid).

Radical and lesbian feminist ideologies of oppression of women converge in feminism, turning from resistance to confrontation with the dominant sources of knowledge and values. The main idea among all the gender resistant feminisms is that women and women's perspectives should be central to knowledge, culture, and politics, not invisible

or marginal (Smith, 1990). Standpoint feminism is a criticism of mainstream science and social science, a feminist research methodology, and an exploration of the influence that lies in information creation (ibid).

In its experiential nature, the influence of the everyday world and the structures that restrict, form, organize and penetrate it are different for people in different social locations Alcoff, (1993) The basis for point of view theory comes from the feminist theory of Marxism and Socialism.

The effect of the regular world in its experiential reality and the structures that utmost, shape, compose, and infiltrate it are diverse for individuals in various social areas, but mainly for women, because Western society is gender divided (Bushati and Galvani, 2017). Men do not recognize that the knowledge they produce and the concepts they use come out of their own experience. Gender resistant feminisms include delivered a lot of debate inside women's activist circles (Ibid). A solid investigation of what has been called social women's liberation centers around its cases of basic contrasts between men and women, its view of heterosexual sexuality as coercive and potentially violent. Its valorization of motherhood, and the promotion of a separate and distinctive woman's culture rooted in female bodies and life experiences (Lorber, 1997). Many feminists feel that these views are a return to natural supports of women' inadequacy, and that a rebel legislative issues confines and ghettoizes women and dispossesses affiliating with women's activist men to change the wider society.

One important argument that has spread through the 20th century is that no aspect of inequality is at a hierarchy (Collins, 1990) Ethnicity, religion, social class, and gender

comprise a complex hierarchical stratification system in which upper-class, heterosexual, white men and women oppress lower-class women and men of disadvantaged ethnicities and religions. The impact of this facet of feminism, has affected the Indian social spectrum, which has been explained by the researcher in the next section of this chapter. Multi-ethnic feminism, also terms as intersectional feminism. It discusses that subordinate groups are not marked just by gender of ethnicity or even religion (Hook, 2000). A woman of a disadvantaged ethnic group may not identify herself with "all women" (Walker 1984). But she may also feel alienated from the men of her own group, if they are oppressive to women because of a traditional patriarchal culture or because they are themselves subordinated by men at the top of the pyramid. A vital point made by multi-ethnic feminism is that the minority communities are not marked just by gender or by ethnicity or religion, but is in a social hierarchy in multiple systems of domination. An example of this can be seen in the United States, men are as oppressed as women, but men and women of disadvantaged groups are often oppressed in different ways, "Black men are punished for their manliness; Black women seen as sexual objects"(Lorber, 1997). Thus, group consciousness reflects all social status.

One important characteristic while drawing this comparative study on feminism is the relation of men and feminism. Scholarly work on this aspect suggests the necessity of researchers to indulge in this while studying feminism. It is a concept of hegemonic masculinity (Messner, 1997).The sources of gender inequality that men's feminism concentrates on are embedded in the stratification systems of Western societies as well

as in the homophobia of heterosexual men, who construct their masculinity as clearly opposite to that of homosexual men (Kimmel, 1991)

While multi-ethnic feminism pivot's on the consequences of location in a system of strength and weakness, and men's feminism on the stratified relationships of men to other men and women, social construction feminism looks at the structure of the gendered social order as a whole (Bem, 1993). It sees gender as a society wide institution that is built into all the major social organizations of society. As a social institution, gender determines the distribution of power, privileges, and economic resources. Social construction feminism is encountered with a political dilemma (Lorber, 1994).

One aspect of deriving feminist researches is that of post modern feminism, also be recognized as queer feminism (lorber, 1994). This development goes the furthest in challenging gender categories as “dual, oppositional, and fixed” (lorber, 1994; 32). This theory, scrutinizes the way society validates the beliefs and ideas of gender (then and now) alongside dogma discourses are lodged in cultural aspects. Much of the queer feminism can be seen as the representation on television, popular media and digital media (Calafell & Nakayama, 2016). The theory goes beyond the investigation of cultural production that formulates gender and sexual in the social construction. In queer theory, gender and sexuality are “performances, identities or selves that we create as we act and interact with other” (Diamond & Lee, 1988).

Feminisms of the gender revolution argue that all the statuses that shape our lives are built in a social way. Therefore, in actions, emotional and sexual relationships, and personalities, it is possible to have multiple variations and combinations of what humans may invent. Identity politics is becoming much more complicated, but political alliance possibilities are also growing (Lorber, 1997)

For the purpose of this thesis, feminism has been defined as “An ideology for women’s rights, fight against any form of sexist oppression and gender based stereotypes. Feminism also indulges in the apprehension of taming the rights, queer inclusion and multi-ethnicity cognizance”.

2.2 Transformation of Indian feminism.

Feminism in contemporary India has a pervasive presence. Tracing the history of Indian feminism from colonial to contemporary times, the anthology explores a number of Indian feminisms and their theoretical directions (Gosh, 2005). During the First waves of feminism, India was under the colonial period, where the West traditions were intersected in Indian social structure, at the same time, the trend of feminism had originated from West towards East (Agnew, 1997). Therefore, studies in the contemporary period draw parallels between feminism practices from west to India, that is also a pivotal aspect of this research.

Usually deployed in the West, the taxonomy of feminist theory delineates liberal, marxist, socialist, and black feminism categories (Ghosh, 2007). And there has always been continuing contact with Western philosophical positions, not least because India's people have

always lived in a world influenced by Western reformist ideas like liberalism and feminism.

It should be duly noted that the British invasion in India should not be bluntly diminished to the conflict between men and women alone. There was a certain necessity for women to empower herself against the established institutional structures and cultural practices that subjected her to patriarchal domination and comfort by constantly attempting to literate herself and progress further. She needed to empower herself against different limitations and issues against women in the society by overcoming them.

While Western feminists and theories have contemplated generic and broad generalizations about the status of women through years of research in India by white feminists. The feminist movement in India had to think in terms of its agenda and strategies due to the region's historical and cultural characteristics (Agnew, 1997). Several feminists have realized in the Indian context that the issue of women's invasion in India should not be reduced to the contradictions between men and women. 'Colonization' has been used to characterize everything from the most evident economic and political hierarchies to the production of a particular cultural discourse about what is called the 'Third World' (Mohanty; 1998, 61).

The argument here states that feminist theories have often ignored the "third world" specially countries like India and that the jargon used is often too broad and too stereotypical. When powers like the United States or Great Britain are set as a "standard" for feminist values, a country such as India can have a difficult time reconciling itself to standards it cannot meet (Mohanty; 1998, 66).

Most of those who have been active spokespersons would claim a feminist identity for themselves; they have also gone on to interrogate the specific reasons behind the singling out of feminism in particular for its west.

It is important to diligently notice how Western theories have a way of impinging on us, irrespective of the fact that they can occasionally even be repudiated, through their methodological strategies is a personal concern of mine.

Indeed, according to Madhava Prasad, their special power lies in becoming incorporated within our habits of thought to the point of determining at an unconscious level, the reading practices we bring to bear' to our work (Prasad, 1998). This is not necessarily only a problem to be overcome, nor can it be simply overcome.

It is important to note that Indian Feminism portrays a completely different picturesque scene in order to understand and sympathize with the importance of feminism in its holistic perspective (Pande, 2018). Some of the obvious signs of gender inequality are the long and painful suffering of women's marches, the bitter struggles to accept the idea of equal pay for equal work, the ongoing battles on behalf of women's access to abortion and the practice of birth control.

Pursuant to our preceding discussion of western influence would strongly suggest, problems concerning feminism and the west call forth a crucial third term in our context namely of the culture (ibid). This has persisted and that woman has had to fight to inspire under the circumstances the commitments they have made.

However rather than simplifying matters, 'culture' often tends to complicate them even further, if not opaque concept, even as crucial as it is to this discussion (Tharu and

Lalita, 1993). It must also be acknowledged that as attention has shifted from the past to the present, debates and discussions involving culture have become significantly more polarized over the years. Questions of colonial power, nationalism and women at least had some common ground and overlap where mutual reinforcement was evident in the first analyses of the nineteenth century (Agnew, 1997). Through developments of the 1980s and particularly of the '90s, further differences within the women's movement have been caused by the dominance of the Hindu Right which had steadily risen and newly visible cleavages within the country had sharpened which also led to producing a sense of disarray.

Although there has been a great deal of variation in this theorization, both historically and within the social movements of different women today, one thing that runs through all the research is the fact that feminism in India. Because feminism as it is known today, scholars argue, is a product of the modern nation and nationhood entity, and because colonialism recast many of the traditional hierarchies of India, it excludes from the text any pre-colonial gender writing. (Chaudhuri, 2005). Chaudhuri warns that a return to 'tradition' could also paradoxically limit liberation efforts because it reinscribes an essentialist, absolute and fixed concept of culture and tradition. Not only has this practice oppressed and alienated women in minority communities, it has also opened up opportunities for further oppression by the Hindu Right of these communities and the demarcation of more rigid and oppressive cultural lines.

It is this context which could benefit from a different posing of the problem of the west which was characterized as much by divergent positions as by new uncertainties (Agnew, 1997).

Some of the fresh valences that culture which is being discussed has come to acquire in current debates, such as the one over a uniform civil code could serve as an ideal starting point for such an analysis and further exploration if that angle of discovery is ever sought.

We have already seen how inescapable and pertinent questions of culture such as cultural identity, cultural difference, now cultural diversity have been in the Indian feminist context. This has led to tension and conflict of various kinds which have been characteristic of the relations between the domains of the social and cultural, on the one hand, and that of the political, on the other.

However something significantly different claims our attention when we turn to Western feminist history, The most common terms to be evoked and fought over is that between nature, culture and politics.

We have been prompted to conceptualize the culture/politics problematic along analogous lines to that of nature/culture due to the combined legacies of the colonial encounter, on the one hand, and the dominance of Western theories, on the other. Culture becomes our 'essence', and our political task, therefore, one of decentralization.

Unfortunately, such critiques have neither lead to any new discovery nor taken us onto new terrain(Saul, 2004). Thus, it should not surprise us to discover that the sphere of culture is made not found, that traditions are invented, and, in general, that a selective and patriarchal and historical process is always at work (rather than some cultural truth about women).

However, shortcoming of this approach is that the shift from cultural essence to historical process is made as though this would somehow solve the problems one began

with (Verma, 2014). The reason why accusations of essentialism come across as being particularly ill-suited to our discussion is because all the participants in current debates (including the Hindu Right) occupy the political terrain of history. We shall not dwell into that as it is by itself a whole new discussion to be pursued (Pande, 2018).

Indian feminism has had a long history and diverse trajectories. It started off with men who were educated in the 18 hundredths, but the actual feminist movement gathered momentum in 1960s and 70s with the increase of urban educated middle class women. One of the important debates exist on whether it was influenced by the west or by indigenous fighting for inequality. Though the debate doesn't have a final conclusion it is often claimed as indigenous and the struggle for all Indian women. There has hardly been any use of intersectional lens to comprehend this movement in India. (Dutt and Samanta, 2017) Caste is brought to the forefront as a singular issue, rather than being tied to the feminist movement in India (Sengupta, 2006). This term intersectionality was coined by Kimberlé Crenshaw and it expresses the multidimensionality of marginalised subjects' lived experiences' (Crenshaw 1989: 139). Emerging in the late 1980s, intersectionality delineates the multiple subject positions of Black, LGBT and third world women, by showing how their lives are affected by multiple and intersecting modes of oppression such as race, caste, class and sexuality (Nash 2008). By interrogating the privileging of a single dimension of experience in women's lives, intersectionality shows that these lives are impacted by divergent and interconnected forms of inequalities, and therefore the experiences concerning gender is just one part of the lives of women and not its whole (Brah and Phoenix 2004:78).

India is known to have a big socio-cultural society. There is not one term that can describe the injustice happening in this patriarchal society. The unjust is rooted not only based on gender but also ethnicity, religion, race, caste, location and others, therefore it is necessary for us to realize that Indian Feminism requires a large lens of intersectionality (Azam; 2017). Upper caste women in India, at several feminist movements have used their experiences as referent for women's difficulties in India, excluding the hardships faced by lower caste women.

It can be concluded that, Indian feminism has been dominantly influenced by the Western norms of feminism. Accepting this notion, over the years, there has been an understanding for the necessity of intersectionality in Indian feminism and a gradual progress can be noted with a rather long path to be achieved.

2.3 Defining feminist content

The aim of the study, as mentioned in the introduction is to comprehend the impact of feminist content by the method of comparative study, it is necessary to apprehend 'feminist content.'

Content in media platforms today come in a variety of forms. These include blogs, images, videos, images and animation (Lee, 2013) via digital and television platforms. The effects of such forms of spreading awareness on feminism have been extremely active in the last few years. A feminist blog presents the issues of feminism through a

blog (Payne, 2009) Feminist blogs serve the purpose of spreading ideas, sparking debates, raising awareness, discussing opinions, sharing stories, and virtually spreading the notion of feminism throughout the Internet. With an increase in feminist blogging, activism and opinions have become popular (Julie, 2013).

Feminist images have recently played a vital role at spreading activism and educating communities about objectification of women, oppression and most importantly stereotyping (Szymanski, 2011).



Figure 2: Sample of feminist content; humx.org

In order to comprehend the ideology of feminist content extensively, the following are statements by digital content creators and journalists from across the globe, explaining feminist content on their respective platforms (Appendix):

² Body positivity is huge on our page. Because South Asia has a normalized culture of colourism (for example, using skin lightening creams is common, and every young girl is recommended to use them), fat-shaming, as well as slut-shaming, content around these topics has been some of our most widely shared.

—*associate writer // BuzzFeed India*

It's our focus on trending and breaking news ... could be around the globe, as in the Weinstein case, or more in the Spanish news, like when some TV presenter is being super sexist.

Journalist// United Kingdom

Lately, harassment has been a big topic in Brazil. Feminism 101, which tackles the basics of feminism, also performs well. And people seem to like human interest stories with a feminist take A LOT.

Creative producer//Brazil

For the purpose of this thesis, feminist content is defined as – “Material available on media platforms such as online or television in any form such as blog, image, videos, animation etc, which educates the community about the ideologies of feminism such as women’s rights, gender stereotypes, sexual oppression is termed as feminist content.”

² The quotes have been selected from Buzzfeed website, <https://www.buzzfeed.com/buzzfeedinternational> and telegraph https://www.telegraph.co.uk/film/suffragette/famous_feminist_quotes/

2.4 Understanding Indian media: Digital and Television

The most important aspect for considered while conducting this comparison between television and digital media is that, television is still recorded as the most used mode of Indian media(Economic time, 2017), on the other hand, there can be seen a 42%(Jha, 2019) growth in the consumption if digital media over the last few years in India. This decision was taken by the researcher to through a light on how the most used mode of traditional media, that is television and the developing mode, that of digital media are distinct or similar while generating content for Indian society.

The aim of this section is to identify the relevance of digital media and television across the globe and India. The section goes on to define the current landscape of traditional media (television) followed by the growth and development of digital media. Lastly, it formulates the understanding of television journalist and digital content creators for this research.

2.4.1 Television and TV Journalists

Television broadcasting, after India opened the doors to liberalization, privatization, and globalization and permitted private as well as foreign participation in its economy in 1991 (Alhuwalia, 1994).With the number of channels that can be viewed in

India touching 400 (Basant and Mishra, 2016), the 21st century has witnessed a glut of television news and news-related channel.

Politically as well as ideologically” (Mushtaq & Baig, 2016, p. 48). There are some news media houses which support secular ideology while some of them are pro right-wing. This is “similar to the divide with the nationalists and the loyalists” in the pre independence era (Kumar, 2011 as cited in Mushtaq & Baig, p. 48). above, the historical background shows that the “Indian media is divided politically as well as ideologically” (Mushtaq & Baig, 2016, p. 48). There are some media

houses which support secular ideology while some of them are pro right-wing. This is “similar to the divide with the nationalists and the loyalists” in the pre independence era a discussed above (Kumar, 2011 as cited in Mushtaq & Baig, p. 48). On the other side, there is an Indian news media as well, mainly the English language media, which does not follow the political expression and criticizes the acts of corruption and efficiency of political parties. On the other hand, today, Indian television media has been criticized for turning news into a Bollywoodised commodity (Thussu, 2007).

A report (Jha, 2016) suggests that the reporters and presenters play a vital role in the ‘ownership’ aspect. This is because their stories or content are what reaches the audience. The impact created by news channels in India, are mainly influenced by their respective journalists. Keeping that in mind, or the purpose of this thesis, Television journalists are defined as “a journalist who reports the news using on-camera interviews and on-scene footage. They can cover events at the local, national and international

levels, and may research their assigned stories prior to interviewing experts in the field. They may also do follow-up stories to give the public new information or update them on a particular situation”.

Share of Average Time Spent per Day with Major Media by Adults in India, 2013 & 2018

% of total

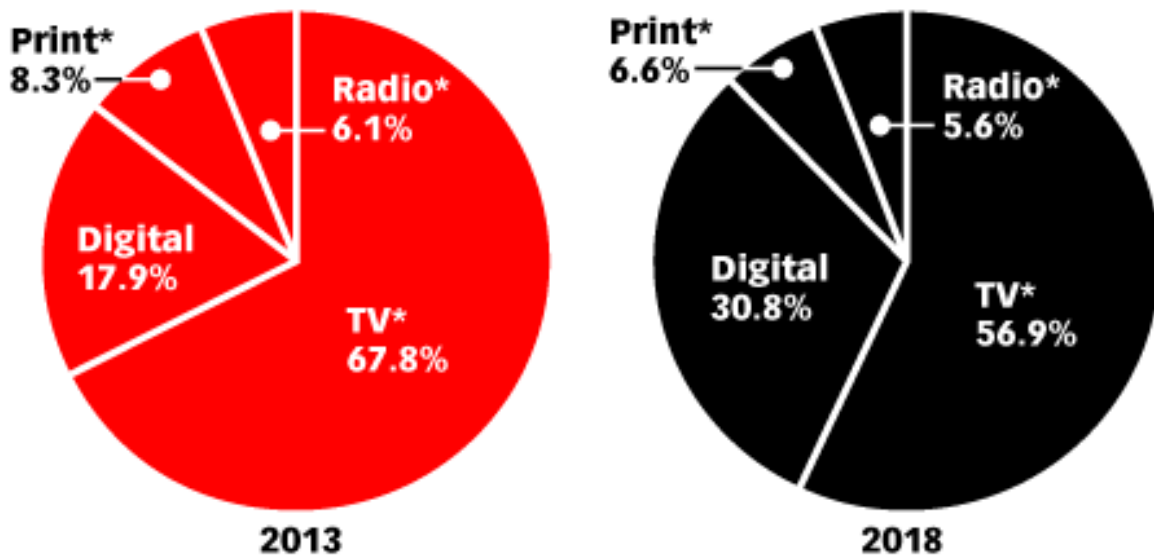


Figure 3: Average time spent on major media, daily. (Growth of digital media usage) Credits: e-Marker.com

2.4.2 Digital media and content creators

Digital media has had a huge and pervasive impact on society and culture. With the integrated support of the Internet and personal computing technologies, digital media has driven exponential advances in advertising, journalism, public relations, entertainment, education, commerce and politics (Horrigan, 2014). Digital media has made the existing copyright and intellectual property laws to promote new practices such as an accessible content campaign in which content creators voluntarily offer to their employees any or all of their legal rights. . The move to a fully digital world where all media are produced and consumed on computers and their impact on society suggests that we are at the beginning of a new era of industrial history, the Information Age (ibid). Media consumption across the globe is increasing in various digital formats. Especially in India, i.e. a developing nation (yourstory, 2013), consuming news, videos, audio online has become an easier and a more convenient path of deriving any form of information, story or communiqué.

In India, over 254 million users have in September 2014 (Deloitte, 2015). As a shock, this development can be seen in both the rural and the urban parts of India. In a study presented in 2014, over 75% (Cisco, 2015) of internet users are under the age of 35 and use the internet for attain news from across the globe, form opinions and validate social movements. This is over 15% (ibid) more than television users of the same age group that suggest no involvement with the news produced by the Indian media.

With faster technology, there is an increase in the adaption of On-demand content, that allows companies to produce that the audience can easily engage with and are more interested in (Deloitte, 2015). The impact of the On-demand content has led to digital (internet) media and news companies like Times internet, ScoopWhoop, Mojo, the wire and many more are set to rise in India and create a strong position in the media market of India. The On-demand ecosystem has allowed content creators to emerge in Indian media markets(ibid). *“The consumption of digital content in India is exploding right now, as Indians continue to opt for smartphones in the hundreds of millions. We’ll likely see it next phase of user growth come from tier 2 & 3 cities across India. We are just getting started.”* Mahesh Narayan COO Saavn.

The benefits of increased use of digital media for both individuals and society include, assist social interaction and empower individuals, economic,cultural, political, religious a nd ideological boundaries. It increases greater mobility for workers and employers, increases efficiency and facilitates greater of work and life.

If the technology supports growth rates, the potential of co-creation will be greater than traditional marketing. There will be a multitude of product partnerships generating a mess of companies recognizing the influence of co-creators (Financial express, 2018). Breaking that clutter will be a marketer's biggest challenge, and this will bring the next generation of marketers into being.

Digital content creation is an important factor for the rapid development of digital media. Therefore, digital content creators play a vital role in the construction of digital media today. For the purpose of this study, A digital content creator can be defined as someone who is actively creating and publishing original content for an audience on an online

media platform i.e. Internet media, news and entertainment company with a focus on digital media.

Chapter 3: Theoretical Framework

For the purpose of this study, the researcher will be using three theoretical ideas which are closely linked to each other. Firstly, the researcher uses a larger theory of boundary (Eldridge, 2016), in which an understanding of journalistic boundaries define the responsibilities and profession of traditional journalist and digital creators. The second theory is that of deliberative democracy (Warnke, 2000) which elaborates the status of feminism in public spheres. Lastly, a relationship between Indian media and feminist movements is conceptualized.

In this section, the researcher aims to outline a detailed study on the theoretical concepts that are necessary to comprehend while conducting this study. The researcher also aims to formulate a deeper understanding of media and the relationship between media and feminism in India.

3.1 Boundary theory

One of the most significant debates in the media sector is that of defining journalism and journalists. It is incumbent to address this parley and therefore the research has used this section to elaborate the explanation of digital creators and traditional journalists, who have been defined in the previous chapter. To anticipate the discussion, this section shall comprehend the *boundary theory*.

Some digital platforms describe themselves as a part of “inquisitive journalism” (Carlson, 2016) that tend to embody values of the ‘fourth estate’ (Lynch 2012). On the other hand, traditional journalists and media critics term them as either activists or an appendage (Franklin & Scott Eldridge II, 2016). Digital platforms are not yet classified as modes of journalism yet, this a subject of academic and journalistic studies. Digital platforms such as BuzzFeed, ScoopWhoop and The Wire in India have emerged as symbolic yet confrontational figures in journalism and also prominent figures in a group of digital actors that change the status quo of journalism as a profession (ibid). Data has always been a feature of journalism (Conboy, 2013) and the scale at which it has taken prominence for digital platforms has come to define the digital society more broadly. Now a days, by positioning the work on “innovative journalism” (Eldridge, 2016) and taking the opportunity to share news and content online, the digital actors are pursuing the journalist work and blurred the “traditional boundaries of journalistic field” (ibid; 5)

At the same time such actors are also known as “interlopers” (Eldridge, 2014). The journalistic studies present a competition amongst a set of journalists, who are representing a defined space of belonging built on pre existing norms and values and new or emerging actors who are yet to adapt the traditional norms completely (Lewis, 2011). New ideas are constantly emerging, digital media tends to draw both organizational and professional ethics, they are their ironic spectators or witnesses (Chouliaraki, 2013 & Allan, 2013).

Boundaries mainly depend on a recognition of journalist based on traditional measures of the field that are shared broadly in society. The disclosure of these new digital

creators could also be seen as a threat to the existing phenomenon or ignorance (Lewis, 2011). An example of such traditional journalism boundaries is Press Council of India,

The Press Council of India was first established in the year 1966 by the Parliament of India, recommended by the first Press Commission (PCI, website). The object is to preserve the freedom of the press and for maintaining and improving the standards of the press in India. Presently, the function of the council is governed under the Press Council Act, 1978. It is a statutory, quasi-judicial body which acts as a watchdog of the press. It adjudicates the complaints against and by the press for violation of ethics and for violation of the freedom of the press respectively. The press council's norms are only effective on traditional media such as print, radio and television. There is no such restriction on digital media platforms. An important note here is that, online applications for news channels or print media must follow the same restrictions as traditional media but internet media companies such as buzzfeed, times internet are not set to follow such a norms(ET Bureau, 2019).

For exploring the emerging paths of challenged journalistic 'belonging', field theory (Bourdieu, 2005) describes society through different fields which when recognized as internal and external, provide social boundaries around the work of social actors. The journalist field is described as "action and reaction" (ibid: 30). That terms as societal space defined by its constituent members with a dominant vision of journalism and at the same time something journalism isn't. However this offers both a theoretical perspective for discussing ournalistic identity and traditional definitions of journalism that fail to reflect modern realities. The field of journalism through this theory is seen as

a constant engagement to remain relevant but journalism is already required for setting the functions of the society (Eldridge, 2016).

Another important aspect to understand this boundary distinction between digital creators and traditional journalism is that of Rodney Bensen (2006). While external dynamics are the key to shaping fields such as journalism, it does enjoy a strong degree of autonomy, 'a microcosm within a macrocosm' (Bensen, 2006: 188). The clash between forming a set of rules and external reinforcement has led the social actors to visibly reinforce the boundaries in their respective fields. The symbolic weight of traditional members of the field gives them an out-sized advantage in shaping the field's parameters and elements of inclusion and exclusion (Ibid: 190). From the point of field theory, traditional journalists often themselves in a conflict with the digital creators due to the defined space by social and political interference. The field needs to promote distinction amongst boundary work that claim to authority (Gieryn, 1983). Prominent performances of the boundary building also emerge when traditional journalists increase ideology of the journalistic field. Discourses are drawn on the dimension of the 'fourth estate' (Eldridge 2014: 12). These cases news texts offer a vision as an imbued of social responsibility, public interest and commitment.

The field of journalism is expanding in this digital era, challenging the normative insularity of journalism through the field. Through the invoking similar persistent array of ideas, new actors operate within the digital space, to make things clear that the view of journalism narrowly ignores certain realities (Benkler, 2013). On one hand, the idea of new digital creators holding a certain identity, where one 'journalistic' rankles traditional journalist. Journalists describe this as 'spear-carrying and incompatible with

journalistic identities (ibid). According to Benkler (2013), journalists express the difference between technical and everyday journalism, even though there is praising for the activism that the interlopers or the digital creators, there is a clear protection for traditional journalists. On the other hand, Bourdieu (2005) and Donsbach (2010) argue that journalists have a sense of belonging to an ‘in-group’ and ‘same game’ as other creators and journalism seems to be something defined when the society is broadly familiar with the actors and products.

Margaret Sullivan (2013), an editor of the New York Times, defends Greenwald as a “proud, rather than apologetic” blogger, she also adds that even when she adapts the term of her own work as ‘blogger’ from time to time, it is a term that is often derogatory. In contemporary times, varying degrees of dynamism and diversity is constantly being introduced into the established journalism world by several new age journalists, by synchronizing traditional milieus of journalism with unacquainted and novel approaches towards the same (Hanitzsch, 2011). The real question is whether these new age approaches and techniques will stand the test of time or will be discarded for being too incompetent or chaotic to satisfy the existing standards of the journalism world.

As a result, we can comprehend that despite there being an existence of journalistic boundaries as an immovable and irreplaceable construct and the challenges put forward by the digital actors could be exigent, the hope of a codependent atmosphere and a symbiotic relationship between the two, especially for social issues, is still farfetched from practical reality.

3.2 Democracy, Media and Feminism

An essential theory for this comparative study is the model of media and democracy. A foundation of democracy that this study aims to assess is that of deliberative democracy. This is a form of democracy is any form of public contemplation of free and equal citizens aimed at political and social decision making and self governance (Held, 2006). Deliberative theory of democracy is a broad term. The goals attributed range from informed citizenry, and informed public opinion, to mobilizing citizens for participating in the creation of public policy (Madhavan, 2016). The expectations from citizens also vary from providing informed public opinion to working through issues together. Deliberative democratic public sphere theory has become immensely popular in media-democracy study and “The notion of a public sphere of informal citizen deliberation enabling the formation of rational public opinion that can critically guide political systems is seen by many democratic theorists as central to strong democracy” (Dahlberg 2007: 49).

The public sphere being the communication channel of the civil society is equated with media and in this study it is equated with internet media. Thus, “the media, by providing spaces for expressing views and debate on common matters, shifts politics towards more discursive and linguistic forms” (Sassi 2001:90) As public sphere, media could facilitate discussion that promotes a democratic exchange of ideas and opinions. It is here that digital media has displayed distinct role in transforming the communication that establishes newer network potential that influences individual and consequent collective public opinion formation and participation(Madhavan, 2016:5).

For many theorists including feminists, deliberative democracy offers an important frame working to attain democratic goals- alternative to both individualism of liberal theories and aesthetic of postmodern performances (McCarthy, 1991; Bernstein, 1991). One must comprehend the adequacy of deliberative democracy to task a more distinctive contribution of feminist theories. In the case of public debates, it seems that the scope of interpretive discussion needs to be restricted to the mere attempt of cultural groups to articulate their own needs and self-understandings. There isn't a need to disregard an interpretations of, 'women's needs'(Warnke, 2000;69) but an interpretive approach would tell against any assumption that one might have as a privileged or sacrosanct insight into them or that might find one appropriate interpretation of them if interpretation is to make any contribution to our public debates.

A social constructionist does not often appeal to interpretation in criticizing essentialist definitions of women. Where interpretive approaches might trace, social constructionists as more typically appeal to Foucault (Rohdes, 1989). In the context of deliberative discussions, the question is which aspects of the social identities that is currently possessing the involvement of values and commitments that continue to regard as worth preserving and for what purposes that can continue to support as part of a cultural diversity that respects the bounds of justice.

The potential and barriers to deliberative democracy have recently been discussed by scholars. Feminist scholars explored the intersections of diversity and gender in the Indian public sphere and discussed intersectionality as an alternative approach to encompassing differences, conflicts and disputes between women and ethnic minority groups. Nancy Fraser's (1990) model on public spheres and democracy provides a

deeper understanding of the relationship of feminism and deliberative democracy. She argues that a contextual approach can be a fruitful research strategy for further explore the potential of the intersectional approach to the theory and practice of democracy.

Her alternative model for a new post-bourgeois paradigm is to expand governance and responsible politics from parliament to civil society. One of the aims is to include women's concerns and issues in society as well as disadvantaged social groups. This model has four elements: 1) an emphasis on social inequality, 2) expansion of the notion of the public from a single public sphere to a multiplicity of publics, 3) inclusion of 'private' interests and issues and 4) a differentiation between strong and weak publics (Fraser 1990: 77). As a consequence, Fraser's social justice model is based on three normative principles: redistribution, recognition, and democratic equity (2003), which connect social equality, cultural diversity, and participatory democracy.

Fraser's design introduces a generic paradigm bound to the nation state that does not discuss the features of places and spaces. Her recent work breaks with this paradigm and examines the obstacles in a post-Westphalia world to conceptions of normative authority and political efficacy (2007).

There is a discussion on the potential needed to develop a critical and democratizing role for transnational public spheres that focuses on changes in the inclusiveness of who is involved and the parity of how actors engage with each other (Ibid). If inclusivity is viewed as the all affected principle, ' it challenges national political citizenship as a condition for inclusion and legitimacy and becomes an argument for transnational public spheres. She explains that a "public sphere theory that wants to

serve as a critical theory must rise to the double challenge: “to create new, transnational public powers and to make them accountable to new, transnational public spheres” (Ibid, 87).

Civil society plays a vital role in this ‘discursive and communicative approach to democracy’ (Fraser, 2000), where the foundation of the public sphere is ‘information practice’ and actors’ complex engagement as ‘agents of change and agents of change. The approach is not only concerned with discourses, rules and social norms in the ‘dominant cultural and political institutions’ within which the public sphere is articulated (Habermas, 1974), but comprehends that the talk is limited by the dominant discourses. The strength of this approach is the dependent on unequal power relations, violence, rape and women’s issue in the private and public arena.

3.3 A relation between Feminist movements and media.

Social movements are simply defined as “networks of interaction” (Swain, 1993:12). The social movements are political and social activism for the betterment of a society, one such movement is that of feminism. Feminism movements have played a vital role through the three waves of feminism across the globe(Rampton, 2015). The feminist movement, just like other social movements, is a collective effort, where communication plays a vital role (ibid), in internal, external communication, decision making and public opinion. The feminist movement relationship with media is described as intricate (Mattoni and Trere, 2014).

The emergence of digital media, a more direct communication and a subsequent blurring between user and producer (Brunns, 2009). It has not only provided activist with unprecedented communication but also created a political complex media environment (Bennett and Segerber, 2013). Two ways in which digital media impact this collective endeavors of feminist and social movements: the organization of the movement and the construction of identities (Earl and Kimport 2011; Earl 2016). Digital media offers quicker, effective and fresher movement organization (ibid). Recently, digital media has also become the originator of certain movements, these include, **#Metoo**, **#Timesup**, **HeforShe** and many more (UN Women, 2019). These movements not only affected their original locality but managed to create a sensation across the globe.

These days, it is clear that feminist movements are hybrids of both offline and online activities. The web is recognized as a tool of action, in this sense the offline activities and online activities are complementing each other (Pavan, 2014). The combination of traditional media and internet media has managed to establish a great platform for feminist and social movements. A nuanced position on the surpasses of this theory, is represented by the idea that 'the internet has not only given society new tools to support their claims but it does intrinsic some limitations (Van Aelst, 2010).

This section is further divided into two parts. Amongst many feminist movements in India, the researcher has decided to study the relationship of traditional media (television) and digital media with these feminist movements and the extent of growth of these movements with the combination of these fields of media.

3.3.1 METOO MOVEMENT

Though the #MeToo movement was kicked off by activist Tarana Burke as early as 2006, it only entered Indian territory as late as 2018 when Bollywood actress Tanushree Dutta, stated in an interview that actor Nana Patekar had harassed her during the filming of a song in 2008. (Roy, 2019)

Pursuant to this, a few women apprehensively started opening up and shared their incidents of harassment they faced at their workplace on social media platforms like Twitter and Facebook. Soon more women followed suit.

However, the movement gained momentum and country-wide traction only when scores of women journalists, came out with accounts of sexual harassment from colleagues and editors, accusing them of indecent remarks, unwanted touches, demands for sex, and the dissemination of pornography on digital media.

The Supreme Court of India came out with the landmark *Vishaka guideline*³s, laying down norms to protect women from sexual harassment in workplaces in 1997. However, there is neither data to test the efficacy of the Internal Complaints Committee nor is it known the number of complaints that have been lodged in Indian media outlets. (Saberin, 2018).

This was soon followed by a wave of public uproar regarding the security of women at their workplace and every media platform began addressing the workplace harassment through several forms of discussions and debates.

The digital media was instrumental in encouraging the victims of this movement to share their stories as the journalists were being supportive and offered solidarity by

³ A set of guidelines used for cases of sexual harassment in India, until 2013, <http://prsindia.org/uploads/media/Sexual%20Harassment/Vishaka.pdf>

standing by them. The digital media has been so influential in the movement that, journalists such as Bhuyan, Chatterjee, and Menon, along with a handful of volunteer lawyers, have been compiling a list of those who could extend pro bono legal help to women who may face legal backlash from harassers. On the other hand, television channels too played a crucial role (Thaker, 2018). News channels such as NDTV (New Delhi Television), Times Now and India Today that took initiatives to produce programs, debates and Voxpox to not only spread an insight of the problem but also educate the audience into creating identities and strength to fight against such oppression (Vyas, 2018). The media played a crucial role in bringing to light the accounts and experiences of the affected persons, by consistently sharing their stories and incidents with the public.

3.3.2 Pinjra Tod

Unlike other mainstream feminist campaigns and movements, Pinjra Tod has been primarily focussed and attentive to gender-based discrimination and its relation to other forms of discrimination based on caste and class.

The origin of this movement can be traced to August 2015, an anonymous open letter was sent to the Jamia Millia Islamia vice-chancellor protesting the cancellation of women students' right to stay out until late at night and imposing stringent hostel timing restrictions. This was the defining point of the movement when protestors within the college were supported by students across Delhi coming out on to the streets. They wanted to speak out against institutions that confine women and give a voice to their

liberty and rights with respect to timings. And thus, Pinjra Tod, the movement, was born.

The movement attained sufficient support and recognition from digital media when several digital platforms highlighted the issue and shared articles and discussion regarding their demands being a human rights issue, which further inspired women from different educational institutions across the country to join Pinjra Tod to speak about their suppression, taking the fight against curfew hours much further, challenging deeply entrenched attitudes about women's bodies—be it a ban on wearing shorts in some hostels, or being forced to wear a dupatta over laboratory coats, or the lack of enough accommodation.

The movement also received considerable traction, when a Facebook post by Pinjra Tod stated that male students aligned with the ABVP began to demean one of the women during the night demonstration and street play series in Delhi in September. On their Facebook page, Pinjra Tod activists wrote: “This binary of the ‘good woman’ and the ‘bad woman’ is the same as ‘national’ and ‘anti-national’. (We) Refuse to live by their patriarchal, casteist diktats...”

Though the movement made itself heard, expansion and consistency took time. It had no formal structure or set leadership; it is yet to have a face that represents the campaign. Chakravarti, who taught at Delhi University for four decades, says every batch of female students would be jostling for space and their campaigning would be limited to the time they were students.

The television media also played a vital role in furthering the prominence of the movement as many TV channels ran segments on incidents of the movement which

strengthened the public support for the protesters. In an incident where a college notice, signed by the warden, was put up at IIT-Delhi's Himadri hostel, one of IIT Delhi's two girls' hostels, on Sunday saying, "All residents are requested to wear a full covered decent western or Indian dresses on House Day (sic)." A photo of the notice was shared by Pinjra Tod (a student movement against discriminatory rules for women in hostels, universities, and colleges) on Facebook and received immense outrage(India Today, 2017).

A recounting of the different incidents of protest across the different colleges in DU, reporting on the steady pace in which the movement is moving forward(Masih,2019).

In a discussion with an Indian news channel (NDTV), The channel has offered a wide variety of opinions on why this movement is justified and what it strikes to eradicate, at the heart of it.

Chapter 4: Research design and methods

As stated in the introduction chapter, the aim of this research is to conduct a comparative study between television media and digital platforms on production and perception of feminist content in India. To assess the same two research questions were formulated with two auxiliary inquires:

RQ 1: How do digital content creators and TV journalists perceive feminism and feminist content in India?

RQ 2: How do digital content creators and TV journalists produce feminist content in India?

Sub:

- **Are there silent boundaries existing at the workplace?**
- **Is there an existence of codependency between the two modes of media?**

Assumptions:

- **The understanding of feminism is different from the production of feminist content.**
- **Television and Digital platforms differ at generating feminist content.**
- **Impact of feminist content is positive on Indian society.**

4.1 Qualitative Research

To investigate the proposed question, a qualitative analysis was conducted. It can be defined as “research about a person's life, experiences, behavior, emotions, and interactions” (Rahman, 2016:103). For this research, it is necessary to understand the perspective of professionals in the media, their connection and growth in the feminist awareness in Indian society, qualitative research assists in attaining such a “detailed description of participant’s opinions and experiences” (Denzin 1989).

Another advantage of using qualitative research for this study was to attain an *interpretive* and *naturalistic* approach, that would mean studying and collecting data in ‘natural settings, interpreting phenomena in terms of meanings that people bring to them’ (Denzin & Lincoln, 2000). To understand the process of producing content, the researcher decided to collect first hand primary data through the process of interviews from journalists and digital creators. The methods of data collection have been explained further in this chapter.

4.2 Data Collection: In-depth

semi-structured interviews

To answer the Research question of perspective and production of feminist content, it was necessary to collect data via the primary source and that is why the researcher decided to conduct ‘*in-depth semi-structured interview*’. Such a form of data collection

can be taken into consideration, as this research intends to find the growth of feminist content within the Indian media, such content, has been an ongoing topic for debate and extensive research. Semi-structured interview allows “sufficient opportunity to speak freely, with a certain set of questions, also have a scope for new and novel information to emerge” (Mason, 2002). Semi-structured interviews combines a “predetermined set of open-ended questions”, with the opportunity for the interviewer to explore the field of “research further” (Burgess, 1984).

To understand the birth and current awareness of feminist content in the Indian society, interviews allow the process of attaining information from the journalists and digital creators and also allow new directions to flow depending on the individual experiences the experts in the field have (Bernard, 1988).

4.3 Sampling of the population

Sampling is referred to as the set of individuals who are “research participants of the study” (Colpo & Fransozo, 2016). In order to conduct a comparative study of digital content creators and television journalists, the researcher has chosen to use a mixed method of convenience and theoretical sampling. Convenience sampling means selecting participants based on their willingness and availability. (Taherdoost, 2016). On the other hand, theoretical sampling that is drawn from the grounded theory (Glaser and Strauss, 1967) is a mode of selection based on the knowledge owned by the participants who are experts in the field of research (Given, 2008). Following this concept, participants selected for the interview were TV journalists and Digital content creators, who recognize their stories and content as feminist content. These participants also have

experience of a minimum of three years in their specific field and are currently working in one of the top internet companies and television channels in India (Trendrr, 2019).

4.4 Participants and the interviews

It is essential to comprehend the process of the interviews that were conducted and therefore this section will give a detailed explanation about the interviews and participants. Eleven individuals were contacted in the month of April via whatsapp, facebook and email. These participants were selected based on an in-depth analysis that the researcher had been doing for several months, prior to the research. The Participants were selected based on criterias essential for this study. (Appendix)

The participants were given a brief description of the research and program, which was provided in June and they were asked for their availability between July and August for **one on one** interview in India. Unfortunately, all contacted participants were not available during the time frame provided and only six participants were finalized, however for extensive research in the future, there are already a set of prospective interviewees that could be contacted.

Since all participants worked in New Delhi which is also seen as the capital for Indian media, this city was chosen for the interviews to be held. None of the interviewees received the questionnaire in advance and therefore it was easier to avoid biased results.

It is important to understand why each participant was selected for this qualitative research. All the participants come from different atmospheres of media and therefore it is crucial to understand how each one offers a different perspective to this research.

The first participant is a journalist (Journalist 1), works for the “*Women Desk*” at BBC *World service*. For the last couple of years, she has been producing content for women’s equality, rights, and gender-neutral content. She has worked both for television and digital platform. She was interviewed at her home.

The second participant is the founder of “*feminism in India*” (*Digital creator 1*), a digital platform creating feminist content for the Indian audience. The interview was conducted in the office and she also guided me through her office to observe the atmosphere where such content is created.

The third participant is the director of an online venture by an internet media company, Times Internet Limited (*Digital creator 2*), that creates gender-neutral and feminist content for a youth audience. This interview took place in the office.

The fourth participant is the managing director and head of all long scripted online ventures for Times Internet Limited (*Digital creator 3*). Most of the online ventures headed by him produce equality and gender-based content for an audience ranging from 16-35 years of age. There was a problem that occurred during this interview, which was not foreseen. He didn’t agree with the term of feminist content that is created for this research and therefore the research decided to exclude this interview from the analysis but eventually the researcher included this interview as “ few interviews that produce radically different or contrasting talk can often be central to modifying your theories” (Seale, et al., 2007: 36). This interview was a great deal of production for the final results.

The fifth participant is a journalist with Mirror Now (*journalist 2*), an English news channel in India. She mainly covers policy and women-centric beats. She has also worked with digital media for similar content, providing a deeper insight for this research. The interview took place in a coffee shop between her shoots.

The sixth participant is a journalist from Times Now (Journalist 3) an English news channel, a producer and editor for online and TV content, covering daily stories on women, children, and unemployment in India. This interview took place outside the office.

The interviews lasted between 30-50 minutes. The interviews were recorded using two devices, a smartphone and a recorder. All interviewees were asked for permission before recording the interview. Before the interview began, a set of consensus questions were asked. (Appendix)

4.5 Analysis

The coding was done manually with both a deductive and an inductive approach because the researcher immersed in this data study with an aim for exploration and not with preconceived clear expectations. Furthermore, themes were formulated from the raw data by conducting qualitative content analysis based on the transcribed text from one-on-one interviews. Using the thematic analysis approach, patterns (themes) were recorded by examining the raw data set. It was the best fit because of the richness of the data that needed to be analyzed and further focus on comprehending participant's feelings and expressions (Swanson & Holton III, 2005).

For the analysis of the data collected for this study, the researcher has chosen to conduct the “*six-phase guide*” by Braun & Clarke (2006). Before conducting the analysis, all interviews were transcribed manually (Appendix).

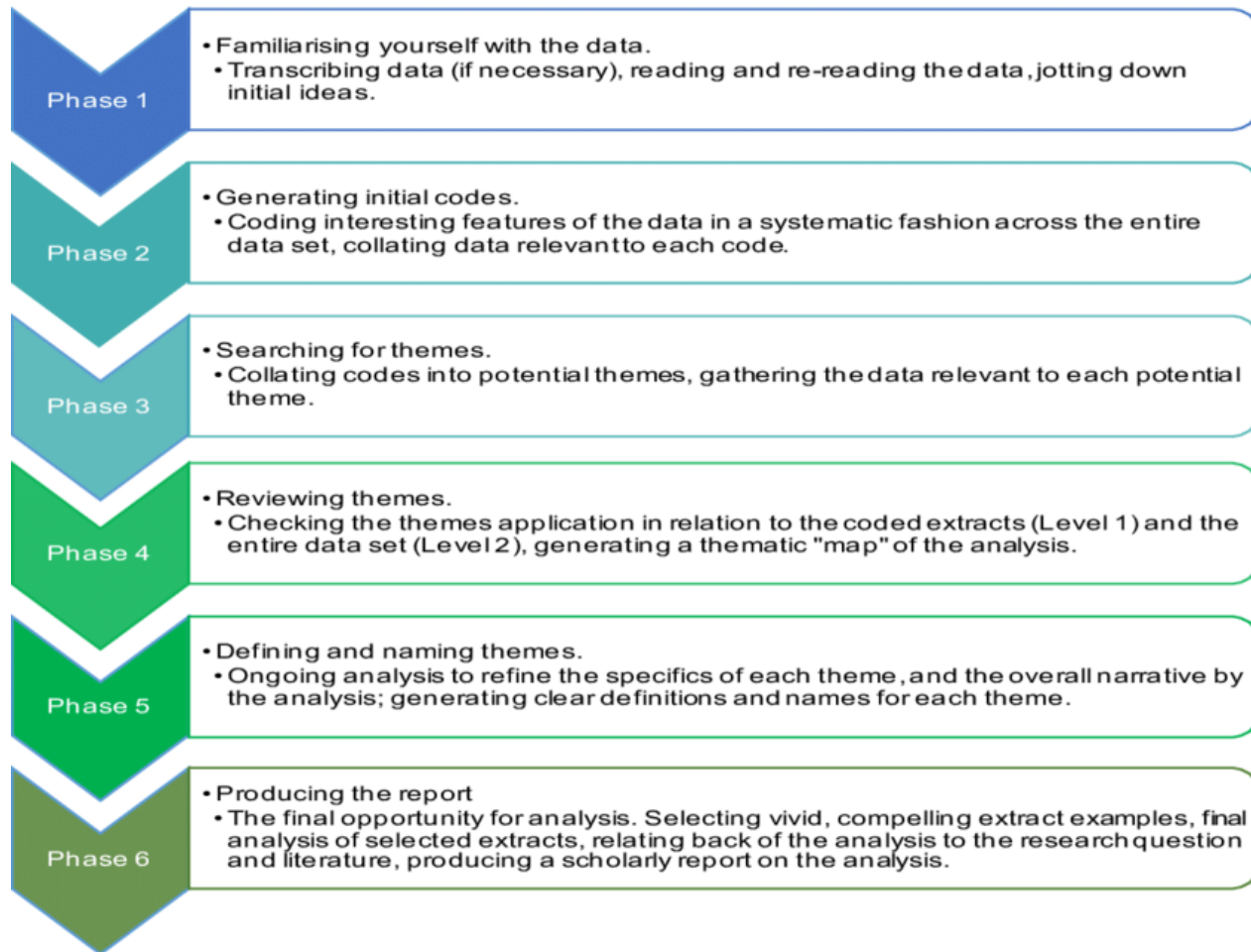


Figure 4: The coding process: *Six-phase guide*” by Braun & Clarke (2006).

Step 1: The first and most important step of the analysis is to familiarize oneself with the collected data. At this phase, transcription of the data is the first phase, (Riessman, 1993). As mentioned earlier, all interviews were transcribed manually that made the process longer but also allowed the primary stage of analysis. After transcription, multiple reading sessions of the data took place. During this reading session, I also made

a set of notes, that may help me in the coding process and the following steps (Lapadat & Lindsay, 1999).

Step 2: As mentioned earlier, that an inductive (bottom up) and deductive coding was conducted. Prior to the analysis, a rough codebook was created with an open mind for any new codes that come the researcher's way. A line by line coding was conducted. Work systematically through the entire data set, giving full and equal attention to each data item, and identify interesting aspects in the data items that may form the basis of repeated patterns (themes) across the data set (Bryman, 2001).

Step 3: This step begins after a set of codes are formulated. this step focuses on a further analysis of the data at a broader level of themes, which are created based on the initial set of codes. Some of the initial codes will form the main themes, whereas others may form sub-themes, and some may be discarded. By the end of this stage, a set of significant individual themes are formed for the next step.

Step 4: The fourth stage begins with the set of prepared themes. During this step, it will be evident as to which the main themes are, which are the sub-themes and which themes are not evident and may collapse. This stage involves two levels (Braun & Clarke, 2006: 20), that of reviewing and refining the selected themes. While level one, indicates reviewing at the level of code data, extracting each theme and forming a coherent pattern. This level allowed the researcher to filter the themes, preparing data for level two. The other level, the researcher considered validating individual themes. At the end

of this phase, the researcher had a fairly good idea about the different set of themes and the story to tell.

Step 5: At this stage, the researcher is going to finalize the set of themes, “define and refine” (ibid: 22). A clearer and a broader understanding of the data is constructed. The researcher formulated a set of themes and sub themes based on the codes. For instance, from the raw data collected, sub themes such as ‘emotional intelligence, sensitivity, happiness in creating content’ were contributed. These sub-themes were then formulated into a broader theme, that of ‘Fervour the career choice’. A final table was produced by the researcher, where five themes were formed based on deductive coding and one theme was emerging during the analysis of the data, hence being an example of inductive coding. The codebook that includes samples from raw data, sub-themes and themes is added in the appendix for further reference.

Step 6: The final stage began after the codebook was finalized. This stage involves the final analysis, which is the write up report of the themes which were formed in this *six-step guide* (ibid: 23). The final analysis is presented in the next chapter as the ‘findings’. Post the findings, another aspect that is important for this stage is that of the ‘discussion’, where the analysis and scholarly work along with the purpose of this research are talked about.

4.6 Reliability

One of the considered aspects of a research is that of reliability (Lewis & Ritchie, 2003). In regards to the reliability of this research's method, the decision was made by creating a transparent and a detailed process of selection of the sampling that has been mentioned earlier and in the appendix. In regards to the reliability of the data collection, none of the interviewers were in any way related to the researcher and no prior contact was made, at the same time the interview guide was also not given in advance, to avoid collecting any biased analysis. No coder was appointed for this study, other than researcher and all the information collected was the efforts of the research only to avoid any prejudice findings and data.

Chapter 5: EMPIRICAL FINDINGS

This chapter presents the significant outcomes of the data analyzed based on the process mentioned in the previous chapter. It explores the emerging themes through inductive and deductive coding. The section is divided into six sections. The first part discusses the influence of digital media on feminizing the society⁴. The second section talks about the westernization and intersectional feminism in India. The third part elaborates the impact of feminist content in India, while the fourth section discusses the emotional facet, followed by the perspectives of feminism in the fifth section. Lastly, a comparative and cooperative aspect of media fields has been explained.

5.1 Magnification of feminist ideology: Digital media

It's vital to grasp the ideology of feminism and the current extent of awareness in the Indian society, only then is it possible to conduct such a comparative study. The enhancement of this idea can also be seen used by the interviewees. During the analysis of the data, it was found that the majority of interviewees agree that the basic understanding and recognition of feminism in India can be credited to digital media. The birth of feminist discussions have taken place on digital platforms, which may or may not have been followed by TV but still gained a momentum of attention.

One of the interviewees explains how she witnessed this flourishing relation between digital media and feminism, **Digital creator 1:**

⁴ The interviewee's are in bold when mentioned for their first analysis.

“So I feel, digital platforms like instagram, facebook , online magazines didn’t exist a few years back and that is when you could hardly talk about feminist content. Now digital startups and these platforms are allowing us to talk freely about such issues, which I think is very important.” She explained that her access and idea to form her website that creates feminism content has been possible only through digital platforms and reaching a large audience with opinions is very difficult if one doesn’t have any access to digital media.

⁵Agreeing to this, **journalist 1** says *“digital media is very powerful today”*. Having worked with both television and digital media, she explains the change she has seen when it comes to creating a story for an audience and it’s response. She clarifies that working on the same story for both platforms is very different and has often notice a *“closeness while producing online content”* rather than that of television. Another interesting factor that she adds while discussing this is that, *“women and youth desk”* allows her to create a maximum number of feminist content with limited boundaries, she has often seen this content educate her audience about *“feminism, modernity and growth”* which is why opinionated and educational content is often highlighted by digital media.

Journalist 1 has unspool her experiences in the interview, where she says *“ I covered a story on a female bouncer in New Delhi for the online desk.”* But she unravels that it was only possible to create such a story because it was going online and after watching the response, the story was given a slot on television *“but only for 30 seconds”* which did gain perspective.

⁵ Each formatted differs from the other, depending on the requirement of the analysed data. Eg: Sometimes the interviewees are named in the beginning with a long quotation from their interview. While some times there is only a mention of their thoughts analysed by the researcher.

While across other countries, digital platforms might have an increasing number of viewers compared to television, India still continues to have a higher percentage of television viewers compared to online. (Economic times, 2018). **Journalist 2** says “ *I might at times feel that TV in India is a great way to reach the maximum number of audience but the job of creating feminist content and educating the population is completely in the hands of digital media creators.*”

Throughout her interview she has continued to explain that the importance of television in the Indian media atmosphere might not have changed but the task of edifying their viewers, especially while creating content on equality and feminism is no more a job of television but only digital media, who has also held great responsibility in doing so in recent years.

Another interviewee, Digital creator 3 explains that “ *WOK content, which is content which motivates you, inspire you and most importantly makes you sync with the tropical issues like body shaming, mental health, menstruation which are also tabooed in India society are now spoken on digital media.*”

Educating youth, young adults about various forms of life and giving them an open upbringing is what makes us better people with time. He has constantly put pressure on this idea and argues that “*only digital media is doing this currently, the deep understanding of feminism and equality is solely coming from digital media.*”

Digital creator 2 along with journalist 3

“When it comes to TV, I hardly think they focus on creating feminist content, they focus more on what could appeal to their audience and therefore, most feminist content you see on TV is first and foremost generated by digital platforms”.

It is quite clear that digital media is the main reason, the idea of feminism has now been acknowledged by the Indian society. There is no doubt that such a discussion shall take years of fight to make a significant difference in the society.

5.2 Feminism: Lens of west and Intersectionality

The beginning and understanding of feminism that has been adapted in India is dominantly influenced by the West. The difficulties faced by women in countries like USA, UK and Canada which were openly talked about, were adopted by Indian feminists without any alteration. But by now there has been a development in discussing the intersectionality necessary for feminism around the world and especially in India.

Digital creator 1 has powerfully introduced the history of feminist content as west bestrided. *“ As a young student, when I was going through feminist content on the internet , what I usually found was western content. So, I wanted to have content that I can relate with, that is about local issues or issues that affected me, issues that affect people like women of you know, my age and nationality.”*

An essential component of understanding feminism in India through the lens of intersectionality is comprehending and contemplating the content that the creators and journalists are creating for an audience. Having studied and worked in the field of media, that the scope of operationalizing through more than one lens of feminism is very

difficult. Being a feminist herself, Digital creator 2 realized that “*content I create, is the content I, personally must relate to and not produce it for the numbers*”.

Similarly, Journalist 2, having worked in media for almost a decade now, has seen the growth from no feminist content to west dominant feminist content and now the immergence of intersectional feminist content in India, “*Sexual harassment of women, workplace harassment were something which were never spoken about but after some cases that happened in India brought to the fore, women coming out and campaign that came from the western culture or from western countries to India.*”.

Most interviewees have discussed and described how India has been a patriarchal society and therefore the talk of any women rights, equality and LGBTQ has hardly been visible. They do suggest that digital media has a great hand to play in this but there is also mention that any new traditions in India have usually been adopted from the West, especially after the British rule, that ended in 1947.

“If you see feminist movements in India, the ones that have become famous, were taken from the west originally or gained prospects from those movements and eventually drafted something for our society. This may include Metoo, Pinjara Tor and many others.” Digital creator 3 unfolds the idea behind major Indian feminist movements, these movements might have gained an intersectionality perspective but they were mainly parented by the West.

5.3 India: Pragmatic approach of feminist content

One relevant aspect highlighted from the observation is the impact that feminist content has created in India. One of the chief aims of this study is to comprehend the growth and

power of feminist content in India and how it has been affecting lives in the recent years. To analyze the strength of feminist content and feminism, the path of impact it has been creating on the recent times is necessary to contemplate.

Digital creator 1 shares her knowledge on the growth and effect of feminist content created by her team, “ *I would definitely say that creating such a content has had a positive impact. I can say the understanding and evolution through my audience and I am very glad to have started such a platform which allows us to analyze every feminist move and goal and make it reach to our audience.*”

Digital creator 3, made observations that complement information in regards to the influence of feminist content on the society. His observation states that “*a positive conversation and the dialogue has begun*”, which is great because it wasn’t seen before. The step of originating the content and atmosphere to drive such messages out to the audience is now evidently visible. He further goes to embellish that even though in his working years, he has seen a large amount of change, it will take “*an army and many years of speedy growth*” to see a vital change in the society.

Another primary observation regarding the impact of feminist content is that of social positivity and growth. For centuries, issues such as menstrual health, sexual harassment or women’s health were not discussed. According to Journalist 2, there has been a drastic impact on the lives of men and women through the addition of feminist content. “*stories that encourage young girls to study and work, crime against women, honor killing and sexual relationships are all inspiring the people of Indian society to openly discuss and talk about things which are completely normal, when the idea of feminism is understood*”.

5.4 Fervor the career choice

An engaging observation from the analysis was that of the engagement of professionals in this career. The role that emotions play in our society and more specifically in the work-place has generated a great deal of interest within the researchers.

In the analysis, the researcher noticed a pattern on career choice. The interviewees were rather passionate about their career choice. They were emotionally inclined towards feminism, feminist rights before joining their respective work-place.

Journalist 1 has clearly defined the intensity of emotions in her personal life. *“ I love women and I love working on women related issues. At the same time, the Women’s desk not only allows me to talk about women's rights but breaking stereotypes, feminist ideologies, and equality. Every time I create a story, it makes feel happy and somewhere I think I would have engraved these ideas in someone else.*

As the lack of representation of feminism and intersectional feminism in India, the ignorance of feminism in Indian society was increasing. Digital creator 1 has stated *"unhappiness"* which was caused to her with such lack of representation and ignorance, *" The lack of representation would not make me happy and that is when I had decided that I would want to create such content, I, of course, did not know that it would be so big as it is not but it makes me happy".*

Journalist 2 explains in her interview that not only she but her colleagues around her are satisfied when they create such (feminist) content, which is "probably the reason for their career choice" Not having to talk about Menstrual health, pregnancy, and sexual harassment was a great deal of disappointment for media and society.

Journalist 3 elaborates on how journalists around him are scared and happy while covering feminist content. It is not only about covering feminist content but having the courage to do the same. "When my friends come back and say they are happy and content with the fact that they are covering issues in which they believe, it shows the reason for people to join media houses".

An additional observation regarding this emotional decision-making is the freedom of expression (speech) that democracy allows. India's constitution allows freedom of speech under article 19 (Constitution of India). Digital content 2 states, that the fulfillment of the job is only possible when "you have freedom of expression" which makes the creators and journalists today be content with their work and professional life.

Primary criteria regarding the emotions and career-choice factors are o the effect of prior personal life of the interviewees. Therefore all interviewees have identifies themselves as feminists prior to the career choice. Even though journalist 3 has had difficulties in comprehending the feminism, he explains an "emotional connection" while making such a career choice.

5.5 Feathering feminist content and feminism

Feminist content and feminism are terms which are constantly debatable. In a comparative study like this research, it is vital to comprehend and analyze the perspective and understanding of the interviewees. The disclosure of this aspect is

necessary and therefore, this section has explained the observations of the interviews on the perception of feminism and feminist content.

Digital creator 3 has defined feminism as “*It (feminism) simply means equal rights and opportunities for both genders without any sort of discrimination. It’s not that any gender is above the other, it’s just that they are both at an equal level playing field, which people don’t understand*”.

On the other hand, he disagrees with the usage of such a term, *feminist content*; “*I don’t think content can be termed as feminist or non-feminist.*” He rationalizes that he can not define any content as “*feminist*”. The content should drive through a message of “*feminism, equality and gender neutrality*” but terming them into a type of content is accounted for taking “*sides*” which isn’t the purpose of any content that is generating the ideology of feminism in society.

Similarly Journalist 2 explain that feminism talks about “*equality in society*”. Journalist 1, digital creator 1 and digital creator 2 analyze feminism as a term for “*social justice*”.

“*It’s not about being separate from the other gender. it’s about demanding equal rights and respect for the female sex especially in India, that these media professionals are trying to do.*”

A basic understanding of feminist content includes the idea of “*women empowerment and rights, also gender neutral content related to LGBTQ or section 377 and crime against women*” (Journalist 1). The contemplation of feminist content isn’t only to talk about women’s rights, but to generate a safe place and talk about problems faced by sexes regularly, which the patriarchy permits to raise a voice for. Content that” *breaks*

social stereotypes” and talks about “women's rights and equal society” (Journalist 1). LGBTQ or women or a non-binary. They are looking at it as violence and creating a safe space to talk about inequalities and harm to women or any gender. Such content is created to uplift people from such discrimination. Digital creator 2 claims that claiming something to be feminist content also depends on “*who’s watching the content, I’ve created something and changes a sentiment about his behaviour that affects the life of a woman in turn, then by the content it has become feminist.*”

Journalist 3, can be seen having a rather different opinion, where he terms that new generation of feminism and feminist content, mainly in the mainstream media, that become about “*malebashing and women centric opinion*”. Such an opinion was a rather different approach that the research found in the analysis, but it was necessary to address that such understandings of feminism are prevalent not only in a social atmosphere but also in the field of media. Journalist 3, continues to explain how he terms feminism as “*equality*” and fails to understand why feminist content focuses more on women and generating women centric content rather than content centric towards equality between genders.

5.6 Comparative study and Cooperative expectations

To address this comparative study, the researcher discovered observations in the data analysis that in a comparative and cooperative expectations between digital platforms and television.

Comparative analysis

As discovered with the prior sections of this thesis, there is a difference between coverage of feminist content between digital actors and television journalists. This section, with the help of a figure below, has defined the contrast of these two fields of media based on the analysis of the data collected.

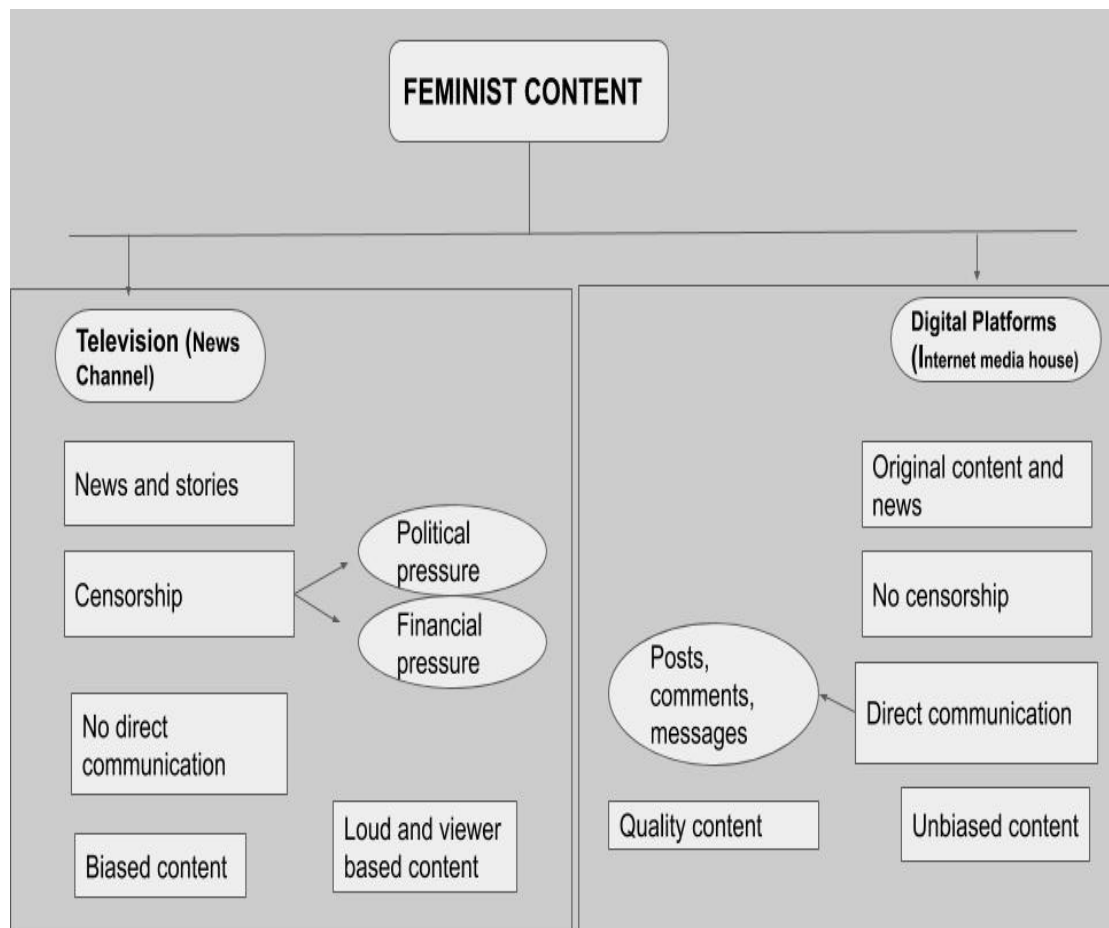


Figure 5⁶: Explanation of comparative analysis of feminist content creation. Researchers own diagram.

⁶ This figure has been drawn by the researcher based on the thematic analysis conducted on the interviews which were collected for this qualitative research.

Cooperative Expectations

Another pertinent observation that occurred from the analysis is the question of a cooperative atmosphere that must exist in order to increase the growth of feminist content and its aspirations in India.

Interviewees can be seen, disagreeing with this aspect, in fact a clear distinction is made between the two modes. *“No, not at all actually. They are completely different mediums with different audiences and demographics being served. If you notice the feminist movements started from twitter which is a digital platform and by the time TV reported it, it became more of a political issue rather than a social one... It is more important to talk about societal change rather focusing on Rahul Gandhi’s agenda” (Digital creator 3).*

For the youth of this country, it has become a difficult task to take out time for television channels. Even though there is an increase in the television users, this can be determined as users from a middle age. Since the audience of the two mediums of media differ, it is necessary for each to focus on their type of users. Digital creator 1 adds *“I don’t watch television, my parents do at times, I get my basic news from digital platforms. Even though if you notice, the apps of television channels try to create neutral content, they still filter versions of feminist discussion, making it louder and uneasy to follow. It is very difficult for me to ever think them cooperating”.*

A cooperative existence can have chances of messing the current flow of feminist content amongst the people in India. Digital creator 2, “ *I do believe that in terms of codependency, there isn't any between the two. But I do also think that there is a codependency which starts and ends at technical personnel. Basically production, camera, shooting but generating codependent content is very difficult to even imagine right now*”.

It is very difficult for the current set of journalists and digital creators to imagine a cooperative existence between the two forms of media. At the same time, there can be situations such as awareness of movements and situations that catch the eye of television from digital media and vice versa.

Therefore the analysis of the data collected for this research, formulates a clear set of understandings about the current scenario of feminist content and the boundary between television and digital platforms, with a scope of for a valuable and impactful increase of feminist activism and awareness in the Indian society.

Chapter 6: Discussion

After the divulge of the empirical findings in the previous chapter, this section reviews the analysis in light of the scholarly work presented on feminism content, feminism and Indian media. The first segment answers the research question 1 presented in the Research Design, along the auxiliary enquire and in the last segment I choose to discuss the inductive findings.

6.1 Addressing the challenge of feminism and feminist content

The literature review has uncovered the challenges posed by researchers on identifying feminism and feminist content (Lorber, 1997; Szymanski, 2011). Scholars have pointed out the distinct aspects of feminism that makes it so vast and evaluates the necessity of incorporating maximum aspects of oppression that feminism is supposed to deal with. "Feminism deals with oppression for minorities and gender community"(journalist 1).

6.1.1 What is Feminism?

In order to assess this question of *what is feminism*, the researcher formulated a research question that helps to study the viewpoint of feminism from the eyes of the digital

creators and journalists. Feminism seems Justice for women and ends sexism of all forms (Ghorfati & Medini, 2015). There is a clear concept of identifying women and other minority gender communities as individuals entitled to full human rights (Bryson 1992, Carafell and Nakayama, 2016). Similarly in the analysis of the interview, the researcher voted that five out of six interviewees regarded feminism as " seeking equality for all genders". Journalist 1 has clearly mentioned that fighting for the social and civil rights of the LGBTQ community is also an aspect of post-modern feminism (Lorbar, 1994).

A radical understanding of feminism, as the researcher studies is Lesbian and sisterhood of feminism (Rust 1995, Hooks 200). The researcher adopted this understanding that equality is not only attaining civil or human rights, but the observation of the results also indicate a similar viewpoint. Digital Creators 2 and journalist 1 seem to be of the idea that " breaking social stereotypes" such as women bashing, comprehending the values of sisterhood are the main aspects of feminism today. Digital 3 has clearly explained that feminism should be creating an " equal level of playing field for all".

An argument presented by journalist 3 states " feminism has also become about male-bashing in India". The research contemplates this angle to further understand why to make bashing still exists as an understanding of feminism. The researcher investigates to find that a very important asset to this growth of feminist debate is the path of achieving equality, which in this case, due to centuries of oppression can only be done through the form of "equity" (Black, 1989).

6.1.2 Feminist content in Indian Media

Since the study involves an in-depth analysis of Feminist Content, the research has thoroughly studied this concept. There was a limitation, as feminist content is not a concrete term, allowing the researcher to have difficulties while studying this concept, but the researcher decided to not only adapt the scholarly works but also inculcate journalist's work on the same. Blogs, videos, audios, posts, new stories that describe and discuss feminism as explained in the previous chapter has been comprehended as feminist content (Lee, 2013). The observations of the results were quite unique. The interviewees were not only explaining the term (feminist content), but also personal aspirations were attached to it. Digital Creators 2 does not compress the understanding of feminist content into a definition, instead of personalized it by saying, " I leave the audience to decide if the content can be termed as feminist or not". She also elaborates that if I create content it makes a difference.

Digital Creators 3 does not resonate with the term as feminist content. He suggests that the aim of any content should be " to deliver a message, rather than taking sides" . This approach can also be seen followed by writers and creators such as Kirthi Jayakumar and Richa Singh who talk about the social issues faced by women and minority groups but don't certainly term themselves as feminist bloggers or feminist content creators. (Blogspot).

The Indian TV media has certainly made a vast difference; Journalist 3 suggests that feminist content "has encouraged the talk of such issues in India". When journalists are

able to cover crime against women, sexual harassment, women's health issues with no censorship, the feminist content is generated right there.

6.2 The comparative study

This section addresses the question of the production of feminist content. The researcher observed that in the findings, there was a clear distinction between creators and TV journalists.

The theoretical framework has unraveled the concept of "boundary theory" (Eldridge, 2016) that indulges in explaining the difference between traditional journalists and new actors. Similarly, the analysis has drawn a comparison that elaborates on how the production of content differs between the two fields of digital and traditional media.

Eldridge 2016 explains that traditional journalism follows a set of norms that digital actors do not necessarily need to. A certain area of boundaries is seen on television ((Bourdieu 2005) as journalist 2 suggests that there is a large number of "censorship" involved. This censorship ranges from government laws on the press to political and financial pressures that defeat the purpose of freedom of the press in a democracy ((Mushtaq & Baig, 2016). " Cultural Appropriation" is something which journalists from the television must keep in mind. On the other hand, digital creators are rather free in generating content. Company law requires a certain limitation, such as aggressive and abusive language(Press council of India), but the content can be produced in a purer form than compared to television. Digital Creator 3 states, "Television reporting has now become about who is the loudest".

An important factor that is necessary for impactful content is communication with the audience (Nelson and Lei, 2017). Digital Creator 3 says that since there is no direct communication of television, their production of content is only based on viewership that they attain. On the other hand digital platforms allow direct communication through messages, posts and comments which allows the creators to modify and generate quality content.

Journalist 1 who has produced content for both digital and television, states that she has managed to create content that educates the audience on digital platforms, but when she had to create similar content for television, there were several restrictions.

An interesting aspect of content production is the understanding of feminism and intersectionality (Livingstone, 2005). As the feminism wave can be seen to blow from the West to East. There was a heavy influence of west feminism on Indian society (Kumar 1989) .This was understood by the journalists and new creators a decade back explained by journalist 2, that's when the importance of intersectionality stepped into content production.

Digital Creator could not connect to feminism content which flew from the West to India and therefore she realized the importance of connecting with feminist content. This is the reason she founded *Feminism in India*, when women of her nationality, age, race could connect with the wave of feminism. Similarly journalist 2 clearly states that she has seen the content grow from nothing to influenced by the West and now developing an intersectional perspective for people across the nation to know the level of oppression amongst genders of different caste, class, race and ethnicity (Azam, 2017).

6.3 Emotions and career.

A noteworthy outcome from the analysis of the interview indicates the importance of emotions on career choices. This finding prompts a deliberation about how and why journalists and digital content creators evaluate and choose their respective professions.

A first approach to address this inquiry remotes emotion being an important psychological reason for deciding to pursue feminist content production. Although emotions have been seen as something to avoid while making such life decisions (Le Boox,1996), it is often proven in studies that (Mayer and Salovey,1997) Emotions are an integral part of the system of decision making and actually making the choice better. The researcher has noted this in the analysis of the interviews. Digital Creator 1 said that "creating feminist content makes her happy". She explained in the interview that this choice was made only because she was "unhappy" with the existing feminist content in Indian media. She, today is the founder of the first Internet Media Company that generates 100% feminist content.

Over the years, there has been a realization that suggests a rational model between emotions and career choices (Brown and Strange,1981). Journalists 1 and 2 have explained this exact notion. Journalist 1 says " I love women", her aim of founding her current workplace was only because of her emotional connection and passion for women's issues and to educate her audience on feminism. Journalist 2 also suggests that she covers ' Women's and children's beat because she can closely 'relate' to the stories and being a feminist, would allow her to express stories and options on feminism and post-modern feminism.

This aspect of relating emotions with career choice of the interviewees is something the researcher found very vital and would also use these results as suggestions for further studies on understanding emotions and professions, especially feminist content creators.

6.4 Cooperative atmosphere

In regards to the structure of the media houses, it is suggested that a cooperative atmosphere is currently non-existent. This logic is formulated based on the different processes of content production followed by them. The laws and restricting are also distinct. But an important analysis formed by the researcher based on the theoretical framework and data analysis is that, while there is an impact of digital media on feminist movements, there has been a cooperative relationship in Informing the society and the reach that both television and digital media managed to attain across the nation.

6.5 Comprehending the assumptions

Based on the study of the prior scholarly work, the researcher formulated three assumptions that are mentioned in chapter four. Based on the analysis, the researcher concluded that the first assumption does not match with the findings of this study. The first assumption states that feminism and feminist content produced might differ. As the results stated, the interviewees have complimented their understanding of feminism and their production of the content as they feel a sense of responsibility when conducting a sensitive topic for the Indian audience.

As mentioned in the above section, television and digital platform do differ when producing feminist content answering the second assumption. This is caused due the restrictions and the external pressure for the traditional media whiles the digital media, is rather new to form any stereotypes and norms.

Lastly, the third assumption of a positive impact of feminist content has been assessed by the researcher based on the analysis of the interviews and can conclude that there is a massive amount of positive impact on the Indian society which the professionals indicate, that it will create a difference in the society if the production of the content is produced at an exceeding level continuously.

Chapter 7: CONCLUSION

The goal of this chapter is to summarize the entire research and reflect critically on it. The first steps that lead to this study were initiated by the reflection of misogyny and media. This chapter has been divided into two sections that are the limitations of the study and scope of further research.

The aim of this research was to answer a research question of ‘How do digital creator’s production feminist content and perceive.

The purpose for adding two research questions was to formulate a research that would not only understand the personal perspective of the journalists and digital creators but to also to comprehend till what extent do the production and perfectives match in a professional atmosphere.

Even though feminism is a well researched ideology, the affects of feminist content is a phenomenon that has hardly been talked about. In the second chapter, the researcher has compared scholarly works on different feminist concepts across the globe and then studied the evolution and current state of feminism in India. This section concludes that feminism is not only limited on women’s rights but also extends to several aspects of oppression in misogyny and also the influence of west feminism and the struggle for intersectionality in Indian feminism. The later part of this chapter has examined academic and journalistic findings on the need to understand feminist content and Indian media.

This preliminary chapter has laid the foundation for the following chapter that explains the theoretical insights necessary for the research. The researcher’s need to study

boundary theory has clearly been explained in this section which studies the current debate between new digital creators and traditional journalists. This section summarizes the nuances of these digital creators and traditional journalists are still farfetched from belonging to similar boundaries but manage to follow their separate identities. The next theory of democracy with media and feminism has managed to lay a fundamental relation between the two (media and feminism), which has been further elaborated in the following section, explaining what and how the relationship between feminist movements and media is, with examples from the Indian sector.

According to the interviewees, feminist content has played a vital role in creating a social and political impact. They also elaborate how perspectives and production cannot completely go hand in hand, especially with traditional media but correct production of feminist content is still necessary to educate the society. It is important to stress on the abundance of emotion which was attached with the interviews and how they played a vital role. Interviewees have emphasized on the important role that emotions have played on their career choice and ambition (Philips, 2015).

Finally, as the heading suggests 'Panoramic view of feminism', this study has managed to grasp the understanding of feminism from professionals who produce the (feminist) content the society that receives the content. At the same time, the researcher has conducted a comparative study on digital content creators (digital platforms) and television journalists (news channels).

7.1 Limitation

One of the limitations of this study is the methodology and research design. The sampling included a small number of interviewees, which means a less number of data available for answering the research questions. On one hand, the six interviews have witnessed a repetition in the themes, and then a larger number could modify the results. The researcher has only interviewed professionals from the mainstream digital platforms and top television English news channels, digging deeper by interviewing participants from all companies and channels with different ranking and popularity, would have provided a better and a more elaborated insight to the situation. Either way, a set of prospective interviewees have already been mentioned in the research chapter for further research.

Another limitation is the data collected, since it was a semi-structured interview and the research question required the perspective of the interviewees, it allowed the data to have more abstract results. It is difficult to form an academic result and the analysis required more time and effort by the research but it was also important to grasp this perception for the comparative study.

Finally, as the researcher started working on the thesis, the scholarly work on feminist content is scarce. Even though the researcher lacks the academic skills to conduct such a research independently, the understanding of feminist content for this thesis is based on scholarly and journalist articles

7.2 Further studies

This research has formulated hope for further studies. Feminist content is an understudied topic. For this reason, one of the future studies could be scholarly work on defining feminist content. These academic studies can further be used to comprehend the large scale impact, that media creates on the society with such social issues.

As digital creator 3 stated, ‘there is absolutely no cooperation existing between the two (news channels and digital platforms), the discussion of a cooperative atmosphere amongst traditional media and digital media on educating and edify the society on all democratic issues in India should be raised.

Feminism is a very misunderstood term, especially in Indian society, developing further studies on limiting the boundaries that mainly traditional journalism follows would be helpful towards the role of media as a ‘fourth estate’ (Rajan, 2014).

Lastly, an important further study could be conducted on the evolution of social behavior through feminist understandings and media impact on feminist growth in India.

Declaration

I hereby declare on oath, that I authored this thesis independently and that I did not use any sources other than the ones cited in the list of references – especially not any other Internet sources that have not been mentioned.

The thesis has not been submitted to any other board of examiners before and has not been published yet.

The printed hard copy is consistent with the electronic version.

Direct or indirect quotes from other works are clearly marked, indicating the source.

I hereby agree that my thesis is made available for later inspection in the library.

New Delhi 14th Dec. 2019

Place and date

A handwritten signature in blue ink, appearing to read 'Ashwani', with a horizontal line underneath.

Sign

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INTERVIEW GUIDE

- ❖ Both recording devices are switched on.
- ❖ Introduction of the research, brief of the thesis idea.
- ❖ Introduction of the interviewee.
- ❖ Name, Background

❖ **Consent was recorded**

- ✚ Are you okay with me recording the interview?
- ✚ Is it okay to use quotation from this interview?
- ✚ Do you want to see the thesis after it is submitted?
- ✚ The researcher will study the interviews and form an analysis, is that alright?

❖ **Questions for the interview**

- ✚ Since when have you been working with the institute? What is your position?
- ✚ What do you understand by the term *feminism*?
- ✚ What do you term as feminist content and gender based content?
- ✚ What is the impact of creating feminist content today?
- ✚ Why did you choose to create feminist content?
- ✚ Have you seen any growth or development in the production feminist content since you started working?
- ✚ How important do you think it is to generate and spread feminist content in the Indian society?
- ✚ Has feminism been misunderstood by the Indian audience?

- ✚ How vital has digital platform been, for the awareness of feminist content and feminism in India?
- ✚ Do you think digital media/television is more powerful and effective than other modes of media?
- ✚ How important is it for digital media and television to exist in a codependent atmosphere for the betterment of feminism?

CODE BOOK

Themes	Sub-Themes	Examples from Raw Data.
<p>1. <i>Positive impact of feminist content on Indian society.</i></p>	<p>Positivity is generated with internet,</p> <p>growth of comprehending and creating content,</p> <p>evolution of societal norms,</p> <p>drastic effect,</p> <p>speed of growth is phenomenal.</p> <p>Denounces archaic societal norms and brings about a wave of progressive change</p> <p>Platform for expression of opinions and creativity</p> <p>Encourages, empowers and creates opportunities for women from diverse backgrounds</p>	<p>“I would definitely say that creating such a content has had a positive impact. I can say the understanding and evolution through my audience and I am very glad to have started such a platform which allows us to analyze every feminist move and goal and make it reach to our audience.”</p> <p>“a positive conversation and the dialogue has begun”</p> <p>“an army and many years of speedy growth”</p> <p>“stories that encourage young girls to study and work, crime against women, honor killing and sexual relationships are all inspiring the people of Indian society to openly discuss and talk about things which are completely normal, when the idea of feminism is understood”.</p>
<p>2. <i>Fervor the career choice.</i></p>	<p>Emotional intelligence</p> <p>Closeness towards women’s Rights</p> <p>Happiness as it’s creating an Impact</p> <p>Sensitivity towards feminism,</p> <p>Instills confidence</p>	<p>“ I love women and I love working on women related issues. At the same time, the Women’s desk not only allows me to talk about women’s rights but breaking stereotypes, feminist ideologies, and equality”.</p> <p>Every time I create a story, it makes feel happy and somewhere</p>

	<p>makes them independent</p> <p>Flexible career option</p> <p>progressive career paths</p>	<p>I think I would have engraved these ideas in someone else”.</p> <p>“The lack of representation would not make me happy and that is when I had decided that I would want to create such content, I, of course, did not know that it would be so big as it is not but it makes me happy”.</p> <p>“When my friends come back and say they are happy and content with the fact that they are covering issues in which they believe, it shows the reason for people to join media houses”.</p> <p>“you have freedom of expression”</p> <p>“emotional connection”;</p>
<p><i>3. Magnification of feminism on digital platform.</i></p>	<p>Influence of internet on feminism</p> <p>rise of feminists and feminist movements</p> <p>generate awareness.</p> <p>Platform to fearlessly talk about feminist issues,</p> <p>Community to collectively tackle sexism,</p> <p>Positive push to women affected by sexism,</p> <p>Strengthens ethics and values in regards to feminism</p>	<p>“So I feel, digital platforms like instagram, facebook , online magazines didn’t exist a few years back and that is when you could hardly talk about feminist content. Now digital startups and these platforms are allowing us to talk freely about such issues, which I think is very important.”</p> <p>“digital media is very powerful today”.</p> <p>“closeness while producing online content”</p> <p>“feminism, modernity and growth”</p>

		<p>“I covered a story on a female bouncer in New Delhi for the online desk...but only for 30 seconds”</p> <p>“ I might at times feel that TV in India is a great way to reach the maximum number of audience but the job of creating feminist content and educating the population is completely in the hands of digital media creators.”</p> <p>“WOKE content, which is content which motivates you, inspire you and most importantly makes you sync with the tropical issues like body shaming, mental health, menstruation which are also tabooed in India society are now spoken on digital media.”</p> <p>“only digital media is doing this currently, the deep understanding of feminism and equality is solely coming from digital media.”</p> <p>“When is comes to TV, I hardly think they focus on creating feminist content, they focus more on what could appeal to their audience and therefore, most feminist content</p>
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		you see on TV is first and foremost generated by digital platforms”.
<p><i>4. Perspective of feminism - Comprehending feminist content.</i></p>	<p>Busting of myths pertaining to feminism</p> <p>Emphasises on the importance of equality/ feminism</p> <p>Factors of gender neutrality</p> <p>Objective, unbiased perception of society</p> <p>Creates a safe space for demanding justice</p> <p>Acknowledges casual sexism</p> <p>encourages debates on obscure women’s health issues</p>	<p>“It (feminism) simply means equal rights and opportunities for both genders without any sort of discrimination. It’s not that any gender is above the other, it’s just that they are both at an equal level playing field, which people don’t understand”.</p> <p>“I don’t think content can be termed as feminist or non-feminist.”</p> <p>“feminism, equality and gender neutrality”</p> <p>“equality in Society”.</p> <p>“social justice”.</p> <p>“women empowerment and rights, also gender neutral content related to LGBTQ or section 377 and crime against women”</p> <p>“women’s rights and equal society”</p> <p>Content that” breaks social stereotypes”</p> <p>“who’s watching the content, I’ve created something and changes a sentiment about his behaviour</p>

		<p>that affects the life of a woman in turn, then by the content it has become feminist.”</p> <p>“malebashing and women centric opinion”.</p>
<p>5. <i>West and Intersectional feminism in India</i></p>	<p>Prompted by the movements in the West.</p> <p>Awareness of prevalent sexism all over the world</p> <p>Importance of breaking down patriarchal norms</p> <p>Necessity of intersectionality in feminism</p> <p>Comprehending social oppression on a global level</p>	<p>“As a young student, when I was going through feminist content on the internet , what I usually found was western content. So, I wanted to have content that I can relate with, that is about local issues or issues that affected me, issues that affect people like women of you know, my age and nationality.”</p> <p>“content I create, is the content I, personally must relate to and not produce it for the numbers”.</p> <p>“Sexual harassment of women, workplace harassment were something which were never spoken about but after some cases that happened in India brought to the fore, women coming out and campaign that came from the western culture or from western countries to India.”.</p> <p>“If you see feminist movements in India, the ones that have become famous, were taken from the west originally or gained prospects from those</p>

		<p>movements and eventually drafted something for our society. This may include Metoo, Pinjara Tor and many others.”</p> <p>“ I would definitely say that creating such a content has had a positive impact. I can say the understanding and evolution through my audience and I am very glad to have started such a platform which allows us to analyze every feminist move and goal and make it reach to our audience.”</p> <p>“a positive conversation and the dialogue has begun”,</p> <p>“an army and many years of speedy growth”</p> <p>“stories that encourage young girls to study and work, crime against women, honor killing and sexual relationships are all inspiring the people of Indian society to openly</p> <p>discuss and talk about things which are completely normal, when the idea of feminism is understood”.</p>
<p>6. <i>Comparative study and cooperation.</i></p>	<p>News is different, TV and Online have different regulations Woke content is created online Freedom of expression,</p>	<p>“ No, not at all actually. They are completely different mediums with different audiences and demographics being served. If</p>

	<p>uncontrolled opinions</p> <p>Unbridled but regulated content</p> <p>Not mutually exclusive</p> <p>Will create a higher impact of society if they are codependent</p> <p>Digital content is purely individual choice</p>	<p>you notice the feminist movements started from twitter which is a digital platform and by the time TV reported it, it became more of a political issue rather than a social one... It is more important to talk about societal change rather focusing on Rahul Gandhi's agenda”</p> <p>“I don't watch television, my parents do at times, I get my basic news from digital platforms. Even though if you notice, the apps of television channels try to create neutral content, they still filter versions of feminist discussion, making it louder and uneasy to follow. It is very difficult for me to ever think them cooperating”.</p> <p>“I do believe that in terms of codependency, there isn't any between the two. But I do also think that there is a codependency which starts and ends at technical personnel. Basically production, camera, shooting but generating codependent content is very difficult to even imagine right now”.</p> <p>“TV has become about who is the loudest”.</p> <p>“TV only incorporates the content that is produced by digital media”.</p>
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The transcription of the interviews is attached in the digital copy.

The list of interviewees is presented below.

Designation	Name	Reason
Digital content creator 1	Japleen	She is the founder of the first online feminist magazine, <i>Feminism in India (FII)</i> . FII is an award-winning digital intersectional feminist media organisation. She was one of the best candidates to interview as she not only has experience in creating feminist content, but has also seen the growth in the recent years.
Digital content creator 2	Apoorva Gandhi	She is a director of <i>MensXP</i> , a Times internet product that generates men centric and gender neutral content on youtube, instagram and their page MensXP.com
Digital content creator 3	Rahat Sud	He is the Head of MensXP and IDiva, platforms that creator women and men centric content, along with gender neutral content.
Journalist 1	Sahiba Khan	She is currently working with BBC World Service, Women and youth desk. She has worked both for digital platforms and television reporting. Currently her work goes on the digital platforms but some slots are allocated for the stories on television.

Journalist 2	Minal	Minal is a television journalist with Mirror Now, An English news channel in India. She has been working as a journalist for over 10 years. She has experience in both digital platform and television. Her beats vary from child development to women's issues and policy in India.
Journalist 3	Prashant	He is a journalist with Times Now, An English News channel in India. He has often covered women centric issues such as sexual harassment and health.