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Nota di contenuto	About the editor; Title page; Copyright; Contents; Acknowledgments; Introduction: willful ignorance -- news production, audience reception, and responses to suffering; Twenty years in Somalia; Mediating suffering; States, the media, and humanitarian intervention; Ordinary people, the media, and distant suffering; News production -- the first half of the equation; Audience reception -- the other half of the equation; Critiques; Conclusion; Notes; References; 1 Humanitarian intervention in the 1990s: cultural remembrance and the reading of Somalia as Vietnam. 'We were wrong, terribly wrong': Vietnam in the 1990s' 'We saw it ... in Vietnam. We saw it in Somalia': debating humanitarian intervention in the 1990s; 'We should have said no': Vietnam's legacy and popular culture of the Somalia intervention; Conclusion; Notes; References; 2 Framing a rights ethos: artistic media and the dream of a culture without borders; Purposes; Modes; Case studies; 2.1 Satrapi uses frame sequencing as a method of ironic juxtaposition; 2.2 Delisle uses

iconography to reduce an oil and gas company to its essence.

2.3 Delisle uses the iconic representation of institutions to indicate a complex social program in a visual shorthand

2.4 Sacco uses iconographic reduction in an otherwise realist setting, distilling F.'s essence to his enraged mouth;

2.5 Spiegelman uses visual metaphor to testify to his father's experience of being trapped;

2.6 Satrapi juxtaposes visual metaphors of modernity and the West with Persian culture;

2.7 Satrapi recasts Edvard Munch's iconic image of *The Scream* as an Iranian girl's horror of the revolution;

2.8 Stassen uses the dog metaphor to indicate Deogratias' self-image.

2.9 Satrapi makes use of the gaps between panels to slow down the pace of the action

2.10 Satrapi employs chiaroscuro to represent lament;

2.11 Laughing at the curriculum on torture;

2.12 Sacco's reporter fails to understand that laughter is the story;

2.13 Delisle presents the annual Water Festival as Burmese;

Problems; Immediate action versus structures of feeling; References;

3 How editors choose which human rights news to cover: a case study of Mexican newspapers; Introduction; Background; A framework for understanding news selection;

3.1 Model illustrating the process of news selection. Determining the newsworthiness of human rights information

Journalistic aims of human rights reporting: supporting democracy and stopping violations;

Economic aims of human rights reporting: meeting reader demand and filling column inches;

Political aims of human rights reporting: limited partisan and personal motives;

Conclusion; Notes; References;

4 Framing strategies for economic and social rights in the United States; Introduction; The role of framing; Framing strategies for economic and social rights; Table 4.1 Common framing strategies for economic and social rights; Conclusions; Notes.

Sommario/riassunto

"Why do news stories of atrocities sometimes mobilize people, while at other times they are met with indifference? Do different forms of media have a greater or lesser impact on mobilization? *Media, Mobilization, and Human Rights* investigates the assumption that exposure to human rights violations in countries far away causes people to respond with activism. Turning a critical eye on existing scholarship, the authors argue that there is nothing inherently positive or negative about exposure to the suffering of others. In doing so, they offer an array of case studies, from human rights reporting in Mexican newspapers to the impact of media images on humanitarian intervention in Somalia, from the influence of celebrity activism to the growing role of social media. Examining a variety of media and drawing upon a range of disciplines, this collection presents radical new ways of thinking about the intersection of portrayals of human suffering and activist responses to them."--Provided by publisher.
