

**Narrative Media – Week Five Assignment
(UCLA – Media Psychology and Social Change)**

“Media Portrayals of Women”

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Submitted to:

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Narrative Media

May 3, 2008

*"All the day long,
Whether rain or shine,
She's a part of the assembly line.
She's making history,
Working for victory,
Rosie the Riveter. Rosie the Riveter"*

*--Excerpt of Lyrics from "Rosie the Riveter,"
written by Redd Evans and John Jacob Loeb, 1942*

ABSTRACT

There is no doubt that America is heavily dependent on the media. As M.B. Oliver states in "The Impact of Sex And Gender Role Self-Perception on Affective Reactions to Different Types of Film":

"The appeal of media entertainment is easily demonstrated in terms of the sheer amount of time it consumes in the lives of most individuals. Recent appraisals of leisure activities estimate that Americans spend almost half of their free time; more than 20 hours per week; devoted to media consumption including television; magazines; books; radio; and film" (Oliver, 1998, p. 38).

This high consumption of media infiltrates our lives essentially from birth until we die and from these images we learn about the world and our "proper" place in society. As we continually pay attention for cues on behavior from the media, these images shape our vistas of our culture and teach us lessons about how the world "should" be viewed.

This paper specifically takes a look at how media is representing females, particularly just before, during and after World War II (WWII) as well as in today's news. Although tremendous strides have been made, this paper vies that women are still in need of better depictions in the media. There are social hazards that result from the images that prevail, and it is important that these images be altered in text, form and style for progress to be made.

YOU'VE COME A LONG WAY, BABY

In February, 2007, the cover of Time Magazine portrayed a modernized “Rosie the Riveter” with a call to action for Americans to “help their community, their country, their world.” In this version, Rosie -- an American cultural icon for the six million women who produced wartime goods in World War II -- is a far cry from the original J. Howard Miller’s “We Can Do It!” poster representing the WWII assembly line worker.

Eventually, her character depiction “rose” and became an icon for the beginning of a powerful surge of feminism and a forerunner for women’s economic power in the future.

Upon first glance, both of these semiotic messages hold similar visual portrayals: a white female worker wearing a blue shirt and red bandana as she flexes a bulging bicep in the air. The bright yellow background behind the red, white and blue attire provides subtle signs that reflect altruistic goals and enthusiastic intent. But the difference between Miller’s 1942 iconic poster character and the satirized 2007 Time magazine cover stops there.

WWII Rosie is wearing a man’s work shirt with rolled up sleeves and a union-style emblem on the collar. Her hair is carefully cropped under an “Aunt Jemima”-styled bandana, she has no visual bust line and reveals a slightly pouting-yet-somewhat-defiant face. In the modernized 2007 depiction, Rosie dons a pair of iPod headphones and a tight-fitting blue t-shirt that reveals the shape of her breasts. Her long hair and bangs flow out of a red reggae-styled tam and her flexed bicep proudly flaunts a tattoo and a black hard rubber bracelet.

Charles Sanders Pierce writes that, “A *sign*...is something which stands to somebody for something in some respect or capacity. It addresses somebody, that

is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the *interpretant* of the first sign. The sign stands for something, its *object* (2.228).

Applying Peirce's theory of the process of semiosis to this nationalistic image, the *sign* – Rosie the Riveter – is an iconic representation of the *object* -- an American woman in each particular era – and what the media is trying to interpret (the *interpretant*, or “mental effect generated by the relation between the sign and the object” – Zeman, 1964). In the 1942 Rosie figure, the WWII American propaganda machine used the iconic image to persuade American women to support the war effort by filling jobs previously held by men who were now on the battlefields fighting for freedom.

Statistics prove that the great efforts of wartime propaganda were quite successful. The vacant jobs were being filled as needed, especially once married women joined the force. The "Rosie the Riveter" movement is credited with helping push the number of working women to 20,000,000 during four years of war, a 57 percent jump from 1940. About 300,000 women were employed in War Department activities in November 1943 (www.wholewomanshealth.com). However, by 1947 after the war ended, the work pattern returned to the same as the prewar status and women either returned to the stereotypical job of domestic services or low-paying clerical positions if forced to.

In contrast to the propaganda efforts of the American government during WWII, the modern-day “Rosie” portrays more confidence and boldness than her predecessor. Just as importantly, the cover story and other articles in the 2007 Time magazine issue had nothing specifically to do with recruiting women into the

workforce during wartime. Instead, the stories covered how all American citizens could contribute or give back in some way.

Rosie's 2007 current image is stronger, sassier, positive and current. The fact she is wearing jewelry, fashion, a tattoo and has headphones dangling off her ears signifies the capitalistic and technologic nature of our modern-day Rosie—and media's portrayal of how American women are today.

Indeed, as a parody to the famous Virginia's slims commercial from the 1970s that touts that women even have their own cigarette brand, "You've come a long way 'Rosie' to get where you got to today...you've got your own presidential candidate baby, you've come a long, long way."

WOMEN IN POST-WAR ADVERTISING

Rosie is still considered a pivotal icon for the feminist movement because the government recognized and tapped into the value of women to serve as a capable wartime workforce. For the first time in history, this sociological acceptance and endorsement by the government afforded women the freedom for the first time in history to think and provide for themselves without societal restrictions. Even though day care was a chore and technological conveniences such as gas stoves were still a luxury, women could wear overalls and pants, cut their hair, and control their own finances.

The government efforts were not the only ones to reap the benefits, though. Advertisers did too. Suddenly there was a new audience with different interests and needs to influence and cater to. In "Images of Rosie: A Content Analysis of Women Workers in American Magazine Advertising, 1940-1946," C. Lewis and J. Neville point out there was a decided impact on the economy during WWII — and on advertiser

effectiveness — because working women provided a new group of consumers with considerable purchasing power and disposable income.

It is no coincidence that there also was a simultaneous increase in women in the military and the workforce in response to the propaganda campaign. However, the working female images decreased markedly after the war as advertisers reverted back to imagery reflecting pre-war stereotypes of what a woman wants, should be and is.

As Lewis and Neville state, "In 1940, women appeared as homemakers and/or mothers in 36% of all ads containing images of women. In 59% of these ads, women did not appear in occupational roles. No women appeared as members of the armed forces or volunteer organizations, and only 5% appeared as wage-earning workers. In 1943, images of women as wage earners increased substantially to 19%, while images of women in no discernible occupational role decreased substantially to 38%. While images of women as homemakers and/or mothers remained relatively stable at 30%, images of women as members of the armed forces or volunteer organizations increased to 13%. In 1946, images of women reverted to roughly the same level of prewar displays. Images of women as wage earners decreased to 7%. Women appeared in no discernible occupational role in 60% of the ads. Images of women as homemakers and/or mothers remained relatively constant at 33%. No women appeared as members of the armed forces or volunteer organizations."

Within no time following the war, traditional pre-war roles had return to mainstream American advertising. As Louis and Neville explain, "Women's images quickly underwent a drastic retransformation after the war. In advertisers' schemes, women returned en masse to the kitchens of home nests with a song on their lips and uniformly cheerful smiles. The White Motor Company, for example, features an ad with an immaculately dressed mother and grandmother cooking and cleaning in a

postwar house while grandchildren study. Juxtaposed with the image of the homemakers is an image of working men in a utility company truck ready to supply the power necessary for home appliances. It appears the message of the ad is indeed about power, not only electric power but power relations between men and women - the underlying meaning indicates that men should provide and women should nurture." (Lewis and Neville, p. 224).

From television to budding magazines to ads on the radio and comic caricatures, female images in American advertising (under the direction of male ad men, of course) reverted back to a stereotypical depiction of chirpy housewives who were happy to be raising a family and serving their husbands while he toiled in the workplace, just like before the war.

Unfortunately, according to S.H. Godson in "Serving Proudly: A History of Women in the U.S. Navy," the women who chose to return to the domestic home front found they "were frozen out of high-paying industrial jobs, women workers virtually took over office, sales and service positions. By 1950, 31 percent of women worked, but the primary change occurred in the composition of this labor force. As young, single women rushed to the altar, older married women moved into the work force and continued a trend that had begun during the war." (Godson, pg 155).

THE INFLUENCE OF TELEVISION

Starting at a young age, girls and women continue to be seen less often on television as than as boys and men, creating a subtle but impacting negative impression in society that boys are valued more than girls. Females are usually portrayed as thin and gorgeous and still somehow subservient to men. Men are still seen as the voices of authority, and advertisers target their messages to males very

differently, as their perceptions of the financial and social status and power of men are held to a much different (and often more respected) standard than women.

As the impact of television grew in the post-war era, so did the powerful influence of images and attitudes that were reflected in the medium. Since its introduction into American homes, women were traditionally portrayed as housewives, sirens or in jobs that were subservient to men. Studies show the unbalanced proportion of women to men in TV advertisements through the years. In the 1970s, women appeared on 21% of the time on camera, and by the 1980s, female appearances on TV ads were almost 6% less than their sister from the 1950s (Pierce, 1999). By 1996, the number had grown to 42%, but according to a study conducted by Professors Daniel J. Bretl and Joanne Cantor of the University of Wisconsin (1995), 90% of the advertising voiceovers were male, even if the products were target at the female demographics (<http://www.childnow.org>).

It is also worth noting that according to the Media Awareness Network, advertisers claim they can be far less aggressive about chasing female viewers because women are less picky about what they watch. Writer and media consultant Paul Krumins adds, “ Women will pretty much do anything to get to snuggle with their boyfriend or husband. Advertisers want the networks to cater to men because they feel they get the women for free.” Writer Nancy Hoss concurs: “Women...tend to let men control the remote. NFL viewership, for example is 50 percent female, though women rarely watch football alone.” (www.media-awareness.ca)

AUTOMOTIVE AND THE FEMALE IMAGE

The mass production of cars, particularly after WWII, created a monumental social change in society, offering greater convenience, style and social status across the nation.

Since the beginning of mass car sales, automakers have often associated powerful “boy toy” cars with sexy women. This trend began in the 1950s, when typical ads featured a young man beaming from the driver’s seat of a red-hot convertible sports car as two attractive women wave and smiled at him nearby. This was so effective that the use of female models in showrooms and advertisements became widespread. To this day, beautiful models are a staple of automotive marketing campaigns that are designed to appeal to men by fueling their masculinity.

Over the past five years, however, it is curious to witness a new trend of self-assured women in advertising across the board. With women gaining more strides in positions of power and wealth (thereby higher disposable income), even the automotive industry is changing its traditional marketing strategies for luxury or high-powered, sportier cars. Suddenly women are being positioned in car commercials as owners or drivers these showier automobiles.

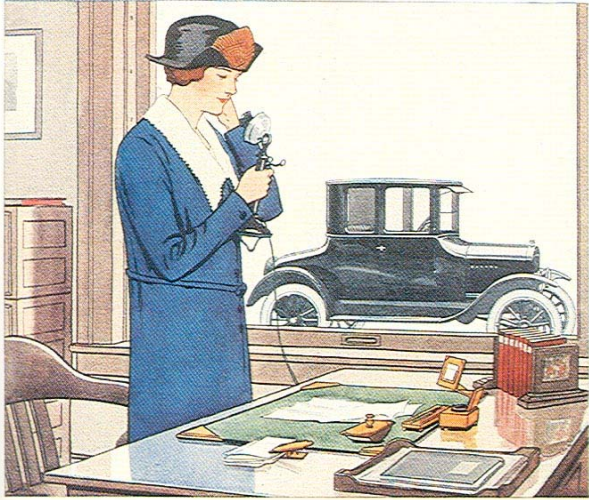
Part of this is because advertisers have tapped into a monumental change in America’s spending: the workforce and the economy is now based on two incomes. In today’s landscape, it is unusual to ask a 35-year-old woman “*if*” she works; it is now “*where*” does she work. Women are better educated, more experienced, higher paid and with birth control, more capable of providing for themselves without the aid of a man in the house, and the media messaging is catching on.

For example, a recent commercial shows two young men commenting on the sleek sexiness of a sporty little car (*the sign*), and then they hear the beep of a security key and are shocked that an attractive young woman (*the object*) gets in and drives away. As she practically peels out of the parking lot, she smugly looks at the two surprised guys (*the interpretants*) through her rear view mirror. She feels empowered as they gaze upon her in a mixture of admiration, desire and amazement.

What has happened here? When cars were introduced in America at the turn of the 20th century, women were considered incapable of driving. As mass produced automobiles went into production in the 1920s, all of the ads (not surprisingly) were geared towards men and a direct association with their masculinity.

According to Michele Ramsey's article, "Selling Social Status: Woman and Automobile Advertisements From 1910-1920," previous generations worked to survive, but after the 1900s, Americans labored for necessities and to supplement their lives with luxury items. Advertisers took advantage of this opportunity by using sales strategies that were psychology-based (Zuckerman, 1998), which meant their focalisation transitioned from the merits of a product to promises that a product would meet a specific expectation (or expectations). Women were suddenly and consistently represented as "defined editors as experts, advertisers are prophets, and most importantly, women as consumers" (Scanlon, 1995, p. 3). Most ads aimed towards women focused on being a "good mother" as well as appearance and status, representing the importance of their driving to be more of a service tool than a luxury. In fact, post-war texts encouraged women to pursue social status more than economic or political ranking, making such invitations more attractive by the cultural contexts in which the ads were run (Ramsey, 2005).

Surprisingly, not every automotive ad was targeted towards the “good mother” though. In the book, “The American Automobile” (Babarine, 1988), there is a Ford Motor Company poster from 1924 for their new sedan. In this ad, a professionally dressed woman is talking on the phone and is centered around a desk containing inkwells, paper, bound books and other objects. In the background, there is a new 1924 Ford parked outside of her office and under the photo is a caption that reads, “Her habit of measuring time in



Her habit of measuring time in terms of dollars gives the woman in business keen insight into the true value of a Ford closed car for her personal use. This car enables her to conserve minutes, to expedite her affairs, to widen the scope of her activities. Its low first cost, long life and inexpensive operation and upkeep convince her that it is a sound investment value. And it is such a pleasant car to drive that it transforms the business call which might be an interruption into an enjoyable episode of her busy day.

TUDOR SEDAN, \$399	FORDOR SEDAN, \$365	COUPE, \$325	(All prices f.o.b. Detroit)
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Ford
CLOSED CARS

terms of dollars gives the woman in business keen insight into a Ford closed car for personal use.” The ad continues to tout the comfort it offers a woman in business as well as cost efficiency and dependability. At surface, this may seem to be a counterexample to the messaging being conveyed about women in society during that era. However, this ad ran during the final push for a woman’s suffrage amendment and World War I. Suddenly women could potentially be voters and proved they could work in positions typically reserved for men after the First World War. Advertisers began to recognize these post-war females as potential consumers in the private sphere. Still clinging to the stereotype that women were seeking

preference for aesthetic rather than intellectual, advertisers presented an authoritative “woman in charge” role model in their ads with the hope that women might subconsciously transfer the positive brand image that a car represents onto themselves. Therefore, as Ramsey states, “Automobile advertisements, riding the crest of the consumption wave, played an important role in the attempt to shift the principal definition of Woman to primary consumer.”

WOMEN IN THE NEWS

“News anchors are--more than any profession outside of car-show modeling--about cosmetic appearance.” – James Poniewozik, Time Magazine (April 28, 2008).

Not only does advertising inflect our views of women and their place in society, but so do the local and world events as seen through the lens of news. The news influences society and also upholds current societal values and views. This form of socialization and mass communication presents open-ended portrayals of reality in its content, offering experiences from which we collectively shape our meanings (Weimann, p. 31).

At first glance while watching local news in America, you might think everything is equal. Afterall, most local newscasts have a female and a male news anchor and there are both male and female reporters on the street. Take a closer glimpse though, and not all is as it seems on the surface.

For example, look at the rise of female meteorologists, aka “weather girls.” Today’s current news trend is to have perky, attractive women presenting the weather versus the male meteorologist (typically referred to as a *weathermen*) and most certainly never “weather boys.” These hidden codes subconsciously imply that female meteorologists are less knowledgeable and professional than their male counterparts.

In a recent issue of Time magazine, the question is asked, "Is it the year 2060 in America or 1960?" During the Democratic debates this year, Time writer James Poniewozik professes, "Obama and Hillary Clinton have taken questions from Charles Gibson, Brian Williams, Tim Russert, Wolf Blitzer--white guy, white guy, white guy, white guy" (Time, 2008). Now that Katie Couric, the first solo female anchor of the CBS Evening News, may step down from her news desk even before the presidential Inauguration, the "white male preserve of TV anchoring may get white-maler." In fact, as Poniewozik points out, "Our leaders are more diverse than our anchors."

Only time will tell if CBS executives will embrace another attempt for a new female anchor, but fear of more economic loss may cause them to conclude that American viewers just aren't ready for a woman news leader.

As Poniewozik cleverly mentions in his article, maybe it is because network chiefs believe that "maybe because it's easier to blame society than themselves (while casting themselves as brave pioneers)...To say that no woman can succeed at 6:30 [PM] because Couric couldn't would be as facile as saying that no woman can become President if Hillary can't." Oftentimes businesses claim they cannot find qualified female candidates for key positions unless there is an urgent need to get themselves out of a media relations problem or a financial pinch. When push comes to shove, they always manage to find someone. It seems today that, "Diversity is no more superficial a goal than gravitas, which apparently derives from the Latin for 'white dude.'" (Poniewozik, 2008)

As signified by the rare anchor position of Katie Couric, males usually narrate the main news of the day, and women are seen "not as speaking subjects, but as signs" (Valdivia, p. 109).

According to Lee, and Solomon (1990) in 1989 men held 94% of the top management positions in the U.S. news media. A study of the front pages of ten major newspapers found that only about one quarter - 27%- of the bylines were women's. On network television the results was alike; researchers found that on the nightly news 22.2% - of the stories were on CBS were reported by women, 14.4% on NBC, and 10.5% on ABC. (Lee, Solomon, 1990)

"There are fewer women on the air at the networks now then there were in 1975 when I went to work at the networks," Linda Ellerbee said. "The situation farther up the hierarchy was even worse. The reason you see us on TV is so you don't notice our absence in the room marked 'executive producer' or 'CEO' or 'network president'...You get to a certain place where you would reasonably expect to that the next executive producer job will be yours, for example. Then you see younger, less qualified men promoted over you. It's much harder for the women on the management side that it is on the air."

Ellerbee added that with "younger women coming into the business ... I hear them saying that they'd better not make waves or they won't get anywhere because That's the way corporations work." (Lee, Solomon, 1990, p. 230)

Writer Irina Webster (Media and Influence on Women Body Image, 2008), states, "Between the lines and between the transmitters is an invisible shrug about the status of women in America."

In today's news landscape, it is just as alarming to discover sexism is also prevalent in topical representation of women's issues. Throughout the decades, coverage of women and their issues continue to be practically imperceptible. During the second wave of the Women's Liberation movement in the 1960s and 1970s, female strides were almost transparent (Valdivia, p. 108).

Issues that effect women such as wage inequality, domestic violence and date rape are often trumped by political speeches given by influential men, corporate events, murders and male sporting events. When the status quo of women is not questioned it simply ignores the problem and leaves the status quo as is (Sreberny and van Zoonen, p. 45). This discriminatory slant sends a message to society that women's issues are too "private" and/or not worthy of local or national attention, and therefore neither are women.

The *Time* magazine cover story "Women face the '90's " included poll results showing that 88% of American women rated rape as an important issue. Yet nowhere else in the six-page spread did Time mention rape - or any other violence against women. (Lee, Solomon, 1990, p. 233)

The 1974 Sports Illustrated swimsuit model, Ann Simonton, now feels that the style of that type of media today dehumanizes women, encouraging violence against them. Simonton described the method this way: "The media indoctrinates the masses to view women as consumable products. Women now viewed as 'things' are much easier to violate and to harm because they aren't seen as human beings." (Lee, Solomon, 1990)

As Brooklyn district attorney Elizabeth Holtzman concurs: "Society should stop identifying sex with violence and with denigration of women, and that includes the images on television and in the other media." (Lee, Solomon, 1990, p. 234)

These imbalances in coverage are magnified when sensationalized stories stress rape as a black-on-white crime. In fact, most rape is interracial. (Lee, Solomon, 1990 p. 234)

Unfortunately, the "spin" (or the interpretation) on the news about women does not accurately treat women with equality and respect. While men are more often interviewed about their accomplishments, goals or financial or political

matters, women are much more likely to be asked about accidents, natural disasters or their love life instead of their professional abilities or expertise. International issues such as genital mutilations in Africa and the Middle East are downplayed or ignored. Even in politics, journalists tend to focus on the domestic aspects of a politically active woman's life (wardrobe, ladylike behavior, grace, childrearing) rather than her position on the issues (www.media-awares.ca).

CONCLUSION

Right now it seems that for all the progress made, some images still persist. These images are most often seen in advertising. And these images are some of the most detrimental of all. As people watch media portrayals of women, they develop an idea of how women should be, of what they are. It's not just men that see these images and learn from them; women also interpret the messages as directions on how to behave.

Not only does the media influence society, but it also upholds the current societal values and views. This creates a solid and united front of socialization (www.associatedcontent.com).

Indeed, according to meaning theory, "by endlessly presenting endless portrayals of reality in its content, mass communications provide experiences from which we collectively shape our meanings" (Weimann, p. 31).

Ultimately, as women continue to struggle for equality in the media, the first step needs to be made by women who actually work in the industry. Working behind the scenes, there is a higher chance that the ways women are portrayed on the screen and in print will be positively influenced. As women continue to gain more powerful roles in making and developing media content, more powerful female characters who are more real and more multi-dimensional will also be reflected

(www.media-awareness.ca). This is also applicable to the rise in power of women in government.

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[Time Magazine covers as noted on appendix pages.]



EVEN ON THE COVER OF THIS MONTH'S PROGRESSIVE MAGAZINE, "ODE," TODAY'S FEMALE IS STILL DEPICTED AS A SEXUAL "WONDERWOMAN," EXPECTED TO BE SENSUAL AND STILL MAINTAIN THE ABILITY TO MANAGE HOUSE, HOME AND CAREER. THE DIFFERENCE IS, NOW SHE HAS A CHOICE.

A BRIEF HISTORY OF WOMEN'S PORTRAYALS IN "TIME"



TIME MAGAZINE - 2/22/26



TIME MAGAZINE - 1/4/37

In early issues of time, women were portrayed as Victorian saints, motherly, demure, and/pr light and cheery.



TIME MAGAZINE – 6/20/60



TIME MAGAZINE – 11/3/61

--Quote from the Suburban Wife cover story: "If Suburbia's avid social honeybees buzz from address to address in search of sweet status, Suburbia is at the same time the home of the talented and distinguished Americans who write the nation's books, paint its paintings, run its corporations and set the patterns.* If its legions sometimes march into frantic activity with rigorous unison, they march for such causes as better schools, churches and charities, which are the building blocks of a nation's character. If Suburbia's ardent pursuit of life at backyard barbecues, block parties and committee meetings offends pious city-bred sociologists, its self-conscious strivings to find a better way for men, women and children to live together must impress the same observers." - (TIME MAGAZINE – 6/20/60)

-The codes in the portrayal of the 1960s housewife are eerily like the polygamy household that was just taken under siege. Her hair is up, reflecting a "purity" yet she is almost regal, like a station wagon driving housewife who dreams of being Queen instead of Princess

--Quote from the Mary Bunting cover story - Moderate and Outraged. It turns out that women are mainly free in sex and speech. They have scarcely begun to use their brains. Of the top-rank high school seniors who skip college, two-thirds are girls. The proportion of girls in college has slipped from 47% in 1920 (a vintage feminist year) to 37% now. Only a little more than half of all college girls get a bachelor's degree. For every 300 women capable of earning a doctorate degree, only one does. In utilizing women's brains, Russia outdoes the U.S.: 30% of Soviet engineers and 75% of doctors are women. In the U.S., only 6% of the doctors and 1% of engineers are women.

One woman who has thought about all this and taken a reasonable, constructive, moderate and just slightly outraged stand is Mary I. Bunting, 51, mother, microbiologist, and the new president of Radcliffe College. U.S. girls, she thinks, grow up in "a climate of unexpectation," willing to be educated but convinced by "hidden dissuaders" that they will not really use their education. Mrs. Bunting, who describes herself as "a geneticist with nestbuilding experience," finds unexpectation hidden everywhere. As she puts it:

"Adults ask little boys what they want to do when they grow up. They ask little girls where they got that pretty dress. We don't care what women do with their education. Why, we don't even care if they learn to be good mothers." (TIME MAGAZINE – 11/3/61)



TIME MAGAZINE – 4/7/67

--The pill, which was a significant liberator in the history of feminism, allowed women to get higher educations and self-sufficiency. As stated in "A Good Man is hard to Find" – TIME MAGAZINE, 11/4/66, six months before this article about the medical effects story came out on the cover story above:

"Effects of the Pill. In greatest demand are women office workers. For the first time, women have been hired as clerks on the floor of the American Stock Exchange. John Fanning of Manhattan's Fanning Personnel Agency says that the shortage of secretaries "is the tightest we've ever seen"; a competent young secretary in New York can get \$110 a week. Like many training and placement agencies, the Katharine Gibbs Secretarial School offers refresher courses for older graduates who have been busy raising children, but now want to get back to work." – (

From a staunch women's libber, to confusion over who the American was becoming to jiggly superwomen to super thin super models, women have been stereotyped by the media in a myriad of ways.

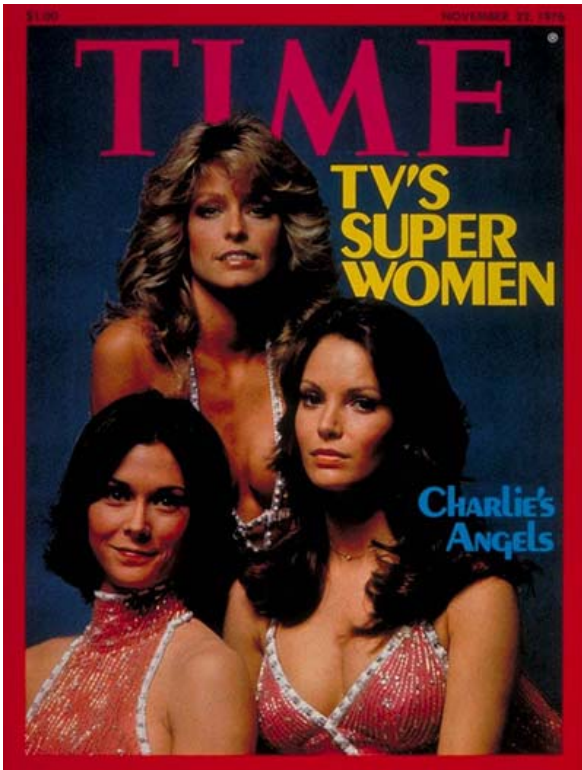


TIME MAGAZINE – 8/31/70



TIME MAGAZINE – 3/20/72

--Notice how Kate Millett is almost purposely drawn to look harsh, like she is in a jungle, and how the contents of the transparent head are filled with mostly items that are related to kids, entertainment, shopping, clerical and a few hidden books



TIME MAGAZINE - 11/22/76



TIME MAGAZINE – 3/22/76

--As the feminist movement gained some popularity in the 1970s, shows that focused on women increased. Charlie's Angels showed women who were tough, effective crime fighters. However, they were still in subservient roles, working for and taking orders from the mysterious male Charlie. In addition to this, they were dressed to accommodate the male gaze, outraging many feminists of the era.

--Current TV shows such as "Buffy the Vampire Slayer" and computer games like "Tom Raider" and "Perfect Dark" have female stars who are "physically assertive and in control. And of course, Lisa has been acknowledged as the brains of the Simpson family since the start" (www.media-awareness.ca).

--I could have written a whole essay about how body image issues continue to be a significant problem in society as young girls follow other-directedness trends provided by pop culture media. Note how incredibly thin this model is and how emancipated was considered "chic."



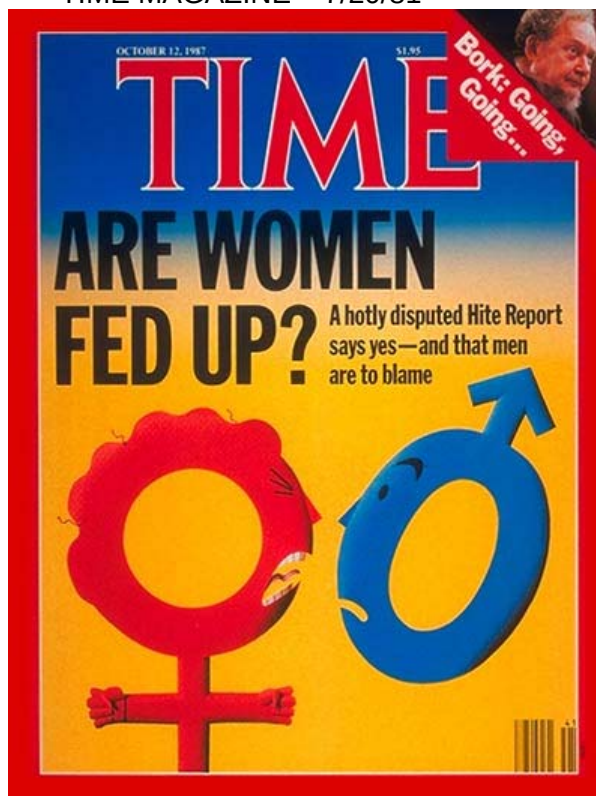
TIME MAGAZINE - 1/5/76



TIME MAGAZINE – 7/20/81

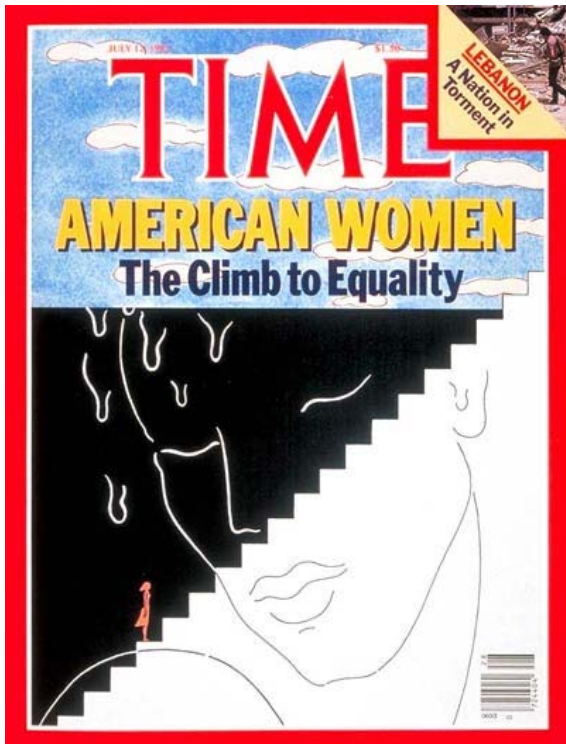


TIME MAGAZINE – 6/4/84



TIME MAGAZINE 10/12/87

--Note on these covers how the trend shifts: Not only is there diversity on the Women of the Year cover, but within five years a woman is finally appointed to the Supreme Court. Education, dedication and the Pill helped many women overcome barriers that Sandra Day O'Connor pioneered for them, as did female Vice Presidential candidates who braved the rough road to try and break the political ceiling. Next came the "outing" of female sexuality, something that had always been taboo in the past.



TIME MAGAZINE 7/12/92



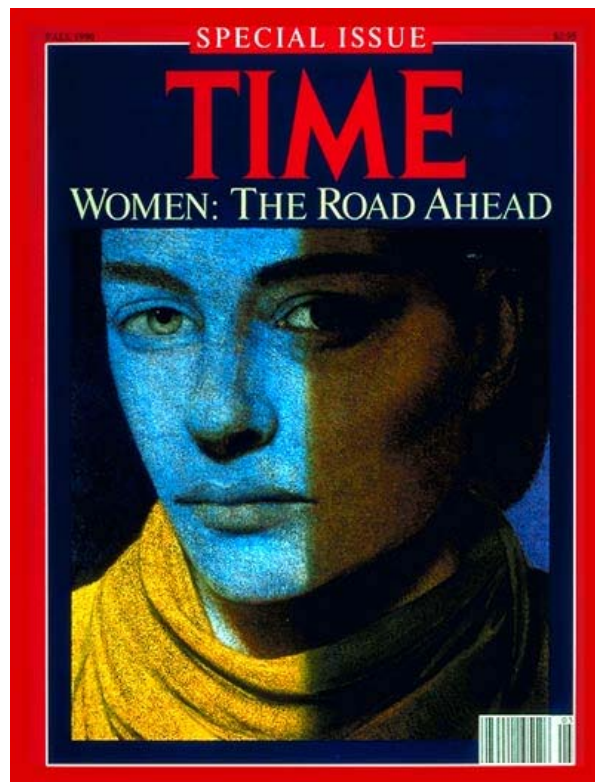
TIME MAGAZINE – 8/30/92

--Within six weeks of each other these issues provide almost conflicting messages: One is a very abstract, thoughtful cover about the "The Climb to Equality" followed by the cover of a very thin woman as a sex object who defines "the New Ideal of Beauty"—from the outside at least.

--As stated on the Media Awareness Network website: "Ideas of what women should look like and how they should act change over time. The size 12 sex goddess of the 1950s who spent her on-screen time breathlessly trying to marry a millionaire may have yielded to the trials and tribulations of the neurotic, ultra-thin professional woman. But not much as changed—both Ally McBeal and the 1950s sex goddess are consumed by their search for a man."

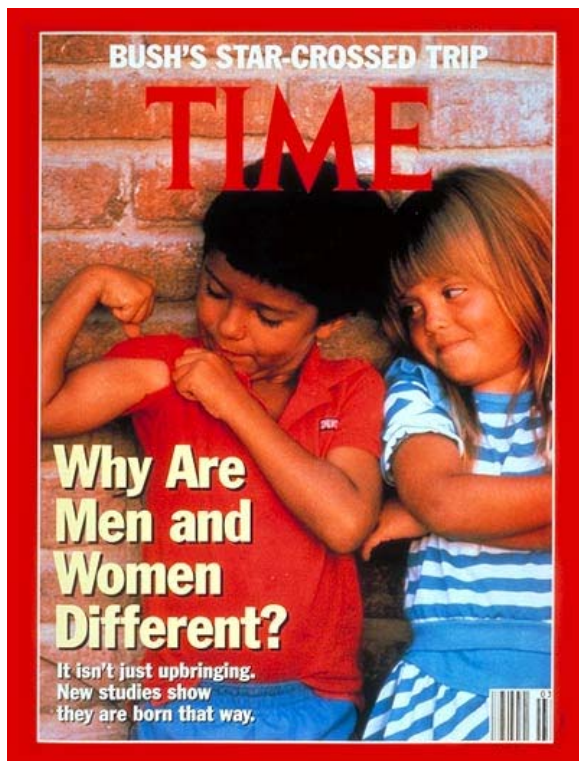


TIME MAGAZINE – 12/4/1989



TIME MAGAZINE – 11/1/90

--I was at the peak of having children and trying to “balance it all” when the 1989 issue came out and I still have the original article in storage. Articles about equal wages and balancing “damned if you do have kids and damned if you don’t” flooded the media. The story that appeared a year later provided a completely different image of women in society. It is dark and mysterious with regal “on a pedestal” religious tones.



TIME MAGAZINE – 1/20/92



TIME MAGAZINE - Valentines Day, 2/14/94

--With many hurdles finally being jumped, the media began to examine the physical differences between the sexes. However, portraying the little boy as being “strong” and the little girl smiling but with closed body language does send the message that boys are stronger (aka superior) to the female sex.” That being said, I was shocked that the chauvinist pig image was on the cover of the Valentine’s Day issue in 1994, long after the ERA liberation marches in the 1970s when the phrase was originally coined. It also makes me wonder...was Time just trying to get a more educated, higher income female to start buying their magazine?



TIME MAGAZINE – 10/11/96



TIME MAGAZINE – 6/2/97

--From working mom (no longer a question but a statement) to being in the military, women's roles show more honesty.

--It is worthwhile noting, however, that the only way a female in a military position made it on the cover was over a scandalous love affair ("conduct unbecoming an officer," instead of heroic dedication. If other men cheat in the military, do they get discharged too?

(Lt. Flinn faced a court-martial on May 20, 1997 for military charges of adultery with a soccer coach at Minot AFB who was married to a female enlisted subordinate; conduct unbecoming an officer; disobeying a lawful order (in writing, to stay away from the married man) and making a false official statement – Retrieved from http://en.wikipedia.org/wiki/Kelly_Flinn May 2, 2008.]

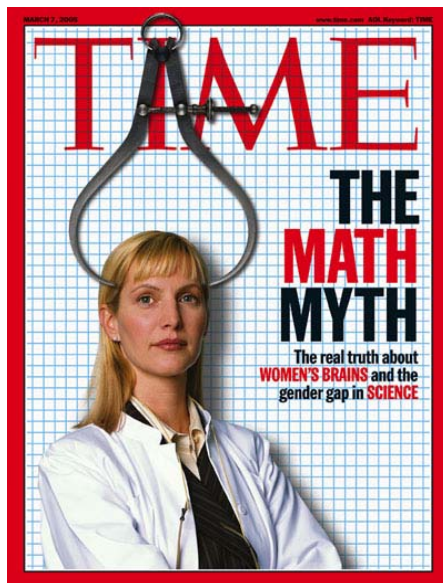


TIME MAGAZINE – 6/29/1998

--These women looking like witches brewing a kettle, with the anorexic Ally McBeal seemingly the saving grace for women who may want to get back to their roots and root for love first over career. By 2000, women were finally, openly, joyously able to express their sexuality as free as a male...as long as they are thin and beautiful. Regardless, the headline "Who Needs a Husband" is a testament to a new found freedom and confidence that women have a choice to experience.

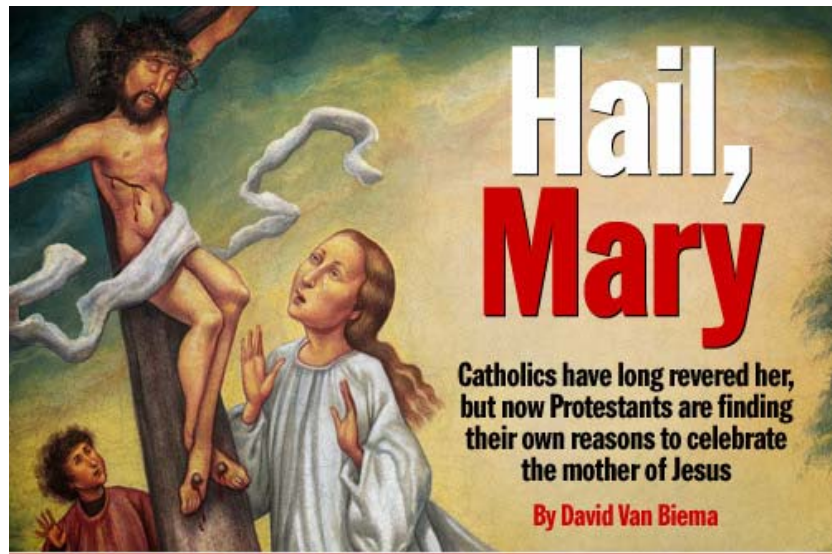


TIME MAGAZINE – 8-28-00

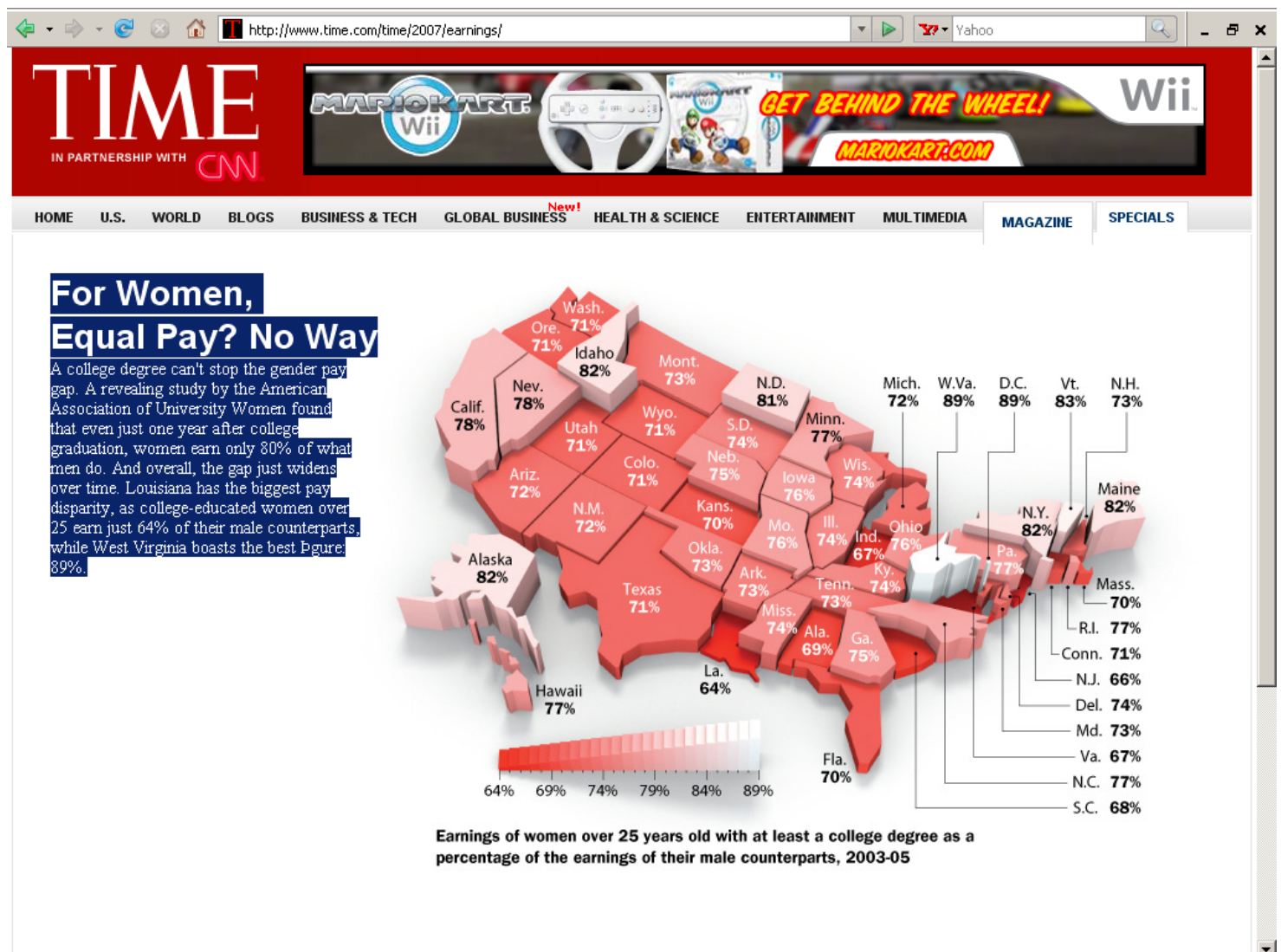


TIME MAGAZINE - 1/7/05

--Still trying to break the genetic gender code, but at least this time the woman is wearing a lab coat, although the measurement instrument provides a disarming element to the image.



Women have been treated as subservient since the beginning of recorded history and throughout biblical times.



<http://www.time.com/time/2007/earnings/>