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Autore	Sobande Francesca
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Nota di contenuto	1. Why the Digital Lives of Black Women in Britain? -- 2. Black Women and the Media in Britain -- 3. Black Women's Digital, Creative and Cultural Industry Experiences -- 4. Black Women's Digital Diaspora, Collectivity and Resistance -- 5. (Un)Defining the Digital Lives of Black Women in Britain.
Sommario/riassunto	"Sobande's book is a landmark study of Black British women and their double struggle with and for their media representations. Sobande's playful text deftly shifts between media theory and digital practice in order to showcase how Black British women are re-making themselves through a variety of digital media." —Akwugo Emejulu, University of Warwick, UK "This is an engaging, rigorously researched documentation of the culturally significant but often neglected digital experiences of

Black women. As Sobande so vividly explains, this is a story rooted offline, one of intersecting ‘in real life’ oppressions and structural racism, a story grounded in the particular history of Black women in Britain organising and creating spaces for themselves.” —Rebecca Omonira-Oyekanmi, reporter, editor and writer, UK “This book adds to the important but limited literature on the realities of Black women's experiences in the UK. The book offers a timely and deft treatise of the digital strategies that Black British women use to navigate their world. Whether it's hair tutorial videos on YouTube or clever Twitter banter, Black women in Britain are using the internet in innovative ways and Francesca Sobande offers an excellent guide to these practices.”—Moya Bailey, Northeastern University, USA “Sobande’s work thrusts open the doors of an area of limited research to date. Scholars, teachers and students alike will want to reach for this book time and time again. I know this will fast become a new favourite on the reading lists of my journalism students!” —Marverine Duffy, Birmingham City University, UK Based on interviews and archival research, this book explores how media is implicated in Black women’s lives in Britain. From accounts of twentieth-century activism and television representations, to experiences of YouTube and Twitter, Sobande's analysis traverses tensions between digital culture’s communal, counter-cultural and commercial qualities. Chapters 2 and 4 are available open access under a Creative Commons Attribution 4.0 International License via link. [springer.com](http://springer.com). Francesca Sobande is a lecturer in digital media studies at the School of Journalism, Media and Culture at Cardiff University, Wales.

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