

Sandilands, Noel Sturgeon, Greta Gaard, Starhawk, Vandana Shiva, and others. She incorporates creative work into her intertextual tapestry: Vancouver-based Daphne Marlatt's poetry-prose work *Ana Historic* functions as a refrain throughout, and the Raging Grannies provide an example of ecofeminist activism as performance and performative. The effect of these citational pairings is a re-inscription of ecofeminism in/as postmodern feminism and a 'de-naturalizing' of ecofeminism as a movement so often denounced for its presumed essentialist tendencies.

Moore supplants the category of "woman" with an intersectional feminist approach to oppression, and includes voices of queer women and men alongside heterosexual women, though trans and other gender non-conforming subjectivities are not included. Moore's book sets out ambitious goals, not least of which is the attempt to reason her way out of ecofeminism's entrenched association with essentialism. Moore attempts to wield a critique of anthropocentrism to disavow the legitimacy of charges of essentialism (which are, Moore argues, anthropocentric), with some success; though the discussion of the distinctions between essentialism, anti-essentialism, strategic essentialism, and the 'something else' that Moore attempts remains somewhat confusing to this reader. One of the more evocative moments in Moore's book is when she turns to the place of failure in feminist work. In Chapter 5, Moore employs an intersectional feminist approach to unpack both the ecofeminist ideals of the camp and the dissonances, disagreements, and failures of those (limited and limiting) ideals in practice. The question of how to sustain activism and cope with the exhausting "ongoing work" that this requires is one posed by Moore and relevant to contemporary activist practices in feminism and beyond.

One of the shortfalls of this book is what feels like a truncated attempt at incorporating a de-colonizing practice into an otherwise fairly intersectional feminism. Moore articulates the imperative to de-colonize feminism and acknowledge colonial histories and neocolonialism in environmental activist practices, and lip service is paid to the issues that First Nations peoples of the west coast have faced and continue to face, including a discussion of the politics of unceded territory in British Columbia as it factors in to how we consider the politics of place, nation, and home. Moore complicates whiteness through an intersectional approach, arguing that the British colonizing project in British Columbia has always been contested vis-à-vis the presence of lower class white women who resisted the colonizing project that they had been entrusted with. And yet, Moore briefly mentions that she is not including voices of First Nations people in her interviews, without expanding on how or why she has come to this decision. Was it that there were not First Nations peoples present *as activists* in the sense that Moore is focusing on in her book? Moore's book would benefit from giving a more transparent account of this matter, particularly given this book's emphasis on the importance of "responsibility and accountability" in its latter chapters. It is difficult to ignore the lack of attention to First Nations peoples in Moore's account of oral histories, for example, or an acknowledgment of the importance of oral storytelling as an indigenous mode of knowledge transmission. Indeed, incorporating the perspectives of actual First Nations people would only strengthen Moore's aims of articulating the "contested histories" of the particular place of Clayoquot Sound and "why these . . . matter"—holding space for conflicted and conflicting accounts.

As a work of scholarship, this book is valuable in bridging accounts of activist histories with feminist theory, all the while maintaining the relevance of ecofeminism as a mode of feminist theory and practice in the contemporary. She outlines the contributions of the Friends of Clayoquot Sound initiative, reading their work through an intersectional feminist lens. Moore enacts a fruitful exchange of terms between ecofeminism and postmodern feminism, rooting her theorizations in the lived experiences of activists at Clayoquot Sound. The book presents some possible directions for future ecofeminist work, including conceiving of Mother Nature as queer cyborg, configuring the goddess as "sacredsecular," and extending Haraway's project of de-centering kinship from genealogy within ecofeminist modes of thought.

Lauren Fournier is an artist and Ph.D. candidate in the Department of English at York University. Her dissertation takes up "auto-theory" as a contemporary mode of feminist practice across media.

OUTSIDERS STILL: WHY WOMEN JOURNALISTS LOVE—AND LEAVE—THEIR NEWSPAPER CAREERS

Vivian Smith
Toronto: University of Toronto Press, 2015

REVIEWED BY AMY BOWEN

Vivian Smith's 2015 book *Outsiders Still: Why Women Journalists Love—and Leave—Their Newspaper Careers* examines the gendered experience of women journalists in the Canadian newspaper industry.

Smith interviewed more than two dozen journalists from the Victoria

Times Colonist, the *Calgary Herald*, the *Winnipeg Free Press*, the *Hamilton Spectator*, and the *Chronicle Herald* in Halifax. The majority of journalists interviewed were white, able-bodied middle-class women, with the exception of three: one who identified as lesbian, one who was black, and one who discussed a physical disability.

Using narrative analysis to structure her research, Smith provides accounts of her discussions with senior, mid-career, and young journalists in both one-to-one and group interviews. Smith's intention with narrative analysis is to understand how career stories reveal cultural norms in a workplace, and, as discursive structures, how these stories reflect larger cultural norms.

When speaking with senior women journalists, these participants tended to view their success in the industry as aided by lucky circumstances. Smith explains that the tendency to tell stories about luck, rather than skill or effort, is characteristic of women developing their careers during second-wave feminism and reflects a lack of a sense of entitlement. Instead of actively challenging gender norms, senior participants' stories indicate that "in order to remain on the job, [they] have internalized – or grudgingly accepted – the gendered oppositions they experience daily."

If senior women journalists "grudgingly accepted" gender norms, the next focus group "felt squeezed by traditional newsroom demands at a time in their lives when they felt that reproductive organs and cultural imperatives were issuing their own deadlines." These mid-career women are positioned between older workers who cling to good jobs above them, and the younger ones who wait impatiently below.

In contrast to the "luck" discussed by senior journalists, the youngest journalists interviewed saw "individual power and independence as

being key to their survival at work" and they "did not want to be seen as gender victims." Characteristic of third-wave feminism, these women felt they could "handle" sexism in the newsroom and work with it to their advantage.

Smith summarizes the differences between these generations: "Generally speaking," she writes, the senior participants viewed themselves as "lucky survivors" in gendered newsrooms. Mid-career women were "self-sacrificing, hard workers" in need of workplace flexibility. And, the youngest participants "presented themselves as *individual strategists*," who self-described as capable of handling whatever "routine injustices" they encountered.

Permeating the narratives throughout *Outsiders Still* is a tension between the journalists' desire to advocate for social injustices through writing – giving voice to the voiceless of society – while submitting to a gendered newsroom culture that reinforces oppressive practices. The book reveals a "double standard of newsgathering," with reporters exuding power out in the field, but returning to an oppressive cultural atmosphere in the office.

While gender is her primary focus, Smith's discussion comments on the changing newspaper industry itself, which is becoming increasingly financially strained. The youngest journalists interviewed were more preoccupied with how to create a career in an industry that sees cut-backs every year, rather than how their gender determines their success within this environment. But, with such upheaval comes new avenues: as one journalist notes, "Women definitely have more opportunity now because the entire industry is in flux. Any time you have this level of chaos there are fresh opportunities."

Other social characteristics, in addition to gender, influence women's

experience over time in this traditionally "macho" environment. One issue that does not show much change, however, is how parenthood affects working women's lives. Smith concludes that women still feel powerless when it comes to vocalizing their own workplace needs for flexibility and accommodation as parents, or future parents.

Smith explains that her research confirms trends revealed in other studies: women anticipate their exit from the newsroom when family-planning and women adopt male styles of leadership to legitimize their senior roles. These narratives also repeat and reinforce the 'choice' myth; women feel pressured to choose between work and family, "a myth that echoes seemingly without end."

Outsiders Still asks us to consider what perspectives women – and women of various social backgrounds and ethnicities – bring to news stories that a traditionally masculine approach overlooks. As Smith argues, a true democratic society depends on freedom of the press and is shaped by the multiple voices, and interpretations, that constitute society. We might continue to consider how newsrooms, and similar gendered work spaces, can practice in-house what they preach through the social justice news stories they produce for the public.

Amy Bowen recently completed her Master's Degree in Public Texts at Trent University in Peterborough, Ontario, and has written newspaper column articles for a local environmental non-profit agency. She currently teaches Communications at Fleming College in Peterborough, Ontario.