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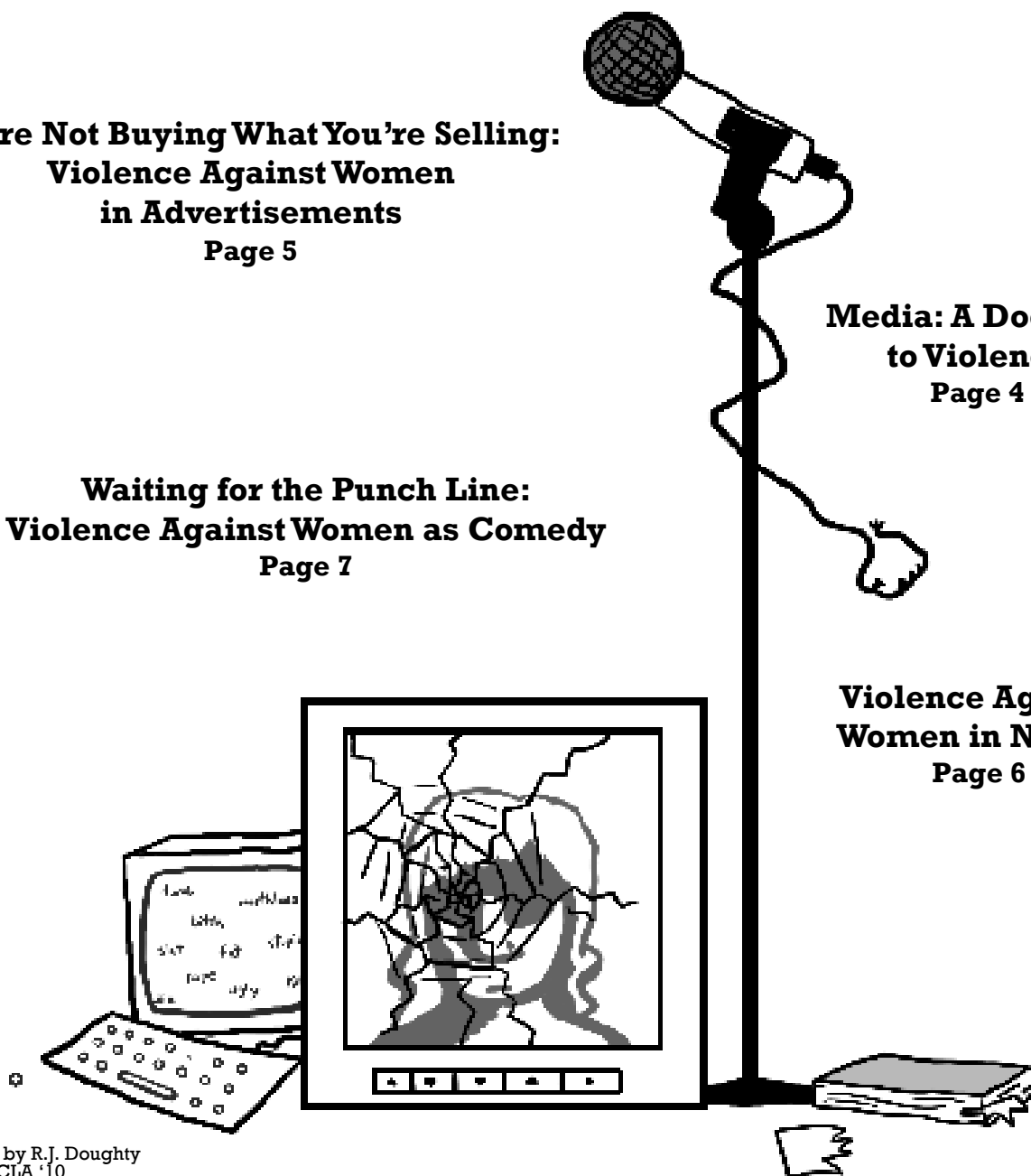
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Inspiring Woman: Catharine Mackinnon by Heather Lawson



Our society has become a polarized system, especially politically. It seems the available grey area is shrinking more and more. Therefore it takes courage and bravery to stand up for what one believes in, to speak one's mind knowing that one could be met with either hostility or applause, or something else altogether. Attorney Catharine Mackinnon is one of those outspoken people. She has refused to sit humbly on the sidelines, and she fights for what she believes, unafraid of how her words will be interpreted. She has a cause and she will relentlessly fight for it.

Mackinnon's first notable appearance on the gender equality scene was in 1977, when she published "Sexual Harassment of Working Women". The Equal Employment Opportunity Commission took notice of this work in 1980 and followed the structure Mackinnon had laid out banning both quid pro quo harassment, in which sexual acts may be exchanged to encourage employment or advancement opportunities, and hostile work environment harassment. But where Mackinnon really shakes the boat is with her views on pornography, primarily, but not exclusively, violent pornography.

Think of the story of Moses when he splits the sea. Now think of Mackinnon as Moses and the sea as the feminist movement of the United States. Mackinnon split it in two. Mackinnon thinks that all pornography is an attack on women, striking once during production and again when it's being watched. In Mackinnon's opinion, porn is degrading as well as being a form of sexual assault. Not all feminists agree with this position. Some argue that Mackinnon's view portrays women as delicate flowers, unable to experience sexual empowerment or consent to working in the porn industry, and

many women take offense at this. The problem is Mackinnon is fighting the very thing that protects the words coming out of her mouth, the First Amendment.

Despite the fact that she has brought about a significant amount of controversy in the feminist community, Mackinnon continues to fight for her beliefs. Her most famous case was Linda Lovelace (also known as Linda Boreman), who back in 1980 starred in a pornographic film known as "Deep Throat". Linda claimed that she was violently forced into participating in the film. The case didn't end up really getting anywhere, but Mackinnon continued to represent Linda until her death in 2002. After this, Mackinnon and Andrea Dworkin, a feminist writer, drafted a civil ordinance which would give people of all genders who were victims of pornography the ability to sue pornographers on sexual harassment or assault charges. The trial lasted in court for around 90 minutes when the judge ruled it was a violation of the First Amendment. Mackinnon did have one success. She managed to get a book banned in Canada using Canada's obscenity law coupled with some points from her model ordinance.

Meeting constant backlash from the opposing side, Mackinnon still continues to express her views and opinions. She continues to bravely fight for what she believes and continues to push for the changes she wishes to see in the world. For that fact alone, through her devotion and passion, she is truly an inspiring woman.

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Media Misconceptions of Domestic Violence

by Alex Nichipor

Domestic violence is almost as common in media as it is in real life, and it appears even in action movies like *Sin City* and *The Expendables*. A frequently used plot device goes as follows: the (always male) main character will discover that a woman he loves is being beaten by her male partner. In response, Main Character will swoop down on the batterer and beat him to a bloody pulp. Beloved Woman leaves the scene with Main Character to repay him with sexual favors.

Such scenes are obvious audience-pleasers (that nasty batterer got what was coming to him!), and also attest to the growing condemnation of domestic violence in the media. Yet I have reservations about them. These scenes erase the woman and elevate the man to the status of savior – it's a male fantasy being played out. It's telling that the character of the Beloved Woman usually has no lines in such scenes. In truth, battered women are not doormats; rather, they are still the agents of their own futures.

But this is just entertainment! one may argue, which is true. But the media we hear and see everyday influences our social interactions – life begins to imitate art, as you'll see throughout the Women's Center's year-long look at women in the media. The representations of domestic violence in media express a morass of misconceptions and half-truths, and they inform our perception of this crime.

The media coverage of the violent attack that the artist Rihanna suffered last year at the hands of her boyfriend Chris Brown revealed the full extent of our cultural ambivalence toward domestic violence. The comments sections for internet articles on the subject were disturbing – while many people condemned the abuse, others sought to justify it. Indeed, a study conducted in Boston revealed that 46 percent of local teenagers thought that Rihanna was responsible for the incident (1). This is made even more disturbing by the fact that women of color are significantly more likely to endure domestic violence than white women (3). As the full extent and history of abuse emerged, the most pervasive question in every comments section was, "Why doesn't she just leave him?" One commenter went so far as to say that, "If a woman stays after the first punch, she deserves the second, third, fourth, etc."

This question is often leveled against victims of abusive relationships. In truth, most women do end up leaving – 60% of women have left within two years. But it takes an average of five to seven attempts for a woman to leave the abusive relationship (4). It is not always easy to leave an abusive relationship. Batterers often obtain economic dominance over their victims; they may be the ones to control the family's finances, allowing their victims only a small "allowance." Abusers will often control their victim's social networks as well, driving them away from friends and family, and in some cases, forcing them to quit their jobs (5). In these situations, a victim who tried to escape would have only the clothes on her back and a few friends to turn to. This situation is further complicated when a victim has dependent children.

Additionally, violence often escalates when the victim tries to leave. She may even be killed. According to the US Department of Justice, nearly 1,400 women are killed by their intimate partners every year (3).

Furthermore, are we surprised that many victims do not leave abusive relationships when there seems to be such a pervasive undercurrent of victim-blaming? They may be told by friends and family that a punch or slap or broken limb was just an isolated incident, that their partner is really a good person. They may be criticized, as Rihanna was, for real or fictionalized actions leading up to a beating.

Rihanna did finally leave Chris Brown. She went on to collaborate with artist Eminem, creating one of the most unsettling songs of all time, "Love The Way You Lie," which tells the story of an extremely abusive relationship. Rihanna sings the haunting hook, "Just gonna stand there and hear me cry/That's alright, because I love the way you lie." Eminem's lines include, "If she ever tries to fuckin' leave again/I'ma tie her to the bed/and set this house on fire." The song is perhaps the most vivid depiction of domestic violence in music today. Megan Fox, who stars in the video, reportedly donated her entire paycheck to a domestic violence shelter (6).





Media: A Doorway to Violence

By Brianna Vear

n if u don't care jus stop tryin me k. N just go visit your dead brother [sic]." Tracy then exploded with rage as he texted, "Ur F----- DEAD. I swear to God I'm gonna kill you! I'll F----- find you! your ass is cold dead meat Mutherf-----[sic]." Communications went back and forth for a while until Treacy promised to come after Ratley.

At the end of the school day at Deerfield Middle School, Treacy punched and kicked Ratley until she hit the ground. He then stomped on her head with steel-toed boots. After seven months, three major surgeries, a month in a medically induced coma and many different forms of therapy, Ratley has begun to recover the abilities to walk, feed herself and use the bathroom without assistance. She is still working on things like talking and identifying colors and numbers. Ratley was an artist and is not expected to return to her original ability. Treacy will be tried as an adult for the attempted murder of Ratley. Although Ratley has many supporters who hope she will have a full recovery, many others believe she got what she had coming to her. These people believe that Treacy should not be tried at all; what he did was acceptable because the young girl started the fight. Although Ratley shouldn't have said the things she did, how is Treacy justified in stomping her head with steel-toed boots?

Texting is not the only media that has opened doors for cyberbullies. Phoebe Prince, a teenage girl who moved from Fanore, Ireland to South Hadley, Massachusetts, was attacked through Facebook, Twitter, Craigslist and Formsprings. She was bombarded with insults calling her an "Irish slut" and a "whore." She also endured an onslaught of threatening text messages. When the bullying became too much, Prince hung herself in the stairwell of her home. But the cyberbullying didn't stop even after the young girl's bullycide, a term used to describe a suicide caused by bullying. Bullies continued to post vicious comments on the memorial pages dedicated to Prince. Two teenage boys and seven teenage girls from South Hadley were questioned about the events leading up to Prince's death. Currently, seven of the nine teens in question have been indicted on charges ranging from statutory rape, violation of civil rights with bodily injury, criminal harassment and stalking. Phoebe's death was not completely in vain. Massachusetts passed bully laws, which ban bullying in school settings in Massachusetts. Bus drivers, teachers and other school staff are now required to report and take action against those who commit acts the new law defines as bullying.

Girls are two times as likely as boys to be cyberbullied, but that does not mean that boys are immune. Jeffrey Johnston killed himself at the age of 15, after suffering three years of cyberbullying in his hometown of Cape Coral, Florida. "With the keyboard

Bullying is not a new concept in our society. From a young age, kids begin to be ridiculed and harassed because something sets them apart from the rest of their peers, be it interests, ability, looks, class, race, religion, sexual orientation or choice of friends. The age of technology has opened a door for children to take their bullying to a new level, through phone, internet, text, and other forms of social media. This type of bullying has been termed "cyberbullying". Although there are many definitions, the simplest and most common defines cyberbullying as the use of technology to harass, threaten, embarrass, or target another person. Notably, there is not a legal definition of cyberbullying or bullying in general in the U.S.

If bullying has been around for hundreds of years, why are we so concerned about cyberbullying? The problem is that cyberbullying allows the bully to remain anonymous and non-confrontational. Now bullying does not have to take place at school or on the playground. Bullies can follow their victims anywhere. Cyberbullying allows bullies to reach their victim even when they are at home, a place generally thought of as safe and secure. With the use of technology, bullies can attack their victims through IM, chat rooms, texts, blogs, webpages and social networking sites such as Facebook, Myspace, and Formsprings. Recently, there have been a growing number of children who are making webpages, blogs, and pages using the "Like" application on Facebook to create spaces dedicated to slandering their victim. Other children join forces and add their comments, creating a space for whole groups of people to slander one individual. People who never would have spoken their feelings to the victim face to face can now hide behind a computer screen and bully their target.

Oftentimes, there is a lot of "blame the victim" with cyberbullying. Cyberbullying is not always considered a real problem because many believe that the victim is also a bully, instigating the other child. This is partially true in the case of Josie Lou Ratley. Josie sent text messages to Wayne Treacy. Allegedly, Ratley first called Treacy a "rapist for dating a 13 year old girl." Ratley then mentioned Treacy's brother who had recently committed suicide. "Stop txtn me phone rapest

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We're Not Buying What You're Selling: Violence Against Women in Advertisements

By Skyla Seamans

Advertisements sell more than just products; they sell values, images, and concepts of love, sexuality, success, normalcy, and the idea of who a person should be. According to Outsell Inc, in the United States, about \$412 billion are spent on advertising each year and the average American is exposed to thousands of advertisements every day. About 57 percent of advertisements a person sees use glamorized violence to sell a product, according to a study by Richard Zoglin published in *Time* magazine. In many of these ads, women are depicted as powerless, in danger, or as the "damsel in distress." The woman's appearance is often blatantly sexual and provocative. Advertisers claim the best way to sell products in saturated markets is to shock audiences. However, according to the American Psychological Association, viewers are less likely to remember the brand of the product when the advertisement is violent. They only remember the violence.

In the *Killing Us Softly* series, Jean Kilbourne argues that women's bodies are routinely objectified in the media and especially in advertisements. Turning a woman into an object is not only dehumanizing, it is also the first step in justifying violence against her. Images of women as objects and as the subjects of destructive behavior cause a desensitization to violence. Many crimes against women mirror the messages that are sent in the media. More often than not, the images in advertisements show men as the superior sex, sometimes the tormenters of women, sometimes the saviors, but there are no signs of equality in any of these roles.

Many of the violent sexual advertisements for fashion and cosmetics are aimed towards women. Advertisements show men with guns, men holding women back by their hair, women being tied down, women being cornered, women upside down, women being hit by objects or another person, and so on. Consumers should educate themselves about what they are seeing because most people are oblivious to what is actually going on in these violent advertisements. "We never see men in these positions," said Chris McCormick, an assistant Sociology professor at St. Mary's University. "We never see men upside down, we never see men being tied up, we never see men being assaulted by women, we never see men being hit by men, being hit by things in the head. We certainly wouldn't see men enjoying it." This

imbalance of power is used in ads to sell a name, but it is barely noticed because the violence is the focal point of the advertisement. These depictions strengthen the perception of women as targets for violence and aggression.

Ads often reinforce the stereotype that women can be used as objects, not just for their bodies, but also for their willingness to use their bodies in humiliating imagery. Reducing women to their body parts for men's pleasure can significantly damage women's self-respect. Men are not born to objectify women, it is a learned behavior and it is learned partly through the images of our media.

The difference between violence in advertisements and violence in real-life situations is that advertisements glorify the violence in order to make the product appealing to the audience and shock them into purchasing it. Advertisements make violence against women seem normal, as if there is nothing wrong with hurting another human being. Somewhere in America, a woman is battered every fifteen seconds, usually by her intimate partner, according to the UN Study on the Status of Women. Every two minutes, someone is sexually assaulted. One in four women and one in thirteen men will experience domestic violence in his or her lifetime, according to RAINN (Rape Abuse Incest National Network). Violence against women, whether physical or sexual, is a serious matter that should not be used just to sell a product. Such advertisements are offensive and degrade women. Shocking an audience can be done without the violence.

In an interview with the designers of the sexually violent Dolce and Gabbana advertisements, which were pulled after many said they glamorized a "stylized gang rape," Stefano Gabbana said that he did not feel the advertisements were too extreme and instead stated that these ads, "do not represent rape or violence, but if one had to give an interpretation of the picture, it could recall an erotic dream, a sexual game" (Price, *Young Feminist Programs*, 2007). This does not justify the usage of such ads in the public's opinion.

Rape and violence existed long before the media. The First Amendment is often cited to prevent censorship of the media, or the removal of offensive, violent advertisements. Since research shows violent imagery in the media is linked to actual violence, many have argued whether it is in the best interests of the viewers to keep displaying such aggressive pictures.



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Violence Against Women in Novels

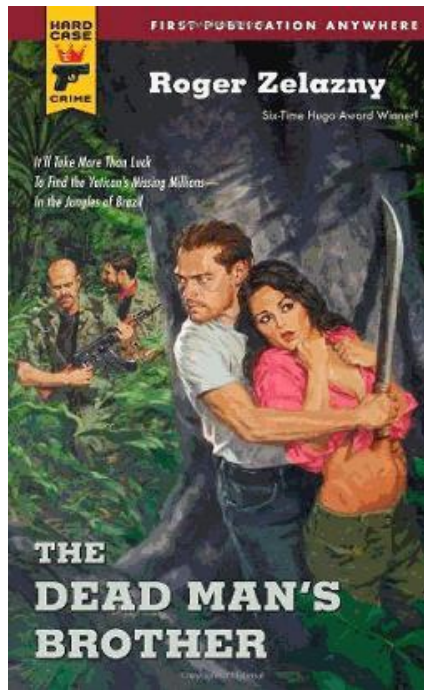
by Hallie Jackson

It is almost impossible to avoid witnessing violence against women in the media.

We've all seen the crime shows filled with scenes of women running from their victimizer or laying brutally beaten. What about other media sources? Violence against women can also be seen in novels. This type of crime fiction novel is so common that it warrants its own genre called *fem-jep*. It means exactly what it sounds like, novels about females in jeopardy. Publishers choose to print crime books dealing with the death of women in great numbers because it has been shown that dead women sell more books than those about dead men, children, or the elderly (Hill). Why are people more inclined to read novels that overwhelmingly feature female victims? There is no simple answer to this question, but we can look at the factors behind the choices of the audiences and the authors of these books to begin to clarify why these novels are so popular.

It may be shocking to learn that some of the most sadistic and violent plots against women are written by female crime authors. Natasha Cooper, formerly the chair of the Crime Writers Association, suggests that *fem jep* novels are written by women precisely because they sell in large numbers. Perhaps female authors feel that they must prove themselves to be legitimate authors who deliver substantial writing in a predominantly male genre. This suggests that in order to get ahead, some women are brutally slaughtering their female characters without thinking about the implications of such violence for all women. Val McDermid, a crime writer herself, is upset that the development of the *fem jep* novel has resulted in the criticism of women who write these books. McDermid points out that when men were writing these books in large numbers, they were not questioned about their explicit use of violence against women in their work. Why is it that men can write about homicide and not be criticized for doing so, but when a woman explores this subject she is often ridiculed? This may simply be a disguised element of misogyny coming out in the minds of readers and literary critics.

Perhaps, then, it would be more helpful to examine the readers of these novels. Women make up the majority of people who read *fem jep* novels. By this point in the article, I'm sure you're not surprised by this. I have to admit that I understand why



a harder time than women relating to the potential of being attacked. Men are told from a young age that they are strong and should not be afraid of being attacked at any given moment. Women, however, learn as girls that they are the weaker gender and need to be protected by their male counterparts. Even if a woman is never physically attacked in her lifetime, and about thirty

three percent of women are (Ure), she grows up with the possibility of being attacked in the back of her mind. This makes it easier for women to write *fem-jep* novels, and for those novels to be read by those who can identify with the material. As McDermid puts it, "We [women] write about violence from the inside. Men, on the other hand, write about it from the outside" (qtd. in Hill).

The question of why we write and read novels that are violent to our fellow human beings is a vast question that cannot be answered within my page constraint. Lisa Wade, a sociologist, suggests that we write and read about violence because our society perceives it as sexy, and we all know that sex sells. Do we sexualize violence against women because it is enjoyable to see them suffering or because we sexualize women in general? The sad truth is that women are often easy victims. Media sources portraying violence against women reach a high degree of popularity because they portray all too real feelings of fear and helplessness that lay dormant in the female mind. As readers, we put ourselves in the places of the victims and ask what we would do in order to survive (Gerritsen). A prevailing victim is all the more the gallant if she makes it out alive, and who doesn't want to be the heroine?

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Waiting for the Punch Line: Violence Against Women as Comedy

by Rhiannon Maher

Wouldn't it be great if women could feel comfortable, strong and respected wherever they went? Some women are hesitant to speak up when they feel humiliated, not wanting to downplay the achievements of feminism. People say America has come a long way, so lighten up. That's like saying the television show *Glee* has come a long way, so ease up on the episodes. Feminism, like *Glee*, has a long way to go before it can rest on its laurels. Women still feel uneasy in many male dominated venues like comedy clubs. Most young women, me included, rely on network television for their comedy. And the networks have caught on to this trend. According to TV by the Numbers, 60% of shows in the top ten this fall (*Modern Family*, *Glee*, *Parenthood*) are targeted toward women. Why do women shy away from comedy clubs, opting instead for television? Some comedians think violence against women is funny; most women don't agree.

Imagine you are a woman in a comedy club. The comedian tells a joke about hitting women. Some people laugh. No one moves. What would you do? You shouldn't have to decide. Women should never be put in such a humiliating position. Many things are funny; violence against women isn't one of them.

I wish I could say that violence against women as comedy ended with "The Honeymooners." In this 1950s situation comedy, Jackie Gleason played an overworked bus driver named Ralph, and the running joke consisted of his repeated threats to hit his wife. This type of humor still rears its ugly head today. For instance, one young woman at a comedy festival reported hearing a joke about choking women. Comedian Kevin Hart decided to test just how far violent jokes could go. Last February, Hart used Twitter to declare, "dark skinned women can take a punch in da face better than light-skinned women. lol."

Hart's statement bothers me for many reasons. First, it suggests that women should "take" punches, as if domestic violence is completely natural and normal. Second, he tries to make the highly offensive statement funny by inserting "lol." The statement fuels the fire of mixed messages society gives men about violence. Third, the racism of that remark is unacceptable. Finally, Hart is a husband and father. What kind of example is that for his young son?

With all the gains made by feminists, why do comedians still tell violent jokes about women? They probably do it mostly for shock value. When comedians shock they get attention. Some personalities (Howard Stern, Don Imus etc.) make careers out of shock. They're seen as "pushing the envelope" but at what price? Condoning violence against women

through comedy reveals that men feel threatened by women's increasing power in society. Also, some comedians have little respect for women and it manifests itself in their sets.

What about the audience? Why do they laugh only when the victim is a woman? If a comedian told a joke about punching an animal there would be a walk-out. One reason behind this lies in the basic sociology of pack mentality. In laymen's terms, people are dumber in groups. Individuals in groups are more likely to do (or laugh at) things that they would never do if they were alone. Another reason may be that some men think they're superior to women. They feel safe asserting this belief in a crowded arena by egging on the comedian. Some men laugh because they can't feel empathy for women.

Everyone has the right to feel comfortable everywhere. The next time you're offended by the punch line don't just stand in shock, follow these steps. Walk away with your head held high; motion others to follow. Ask for a refund and clearly state why you want your money back. Start a letter writing campaign to the comedian's agent and/or the club itself asking for an apology. In the future, check out Women Who Kick Comedy Butt, the Women in Comedy Festival in Boston, and other groups trying to bridge the gender divide in stand up.

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Media Misconceptions of Domestic Violence, continued

The video raised much debate in the public sphere regarding the role of gender in domestic violence. In it, the man and the woman are depicted as hitting each other – although the man inflicts more severe violence. Elsewhere in popular culture, in a recent episode of *Teen Mom*, a show focusing on the lives of teenage parents, one young woman repeatedly hits her partner in front of the camera. Many young people today argue that domestic violence is mutual, that women hit men as often as men hit women.

The truth is...yes and no. Some experts divide domestic violence into two main categories: domestic violence directed by the goal of controlling one's partner, and domestic violence that erupts when the partners argue. The first type is usually more severe, and the perpetrators are over 90% male. The second type is more common, and the gender breakdown of perpetrators is almost equal; 44% of those committing this form of violence are women, and 56% are men (5). However, this does not mean that domestic violence is gender equal. The studies on domestic violence that "prove" that domestic violence is gender-equal rely on the Conflict Tactics Scales, which merely tally the number of times one partner has laid hands on the other. These scales do not, however, set the violence in context. We do not know what led to the violence, nor do we know the consequences. Most data supports the claim that men are more likely to seriously injure women. According to the Justice Department, women were the victims of 867,340 reported incidents of domestic violence in one year, whereas men were the victims of 157,330. And 72 percent of people murdered by intimate partners are women.

It's still important to note that men can suffer abuse – about 10% of victims of intimate terrorism are men, but some of them are victimized by other men, not women. Regardless of gender, it is never acceptable to strike, control, or verbally abuse one's partner.

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Signs of an Abusive Relationship

Does Your Partner..?

- ✦ Insult you in public and private?
- ✦ Constantly check up on you?
- ✦ Control what you do?
- ✦ Control who you see or talk to?
- ✦ Put down your family and friends?
- ✦ Tell you jealousy is a sign of love?
- ✦ Shove, slap or hit you?
- ✦ Blame you for the abuse?
- ✦ Limit where you go and what you do?
- ✦ Try to control your money?
- ✦ Destroy your belongings?
- ✦ Threaten you, your family, or your pets?
- ✦ Threaten to hurt him or herself?
- ✦ Touch you or act in ways that scare you?
- ✦ Tell you your fears are not important?
- ✦ Make all the decisions?

If you answer "yes" to any of these questions, you may be in an abusive relationship. Help is available 24 hours a day by calling the National Domestic Violence Hotline telephone number at 1-800-799-SAFE (7233). You are not alone.

Media: A Doorway to Violence, continued

as his weapon, the bully violated the sanctity of my home and murdered my child just as surely as if he had crawled through a broken window and choked the life from Jeff with his bare hands. It was not a death that was quick and merciful. It was carried out with lies, rumors and calculated cruelty portioned out day by day," Debbie Johnston says of her son's cyberbullycide.

A very recent case of cyberbullycide is the death of Tyler Clementi, a freshman at Rutgers University. "Going to jump off the GW Bridge Sorry," Clementi posted just moments before he jumped off the bridge on September 22, 2010 ending his life. On September 19th, Clementi's roommate, Dharun Ravi posted on Twitter saying "Roommate asked for the room till midnight. I went into molly's room and turned on my webcam. I saw him making out with another dude. Yay [sic]." Two days later, Ravi allowed anyone with Ichat to watch his roommate. Not being able to take it, Clementi committed suicide. Ravi and fellow student Molly W. Wei are being charged with invasion of privacy. But is that enough to stop this new epidemic that has hit our country?

According to ISAFE, a company dedicated to making the internet safe for children, 56 percent of children have been bullied online through an assortment of tactics. It is clear that cyberbullying is a problem, but what do we do to fix it? The first step is to educate parents. They need to explain to their children both the wrongs of cyberbullying and what to do if they are cyberbullied. Schools are the next step. Many teachers, faculty, even bus drivers ignore the problem. They may hear remarks that are clear cases of bullying but brush it off saying "kids will be kids." That is not to say all are like that, however. The government on both the state and federal level needs to take action as well. Although 45 states have anti-bully laws, they are not adequately enforced if we still have so many cases of bullycide, and cyberbullycide.

Even celebrities are getting into the anti-bullying movement. Dan Savage, a sex columnist, responded to the recent onslaught of suicides of those who are bullied because of their sexual orientation. Savage's campaign "It Gets Better," is a collection of videos by a variety of people from different backgrounds, explaining it does get better; eventually people open their eyes and are less judgmental. YouTube has begun to be flooded with "It Gets Better" tapes from people old and young, gay and straight, famous and infamous. Even celebrities such as Ellen DeGeneres, Darren Hayes (from Savage Garden), Tim Gunn (from Project Runway), Kathy Griffin, the complete cast of the musical *Wicked*, Wanda Sykes, and Kesha are making videos. Some videos cause viewers to cry, some to laugh, but all are intended to inspire and motivate.

Forty-five states have taken a step to help curb cyberbullying, and yet there is still an onslaught of cyberbullying and the resulting injuries, deaths, and suicides. Will it take another senseless death, like the cyberbullycides of Phoebe Prince and Tyler Clementi, or a brutal beating, like the one Josie Ratley endured, for more people to take a stand and work to end bullying?

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We're Not Buying What You're Selling: Violence Against Women in Advertisements, continued

Nevertheless, the media has become even more violent in recent years. It is crucial to be aware of what we are exposed to in the media, to be able to decode advertisements for what the real message is, and to change the environment in which we live.

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Media Education Foundation

Violence in the Media: Facts and Statistics

- Research indicates that media violence has not just increased in quantity; it has also become more graphic, sexual, and sadistic.
- A September 2000 Federal Trade Commission (FTC) report showed that 80 percent of “R” rated movies, 70 percent of restricted video games, and 100 percent of music with “explicit content” warning labels were being marketed to children under 17. 2.
- By the time the average child is eighteen years old, they will have witnessed 200,000 acts of violence and 16,000 murders.
- Media violence is especially damaging to young children (under 8) because they cannot easily tell the difference between real life and fantasy.
- Despite falling crime rates across North America, disturbing images of violent crime continue to dominate news broadcasting.
- Two-thirds of Hollywood films released in 2001 were rated “R.”
- Surveys have found that 82 percent of the American public consider movies too violent.
- Most of the top-selling video games (89%) contained violent content, almost half of which was of a serious nature.
- The highly criticized video game *Grand Theft Auto 3* was initially banned in Australia for its graphic violence and sexual content. The game grossed \$300 million in the United States by the end of 2002.
- The level of violence during Saturday morning cartoons is higher than the level of violence during prime time. There are 3-5 violent acts per hour in prime time, versus 20-25 acts per hour on Saturday morning.
- Nearly 75 percent of violent scenes on television feature no immediate punishment for or condemnation of violence.

Source: Media Education Foundation

<http://www.jacksonkatz.com/PDF/ChildrenMedia.pdf>



Pay Inequity Facts

Did You Know?

- Even when accounting for time off, part-time status, credentials, skills, choice of profession, and place of employment, a wage gap between men and women still exists.
- The gender-based wage gap is shrinking but at the current rate, there won't be parity for 50 years and the change is due more to a drop in men's wages than to a rise in women's.
- The average salary of a woman with a Bachelor's degree is \$54,719, but the average salary of a man with a Bachelor's degree is \$80,355.
- A higher percentage of women (36%) than men (29%) work as managers or professionals.
- If women earned the same amount as men (under equal conditions), their poverty rates would be cut by half or more.
- The median weekly wage for female physicians was just 59% of the median weekly wage of male physicians in 2003.
- The "state" closest to economic equality is Washington, D.C. with women earning 89 cents to a man's dollar. The worst is Wyoming where women earn 64 cents to a man's dollar.
- In 2009, American women earned the majority of doctoral degrees for the first time.
- Male and female doctoral students remain segregated by area of study.
- The average male professor makes \$87,200 while the average female professor with the same credentials makes only \$70,600.

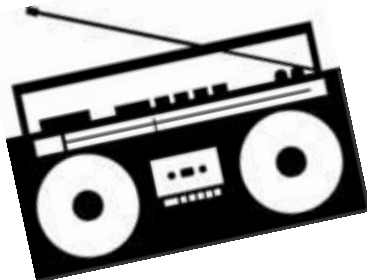


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Stereotalk III:

Sexploitation of Women in the Media

December 2nd, 7:30-9:00 p.m.

Hoosac Harbor

Hosted by Maritsa Barros