Although determining effects of media on the audience dose have pitfalls, researches have none the less tried to investigate the relationship of such effects.

Meredith Mkimbale carried out research in three Canadian towns in the mid 1970's, pre and post introduction of television in one of the towns. Finding showed that beliefs about appropriate and typical behavior for girls and boys were more strongly sex typed in the presence than in absence of television. This was published in the book edited by Tannins Mac Beth Williams ‘The impact of television a natural experiment in three communities’. (1986) in the article television and sex role attitudes.

A similar kind of study was conducted by Joyee N. Sprafkin and Robert M Liebert which said that girls model their attitudes on dominated television women and tend to select programmes that feature women behaving in stereotypic ways.

In 1978 ‘Women and the news’ suggested that women must develop the ability to monitor their own interests and affect the agenda setting process.

In her analysis of ‘Dallas’, Ian Ang (1985) said that soap operas are open to multiple interpretations, depending on the experiences the viewer bring to the encounter. She goes on to say that fantasy and fiction : Offer a private and unconstrained space in which socially impossible unacceptable subject positions, or those which are in some ways too dangerous or too risky to be acted out in real life can be adapted. They afforded women ‘spaces of excesses’ in their otherwise ordered social existence in which they have to keep themselves under control.

In a book ‘Mass Media and Society’ edited by James Curran and Michael Gurevitch (1991) Ian Aug and Hermes Joke criticised the use of gender as a fixed category in studies of media consumption. This should be conceptualised as a set of interesting and contradicting cultural practices, in which the adoption of ‘male’ and ‘female’ subject positions depends on specific contexts.

Dorothy Hobson studied how women talked about television in the workplace. She found that the perception was rooted in material reality and socio-cultural difference.

In 1986 Morley David in ‘Family Television : Cultural power and Domestic Leisure’ studied in detail television viewing, which he argued is situated firmly within the politics of the living room and the structure of power relations within the family.

The tendency to speak for and empower the imaginary viewer is most evident in the essay by John Fiske.
In his book television culture (1987) he includes two chapters 'Gendered Television'. One looks at soap opera as a 'feminine narrative', the other takes a popular action series as an example of 'masculine narrative'. In his view, feminist theories of how interests of the dominant are served by the systems they control, need to be mitigated, if not contradicted, by these systems. Fiske says 'Women are not cultural dopes they are not complicit in, nor do they find pleasure in, their subordination under patriarchy.

In 1984 Anna Terizian Eriksen studied programme preferences of 7 to 18 year olds in Paris. She found that male characters out numbered females by 5 or 6 to 1. Both girls and boys were more likely to admire male than female characters, this preference was significantly more marked among boys, especially older boys, boys identified strongly with the aggressive 'Superman hero'; the restricted range of role models does not reflect the diversity of social reality.

In the same year Lorraine Gamman and Margaret Marshment edited a book called 'The Female Gaze, women as viewers of popular culture'. This was a collection of essays which explored possibilities and pitfalls of intervention in popular forms in order to find ways of making feminist meanings a part of our pleasures.

Deidre E. Pribhan in 1988 in her collection of essays, 'Female spectators. Looking at film and television' explored various aspects of film and television criticism from U.S. and European perspectives. This included readings of individual television programmes as well as insights from women directors.

Also in 1988 Sonia Livingstone in her study 'Viewers' interpretations of soap opera' the role of Gender power and morality' analysed the ways in which television audiences interpret fictional characters in 'Coronation Street' and 'Dallas'. Audience interpretations emerge from and biases of viewer themselves.

Again in 1988 Camera Obscura published six articles on “Television and the female consumer”. They explore how television attempts to attract women consumers. Here consumption is conceptualised in two ways: television's display of commodities and lifestyles, the consumption of the text itself – how audiences understand television programmes, and how television defines feminity and female desires.

The 1987 volume-I of the communication journal published an article 'Intersections of power : Criticism-Television gender'. Which explores the thesis that gender is a socially and historically constructed category, produced in televisual texts through specific representations. The assumption that viewers may find ways to challenge and resist these gendered text underlies most of the essays. Examples are drawn from U.S. television.

In 1989 Seiter, Ellen, Hans Borchers, Gabriele Kreutzner and Eva-Maria warth edited 'Remote control! Televisions. Audiences and cultural power' In which issues of gender were taken up in many of the chapters, which approach the study of television audiences from a variety of theoretical and
methodological perspectives. There were contributions from Europe, the USA, Australia and Israel.

One of the more important works was in 1990. In a book edited by Mary Ellen Brown called Television and women's culture: the politics of the popular. It is a collection of essays, which exemplifies a specific, Culturalist strand of feminist television criticism. The underlying theme of the book is that the various television genres offer women opportunities for negotiation of their own meaning and their over aesthetic appreciation. In her concluding chapter Mary Ellen Brown explicitly renounces any claim to setting out agendas for changing the representation of women on television. Her concern is to theorise women's political use of pleasure by focussing on 'what women do with what is at hand'. Since for women politics often takes place in the context of everyday life, it is here that we must look for signs of resistance and subversion – in feminine discourse and women's genres.

Yet the so-called 'women's genres' of television are by and large shaped by men, not merely in their location with male directed Institutions, but in their actual conceptualisation. So the television messages of women's genres are, as Stuart Hall puts it, 'Structured in dominance (1980 P. 134).

Ros Balester, Margaret Beetham, Elizabeth Frazer and Sandra Hebron in their book Women's Worlds. Ideology. Femininity and the women's Magazine (1991) are centrally concerned with the issue of women's pleasure—specifically the pleasure women gain from that most essential women's genre, the women's magazine in Britain. Their aim is to get beyond the text itself, and beyond the individual reader, to tackle broader aspects of the meaning of pleasure. The analysis is based on their own 'readings' of women's magazines from the 18th century to the present day. In case of contemporary magazines they also draw on discussions with four separate groups of women – university students, old age pensioners, youth workers, and polytechnic & students.

Women's worlds make a conscious effort to highlight the problems surrounding the quest for the 'authentic' audience voice. Whatever their limitations, women's magazines have throughout their history offered readers a privileged space within which to explore the female self.

'Mass Media and society' edited by James Curran and Micheal Gurevitch in 1991 contained a study by Ian Ang and Joke Hermes. 'Gender and/in Media consumption'. This study criticises the use of gender as a fixed category in studies of media consumption. This should be conceptualised as a set of interesting and contradicting cultural practices, in which the adoption of male and female subject positions, depend on specific contexts.

Christine Geraghty in 'women's soap opera a study of prime time soaps (1991)' examines the relationship between the narratives of British and U.S. soaps and their women viewers. The study links the central themes of soaps to border between women and men, arguing that soap operas question and develop these as a source of pleasure for the audience. The utopian
possibilities of soaps can be used not just to maintain the status quo, but to promote change and influence attitudes.

‘Women watching Television: Gender, class and generation in the American Television experience’. (1991) by Andrea Press was a study based on interviews with women about their viewing experience. She went on to show that working class women are much more likely to find television characters ‘real’ than are middle class women. However, their evaluation of realism reflects their wishes about reality, rather than a detached assessment of the accuracy of television’s depiction of their experience.


The content and reception of the magazine was analysed to show how feminism and a feminist identity are constructed both by the text and its readers. This combined analysis lead the authors to express concern about the fate of feminism in the 1990s.

THE INDIAN SCENARIO

In a study of women viewers in Madras city Chitra Krishnaswamy (1986) pointed out that the respondents felt women’s programmes to be superficial in their treatment of various issues. Some respondents appreciated the inclusion of male concerns in women’s programmes. Others felt that women were aware of their own plight and that such programmes should be addressed to men.

V. K. Dubey, R. C. Mishra and K. N. Pandy studied the role of radio in support of women’s empowerment for child survival, protection and development in India and concluded that radio broadcast brings an increase in the existing knowledge of groups concerning various health and child care problems. Also the knowledge of some of the diseases directly increase as a function of radio listening. Thus the radio input contributes to increase in knowledge about different diseases in different ways.

In the year 1986 R. Manju Kumari studied the impact of TV commercials on women in Mysore city. She concluded that the role of TV in India is finding an educative and informative place today. Advertisements on TV inform women of the good things available to them – No doubt this can become more potent if women have a more intense desire for change.

The Research and evaluation cell of Upgrah Doordarshan Kendra published a report of women in rural milieu in 1987. The objectives were to study communication pattern among rural women, utilisation of channels of communication and suggesting communications strategy for the rural women for TV programmes.

Hansa Joshi in 1987 published a report under Indian space research organisation titled a ‘New chapter in women serial, tracing the history of Kheda communication project women’s serials’. It highlights one more
venture dealing with laws relating to women's issues. The role of research in development and production of this serial is emphasized.

REFERENCE

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