

Annotated Bibliography

Tukachinsky, R. (2017). *Media Portrayals and Effects: African Americans*. In H. Giles & J. Harwood (Eds.), *Oxford Research Encyclopedia of Communication*. Oxford University Press.comm.arizona.edu

This comprehensive entry examines the historical and contemporary media portrayals of African Americans, emphasizing the prevalence of negative stereotypes and their psychological and societal impacts. It provides a foundational understanding of how media representations influence public perception and intergroup relations, aligning with my project's focus on misrepresentation and its consequences.

Dixon, T. L., Weeks, K. R., & Smith, M. A. (2019). *Media Constructions of Culture, Race, and Ethnicity*. In *Oxford Research Encyclopedia of Communication*. Oxford University Press.[Illinois Experts+1Oxford Research Encyclopedia+1](#)

This work delves into the construction of racial and ethnic identities in media, analyzing the systemic nature of stereotypes and their reinforcement through various media channels. It offers critical insights into the mechanisms of cultural commodification and the marginalization of Black voices, directly supporting my examination of cultural imperialism in media.

Dixon, T. L., & Linz, D. (2000). Overrepresentation and Underrepresentation of African Americans and Latinos as Lawbreakers on Television News. *Journal of Communication*, 50(2), 131–154.

This study provides empirical evidence on the disproportionate depiction of African Americans as criminals in television news, highlighting the role of media in perpetuating racial biases. The findings underscore the systemic issues in media representation, reinforcing the themes of misrepresentation and exclusion in my research.

Mastro, D. E., & Behm-Morawitz, E. (2005). Latino Representation on Primetime Television. *Journal of Broadcasting & Electronic Media*, 49(4), 659–681.

While focusing on Latino representation, this article offers comparative perspectives on minority portrayals in media. It discusses the implications of stereotypical depictions and the lack of diverse narratives, providing a broader context for understanding the systemic nature of cultural misrepresentation, which is pertinent to my study.

Entman, R. M., & Rojecki, A. (2000). *The Black Image in the White Mind: Media and Race in America*. University of Chicago Press.

This seminal book explores the cognitive and emotional effects of media portrayals of African Americans on white audiences. It examines how media shapes racial attitudes and reinforces societal power structures, offering critical insights into the dynamics of representation and audience reception relevant to my project's objectives.

Gates, H. L., Jr. (1988). *The signifying monkey: A theory of African-American literary criticism*. Oxford University Press.

Henry Louis Gates Jr. explores African American oral tradition and cultural expression through the concept of "signifyin'" — a rhetorical practice rooted in storytelling, double meaning, and survival. His work is essential for understanding how Black creativity resists dominant cultural narratives. This text supports the historical grounding of how Black creators have always navigated representation and authorship, aligning closely with the storytelling focus of my project.

Hall, S. (1980). Encoding/decoding. In S. Hall, D. Hobson, A. Lowe, & P. Willis (Eds.), *Culture, media, language* (pp. 128–138). Routledge.

Stuart Hall's influential essay breaks down how audiences interpret media messages differently depending on their social and cultural positioning. His encoding/decoding model helps explain why Black media production and consumption often get misread by dominant groups. This framework will help unpack how African American culture gets distorted when consumed without context.

hooks, b. (1992). *Black looks: Race and representation*. South End Press.

bell hooks offers a critical examination of how Blackness has been portrayed across different forms of media and art, pushing readers to rethink visibility versus true empowerment. Her analysis is crucial to my project's argument that representation without ownership reinforces systemic inequities rather than disrupting them.

Time Staff. (2015, July 20). Cornrows and cultural appropriation: The truth about racial identity theft. *Time Magazine*.

<https://time.com/3919960/cultural-appropriation-cornrows/>

This article discusses how Black cultural expressions like cornrows have been commodified and rebranded by mainstream (mostly white) influencers without acknowledgment of their origins. It provides a clear, accessible example of the cycle of consumption and erasure that my project examines in popular culture today.

Orbe, M. P., & Hopson, M. C. (2002). *Performing Blackness: Enactments of African-American political identity*. Rowman & Littlefield.

This book explores how African Americans perform cultural and political identity in everyday interactions and media spaces. It provides an important lens for understanding how Black creators use performance, language, and self-presentation as tools of resistance, fitting directly into the themes of storytelling, resilience, and reclaiming narrative power in my study.

Pew Research Center. (2023, September 26). *Black Americans' Experiences With News*. [Pew Research Center](#)

This comprehensive survey reveals that nearly two-thirds of Black adults perceive news about Black people as more negative compared to other groups. It underscores the systemic issues in media representation and the need for more inclusive journalism practices.

KFF. (2023, September 26). *Daily Media Use Among Children and Teens Up Dramatically From Five Years Ago*. [KFF](#)

This report highlights that Black children spend significantly more time with media than their White counterparts, emphasizing the importance of accurate and positive representation in media consumed by young audiences.

Giorgis, H. (2021, October). *Not Enough Has Changed Since 'Sanford and Son'.* [The Atlantic](#)

This article discusses the persistent stereotypes in Black television programming and the slow progress in diversifying narratives and characters in mainstream media.

Time Staff. (2015, July 20). *Cornrows and Cultural Appropriation: The Truth About Racial Identity Theft.* [Time](#)

This piece examines the appropriation of Black hairstyles and the broader implications of cultural theft, providing context for discussions on ownership and representation.

Sanders, C. (2021, February 4). *Black Art Is in Demand. But Telling Our Stories Comes at a Cost.* [Time](#)

Sanders delves into the challenges Black creators face in maintaining authenticity while navigating a market that often commodifies their experiences.

Pew Research Center. (2024, February 13). *8 Facts About Black Americans and the News.* [Pew Research Center](#)

This article provides insights into how Black Americans consume news and their perceptions of media coverage, highlighting the need for more representative storytelling.

TIME. (2015, May 7). *Addressing the Representation of Black Culture in Photography.* [Time](#)

This feature showcases photographers who challenge traditional narratives and offer a more nuanced portrayal of Black life through visual media.

The Atlantic. (2017, January 13). *Claiming the Future of Black TV.*

[The Atlantic](#)

This article explores the evolution of Black television and the ongoing efforts to create content that authentically represents Black experiences.

Pew Research Center. (2020, December 11). *Social Media Continue to Be Important Political Outlets for Black Americans.* [Pew Research Center](#)

This report discusses the role of social media as a platform for political engagement and cultural expression among Black Americans.

TIME. (2021, February 4). *Hollywood So Often Gets Black History Wrong. Black Filmmakers Are Setting the Record Straight.* [Time](#)

This article highlights the efforts of Black filmmakers to correct historical inaccuracies and present more truthful narratives in cinema.