

**Changing the discourse:
The fight for gender equality in pop culture blogs**

MASTERS THESIS

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ABSTRACT

Gender inequality in modern, Western society is problematic and strengthened by media reinforcement. The negative representations of women in media can actively prevent gender equality. Media, and entertainment media in particular, treat women unequally and represent them in harmful ways. Albert Bandura's *Social cognitive theory of mass communication* (2001) established that the examples presented in media have a lasting impact on the audience's values, opinions and behaviours. Using Bandura's theory as a theoretical framework, this study is grounded in the consequence of media's unequal representation of women. This study looks at two blogs that treat women, and people of colour, as equals, and actively point out inequality in other media. *Lainey Gossip* and *Awards Daily* are challenging a tradition of unequal gender representation in entertainment media. I did a two-case case study of *Lainey Gossip* and *Awards Daily*, which included Critical Discourse Analysis of their blog posts, and interviews with the founders of those blogs, Elaine Lui and Sasha Stone respectively. From the research, several solutions to the existing inequality in media emerged, chiefly that of representation – having women writing about entertainment media, producing media content, and shown on screen, is the first key step in achieving equality in media.

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TABLE OF CONTENTS

Abstract	2
Acknowledgements	3
Chapter One: Introduction	6
Research Questions	7
Purpose of Research	8
Chapter Two: Literature Review	9
Gender Role Expectations in Society	9
Gender Representation in Media	11
Celebrity Gossip Media	13
Portrayal in Film and Television	17
Influence of Blogs	19
Theoretical Framework for Study	20
Gaps in the Research	22
Chapter Three: Research Design	23
Worldview and Qualitative Research	23
Methodology	24
Case Study Analysis	24
Critical Discourse Analysis	29
Participants and Blog Post Sample	33
Challenges and Limitations	34
Impact of the Study	35
Chapter Four: Findings and Discussion	36
Challenging the Tradition of Sexism in Entertainment Media	38
Blog Posts: Decoding the Text	38
Blog Posts: Recurring Themes	40
Women's roles	40
Conventional beauty	42
Age	44
Women of colour	45
"Women shouldn't be"	47
Representation	49
Television	53
Women's rights	54
Blog Posts: Purpose of Posts	56
Interviews: Challenging Gender Inequality	62
Interviews: The Implementation of Gender Equality on the Blogs	64

The Motivation for Addressing Gender Inequality	64
Interviews: The Choice to Address Gender Inequality	65
Interviews: The Consequences of Addressing and Promoting Gender Equality	67
The Future of Gender Inequality in Media.....	68
Interviews: Ending the Tradition of Gender Inequality	69
Chapter Five: Conclusion	73
References.....	81
Appendices.....	87
Appendix A: Blog Post Analyses	87
Appendix B: Signed Permission Forms	149
Appendix C: Interview Questions	153

CHAPTER ONE: INTRODUCTION

Gender inequality in modern, Western society is problematic. While men and women have the same legal rights, research shows that gender equality does not yet exist (Fitzgibbons Shafer & Malhotra, 2011; Matud, Bethencourt, & Ibáñez, 2014). Amy Parziale (2008) argues that “gender inequality can be defined as allowing people different opportunities due to perceived differences based solely on issues of gender. Gender discrimination is the prejudicial treatment of an individual or group due to gender” (p. 977). Men and women are often expected to act according to prescribed, disparate gender roles (Matud, Bethencourt, & Ibáñez, 2014). Changing persisting gender role expectations is key to promoting gender equality in our society (Fitzgibbons Shafer & Malhotra, 2011). This is important because inequality leads to such topical social issues as pay inequality (Parziale, 2008), a shortage of women in science, technology, engineering and mathematics (STEM) fields (Shaffer, Marx & Prislín, 2013), and crimes like sexual assault and rape (Kahlor & Eastin, 2011).

Gender inequality as represented in media is problematic because it is reflective of our society’s differing views and expectations of men and women. Further, the media plays a significant role in the *shaping* of people’s attitudes and views regarding the differences between males and females (Fitzgibbons Shafer & Malhotra, 2011; Matud et al., 2014; Taylor & Setters, 2011). While gender inequality is problematic in all media (Matud et al., 2014), this study will primarily consider the representation of women in entertainment media. Entertainment media is no exception; the ways in which celebrities are written about and the representation of women on screen often perpetrates gender inequality.

This research comprised a case study of two entertainment media blogs, both of which approach the topic from a feminist angle. The case studies included interviews with the bloggers

and critical discourse analysis of a sample of posts. The first blog, *Lainey Gossip* was created by Elaine Lui, and the site covers celebrity gossip, fashion and entertainment. In many ways it appears to be a traditional celebrity gossip blog, but upon further examination, the posts actively consider gender and racial equality and confront inequality. The second blog, *Awards Daily*, led by Sasha Stone, primarily covers films and the Academy Awards. Posts on *Awards Daily* consider film production and other entertainment media while keeping gender and racial inequality top of mind. Both blogs uphold gender and racial equality both passively and actively, by writing about men and women equally and by pointing out inequalities in both entertainment production and entertainment media coverage.

Research Questions

This study was a two-case case study (Yin, 2009, p. 60) and relied on methods of interviews and critical discourse analysis. This study asked:

- Are *Lainey Gossip* and *Awards Daily* challenging the tradition of sexism in entertainment media?
- How are *Lainey Gossip* and *Awards Daily* challenging the tradition of sexism in entertainment media?
- How did they implement this across their blogs?
- Why have Elaine Lui and Sasha Stone chosen to address gender equality in their blogs?
- What has been the result of addressing or promoting gender equality?
- How can the ways in which *Lainey Gossip* and *Awards Daily* cover entertainment media be extended to other media?

Purpose of Research

In his article, *Social cognitive theory of mass communication*, Albert Bandura (2001) explored the relationship between his own social cognitive theory (1977) and the media. As I will discuss further in the review of literature, Bandura's work illuminates the fact that the examples presented in media have a lasting impact on the audience's values, opinions and behaviours. Using this as a theoretical framework, the study can be grounded in reality and consequence. The unequal representation of women in media matters and as Bandura's research shows, has lasting effects on society. The objective of this study was to analyze how and why certain entertainment media outlets are forwarding the cause of feminism in media, and to use that knowledge as a guideline for the improvement of other media.

Gender inequality is problematic and strengthened by media reinforcement. The negative representations of women in media can actively prevent gender equality in society. When represented unequally, women are seen and believed to be less capable, unprofessional and unworthy of equal treatment. Blogs like *Lainey Gossip* and *Awards Daily* are challenging a tradition of unequal gender representation in entertainment media. By analyzing how and why these blogs enforce gender equality, we learn what other media outlets can do to promote equality themselves. As Bandura (2011) establishes: As long as gender inequality is represented in media, it will be present in our society.

CHAPTER TWO: LITERATURE REVIEW

Before we study the bloggers who are challenging the status quo, we must first look at the current state of affairs in society as well as in entertainment media. While gender inequality is a problem in all media (Matud et al., 2014), this study will primarily consider the representation of women in entertainment media. In this literature review, I will examine our society's gender role expectations and look at the existing research on gender bias in the media, in both celebrity gossip and film and television production, and the role of blogs in the current entertainment media landscape. This study's theoretical framework, Bandura's (2001) social cognitive theory of mass media, will be explored to demonstrate the greater impact of the representation of gender disparity.

Gender Role Expectations in Society

Before examining the differences in the ways in which men and women are represented in media, we must first ask the question: what gender role expectations exist and persist in modern, Western society? Emily Fitzgibbons Shafer and Neil Malhotra (2011) wrote: "Gender inequality persists despite the gains women have made over the past five decades with respect to education, employment and political power" (p. 209). M. Pilar Matud, Juan M. Bethencourt and Ignacio Ibáñez (2014) explained that people expect men and women to act according to traditional gender roles. They found that the traits considered central to masculinity (agency, capability and independence) are in opposition with traditionally feminine traits (communion and bonding), which puts the perception of men and women in opposition with each other (Matud et al., 2014, p. 207). Matud et al. (2014) found that men are valued by others when they are strong leaders, decision-makers and assertive, while women are valued for being kind, sensitive and

reliant on others (p. 207). The authors stated that these valued gender traits (or stereotypes) are reinforced through peers' actions, and shape whether one's behaviour is seen as appropriate or inappropriate; a male acting traditionally 'masculine' or a female acting traditionally 'feminine' is positively reinforced (Matud et al., 2014, p. 207).

Changing these gender role expectations is key to promoting gender equality in our society (Fitzgibbons Shafer & Malhotra, 2011). Fitzgibbons Shafer and Malhotra (2011) wrote, "The resilience of gender inequality may be in part due to stereotypes, which portray women and men as innately different and unequal" (p. 209). Stereotypes and diverging gender role expectations limit the opportunities that are offered both genders (Matud et al., 2014), which ultimately can result in social issues such as pay inequality and a shortage of women in STEM fields (Shaffer, Marx & Prislín, 2013). Emily S. Shaffer, David M. Marx and Radmila Prislín (2013) attributed the deficit of women in STEM fields to 'stereotype threat', which means that people are less likely to succeed when they feel they are not expected to succeed (p. 457). Similarly, Parziale (2008) writes: "Differences between the sexes—either real or perceived—have caused differences in the ways individuals are perceived and valued in society. These differences in treatment have caused inequalities between the sexes." (p. 978). The perception that men and women are different largely contributes to the unequal treatment of men and women.

Whereas women may not succeed in areas in which they are not encouraged to excel, like STEM fields, they are certainly more likely to succeed when they are encouraged (Mensing, Bonifazi, & LaRosa, 2007; Taylor & Setters, 2011; Shaffer et al., 2013). When females are exposed to non-stereotypical role models and are encouraged to do both traditionally feminine and masculine activities, they are more likely to excel in all areas (Mensing et al., 2007;

Shaffer et al., 2013). Since women are capable of succeeding in areas in which they have positive examples, and the media plays an influential role in shaping opinions, one must ask how the media commonly represents gender. If women are commonly represented as incapable or in stereotypical ways, this will effectively discourage girls and women from striving to succeed.

Achieving equality in society is tied to breaking the connection with persisting stereotypes and expectations. Fitzgibbons Shafer and Malhotra (2011) wrote: “Changing beliefs about the appropriate roles of women and men in social structures such as marriage, family and the workplace may therefore be one of the keys to promoting gender equality” (p. 209). Given that media plays such a major role in perpetrating these stereotypes (Bandura, 2011), media must change if society is to change.

Gender Representation in Media

Media is an influential, inescapable part of our society (Bandura, 2001; McLuhan, 1968; O’Sullivan, 1999), and stories about celebrities and popular culture have become a regular part of that media (Turner, 2010). Because of this, the influence of entertainment media is considerable.

Reinforcement of the aforementioned gender role expectations comes from many different sources, including the media (Bandura, 2011; Fitzgibbons Shafer & Malhotra, 2011; Matud et al., 2014; Taylor & Setters, 2011). Matud et al. wrote: “the media in particular, continue to promote and encourage different women’s and men’s self-construal in line with the traditional values of masculinity for men, and femininity for women” (p. 207). Research shows that largely, the media encourages and promotes traditional gender roles. Parziale (2008) writes

extensively of the issue of gender inequality in modern, Western society, and pinpoints the media as a key contributor to the problem:

In general, women are portrayed in the media as weaker and less intelligent than men. Magazines marketed to women tend to define women in terms of their being sexually attractive and available to men. On television and in movies, women tend to be younger than their male counterparts and cast in roles that are supportive to a male and less serious. Women are held to a more rigid standard of beauty and are depicted as more sociable, nurturing, and caring. In popular culture, men are generally portrayed as more aggressive, assertive, and violent as well as less expressive and emotional than their female counterparts. While male characters are more likely to initiate violence, female characters are more likely to be the victim of male violence. These stereotypes of gender hold each sex to an impossible standard. Gender inequality is perpetuated not only by a person's views of others based on gender, but also her or his view of her or his own abilities and opportunities based on her or his gender. (p. 977)

Gender inequality in media, as Parziale (2008) describes it, has the power to harm men and women alike. The following sections will show the ways in which researchers have found that both the *amount* that women are featured, and the *manner* in which they are represented in media are problematic and contribute to gender inequality (Collins, 2011; Fairclough, 2012; Gerding & Signorielli, 2014; van Zoonen, 1994). Considering this, it is important to look into how the genders are portrayed in entertainment media, specifically two key areas: celebrity gossip media, and film and television.

Celebrity Gossip Media

Celebrity gossip blogs and magazines are important sites of gender representation. The ways in which celebrities are represented is important, because of the influence of, and interest generated by, celebrities. Celebrities have the power to shape public opinion on style and fashion, as well as decisions about purchases (Marshall, 2010, p. 36). Gerard A. Hauser (1999) established that ‘elites’ have the power to mould and shape public opinion and public policy – which speaks to their importance and influence (p. 39). The idea of the ‘elite’ has evolved over many years – in this project, I argue that celebrities can be considered elites because of their considerable influence (Marshall, 2010, p. 36). Similar to Hauser’s idea of ‘elites’ is Pierre Bourdieu’s (1986) concept of capital. Celebrities can be said to have cultural capital (Bourdieu, 1986, p. 82) because audiences elevate them to a higher level, and to have social capital (Bourdieu, 1986, p. 86) because, through social media, celebrities can cultivate relationships with their audiences. These forms of capital allow the celebrity to have influence over audiences, which is often translated to economic capital (Bourdieu, 1986, p. 89), both for the celebrity and the businesses with which they choose to work. Celebrities often use their capital to market certain products, by lending their influence to a specific perfume or clothing brand (McNamara, 2009; Marshall, 2010).

The interest in celebrities extends to their private lives. The celebrity gossip industry thrives on these stories. The way that male and female celebrities are written about and the way that audiences react to those stories are reflective of the expectations and opinions of men and women in society. Celebrity gossip media give audiences a forum to negotiate personal opinions on social values, norms and subjects of morality (Marshall, 2010; Tiger, 2015; Turner, 2010; Van Den Bulck & Claessens, 2013). The topic of celebrity can be considered as a learning tool

and a conduit to discussions of identity and cultural norms (Marshall, 2010; Marwick & boyd, 2011). The way that people respond to celebrity stories is a form of social control: harsh judgments of the actions of a celebrity is equal to a harsh judgment of the action itself, which teaches others what society sees as acceptable and unacceptable (Marshall, 2010, p. 37). Subjects like divorce, law breaking, substance use and abuse, violence and sexual misconduct can be seen and discussed through the lens of celebrity (Fairclough, 2012; Gies, 2011; Meyer, Fallah and Wood, 2011; Van Den Bulck and Claessens, 2013). These topics, which focus on the private lives of celebrities and are exposed through the media, play a role in shaping the norms of our society (Marshall, 2010; Marwick & boyd, 2011). The fact that people are paying attention to celebrities and celebrity gossip means the way these people are represented in entertainment media is notable.

The gender discourse in celebrity gossip magazines reflects a distinct bias. Tim Edwards (2013) did a content analysis of three different celebrity magazines in the UK – *heat*, *Hello!* and *Okay!*. He found several ways in which magazines treat women differently: by demonizing them, by using negative, traditionally feminine words to criticize them (“bitch”, “slut”), and by criticizing their appearance (p. 155). He found that men were not treated in the same way in magazines. He wrote: “whereby men become championed for being good at things and women are revered more for how they look” (p. 156).

Kristy Fairclough (2012) considered gender disparity through the lens of aging female celebrities. She analyzed the discourse on the topics of aging and plastic surgery on gossip blogs. Female celebrities are highly scrutinized as they age, and bloggers and other entertainment writers are often on the lookout for plastic surgery (Brown & Knight, 2015; Edwards, 2013; Fairclough, 2012). Fairclough (2012) wrote that female celebrities’ faces and bodies are often the

subject of public scrutiny, and that “female celebrities have become the chief site upon which contemporary tensions and anxieties surrounding femininity, motherhood, body image, cosmetic surgery, marriage and ageing are played out” (p. 90). Given that older women have a harder time finding work in the film industry (Fairclough, 2012), this creates a difficult situation for women: they are only celebrated when they are young and attractive (Gerding & Signorielli, 2014; van Zoonen, 1994), and condemned when they age, but also condemned if they attempt to surgically remain young looking (Edwards, 2013; Fairclough, 2012).

Fairclough (2012) directly criticized *Lainey Gossip* for its critique of Nicole Kidman (p. 98). *Lainey Gossip* sometimes refers to Kidman as “Granny Freeze”, which is a criticism of Kidman’s appearance after getting plastic surgery and Botox. Fairclough (2012) uses *Lainey Gossip*, among other sites, as an example of sexism toward women in the entertainment industry. This criticism is fair, but in my opinion, it is insular. *Lainey Gossip* regularly points out men’s plastic surgery (Lui, March 2, 2016), and Lui has said that she saves her criticism for those who deny they’ve had work done – like Kidman (Lui, April 22, 2014).

Another way that women are represented differently in entertainment media concerns law-breaking. In a case study of UK reality star Jane Goody, Lieve Gies (2011) argued that celebrity law-breakers are often treated more permissively than the general public in entertainment media (p. 347). Women, particularly those in the working-class (like reality show contestants), were found to be the exception: “the tabloid press tends to reserve its harshest criticism for female celebrities” (p. 348). Despite being judged more harshly, Gies (2011) found that women are assumed to be incapable of committing a violent crime unless they are “innately wicked, insane or duped” (p. 350). The idea that a woman would decide to harm someone else seems to be beyond her capability takes away her agency. Similarly, Michaela D. E. Meyer, Amy

M. Fallah and Megan M. Wood (2011) asserted that the media posits women who break the law as being mad or unstable (p. 217). They considered the entertainment media discourse surrounding Lindsay Lohan in the mid-2000s, when she was incarcerated for drunk driving. Media employed a discourse of madness, saying Lohan was ‘manic’, ‘fragile’, and ‘out-of-control’ (Meyer et al., 2011, p. 221) – all of which takes the agency away from Lohan’s decisions. The blog *Perez Hilton* even came up with the term ‘Lindsayanity’ to describe her behaviour. Meyer et al. (2011) point out that the discourse of ‘girls in trouble’ reaches beyond the celebrity realm – women are often thought to be a victim of society whenever they act out (p. 217). Meyer et al. (2011) also note the perception that women are vulnerable and cannot control their actions reinforces traditional gender assumptions (Fitzgibbons Shafer & Malhotra, 2011; Matud et al., 2014). Meyer et al. (2011) also note other times that women are assumed to be mad: when it seems they don’t care about their appearance, when they act in a traditionally masculine way, when they refuse to follow traditionally feminine societal standards and, alternatively, when a woman is too obsessed with traditional femininity (p. 225). This shows that women are held to a different standard than men, and also that it is difficult for a woman to behave in a way that does not evoke derision.

Gender discourse is particularly illuminating when it comes to the topic of celebrities’ romantic lives. Hilde Van Den Bulck and Nathalie Claessens (2013) noted that the sex lives of celebrities are particularly of interest to audiences (p. 46). They did a framing analysis of the discourse used on three gossip websites and in their comment sections. They found that in stories about celebrity sex scandals, the male celebrity is most often painted as the star of the story and the women as the supporting actors (p. 48). They described the women in a story of a man’s adultery as “the sexually failing wife and the seductive mistress” (p. 52). Unlike with Meyer et

al.'s findings where women were seen as not being in control of their actions, in the case of a sex scandal, Van Den Bulck and Claessens (2013) found that the man is painted as powerless: the woman he cheated with seduced him, and the woman he cheated on should have acted differently so he wouldn't cheat (p. 52). The authors looked at the comments sections of one of the stories of Tiger Woods' infidelity. One poster suggested that "obviously, Tiger didn't have enough sex at home", essentially blaming Woods' wife for his indiscretions (Van Den Bulck and Claessens, 2013, p. 52).

It is difficult to find an example of women benefitting from the differing media treatment of the sexes. Gies (2011) explains that a woman in media is "more readily problematized and meets with a greater extent of condemnation and derision" (p. 358). Research shows that female celebrities are discussed and judged more negatively in entertainment media stories and comment sections on topics of aging, breaking the law, sex scandals and beyond.

Portrayal in Film and Television

Many researchers agree that women are underrepresented in entertainment media, particularly in television programs and movies (Collins, 2011; Fairclough, 2012; Gerding & Signorielli, 2014; van Zoonen, 1994). Rebecca L. Collins (2011) used government statistics to discuss the fact that women now represent nearly half of the professional workforce, but their representation in film and television does not reflect that (p. 292). When women are shown, they are often portrayed either in a sexual way, or in traditionally feminine roles like homemakers and wives, and not as professional peers to their male counterparts (Collins, 2011; Fairclough, 2012; Gerding & Signorielli, 2014; van Zoonen, 1994).

Early feminist scholar Liesbet van Zoonen (1994) pointed out that, in addition to being relegated to playing the roles of wives, mothers, daughters or sexual objects, women are most often shown as being young and physically attractive (p. 17). Even more problematic, van Zoonen found that women are often portrayed as being “incompetent, inferior and always subservient to men” (p. 16). van Zoonen argued that this lack of positive representation would hold women back and “endanger social development” (p. 16).

Ashton Gerding and Nancy Signorielli (2014) did a content analysis of 40 different television programs aimed at tweens and also found that girls were underrepresented; there were more boys featured, and those boys spoke more often (p. 46). As to the types of characters that each gender played, “the analysis found that male characters were portrayed as independent, assertive, athletic, responsible, technical and important, whereas female characters were emotional, affectionate, sensitive, frail and domestic” (p. 46-47). Similar to van Zoonen’s (1994) findings, Gerding and Signorielli (2014) also found that when females were represented, they were always physically attractive, but the males were a range of attractiveness (p. 54). They further suggest that this could lead audiences to think that not only are boys more important than girls, but that only attractive girls have value (p. 52). Gerding and Signorielli (2014) wrote, “The message is clear: females can participate in everything that males can, but while doing so they should be attractive” (p. 54). Researchers posit that only showing males in key roles could lead both genders to conclude that females are less important than males (Gerding & Signorielli, 2014; van Zoonen, 1994).

Influence of Blogs

Blogs have become a mainstay in traditional media (Borah, 2015). There is a consensus that blogs are not automatically considered credible because they are created outside the traditional media industry, however blogs that have high readership are considered more credible, and their place outside of traditional media often gives them more credibility (Borah, 2011; Meraz, 2009). Sharon Meraz (2009) writes that blogs have “matured beyond public personal journaling to support citizen journalism or journalism produced by independent bloggers unaffiliated with professional newsrooms” (p. 682), and that popular blogs have readerships that rival that of traditional media outlets. Blog readers are found to often be young, internet-savvy males (Hsu & Lin, 2008). *Lainey Gossip* posits that most of its readers are educated, well-off females. *Awards Daily* offers no such information.

Blogs have become a key component of the entertainment media industry (Marwick and boyd, 2011; McNamara, 2011; Meyer, Fallah & Wood, 2011; Tiger, 2015). Marwick and boyd (2011) argue that blogs have played a key role in the more recent rise in interest in celebrity: “Gossip websites, fan sites, and blogs provide a plethora of new locations for the circulation and creation of celebrity, moving between user-generated content and the mainstream media” (p. 139). Tiger (2015) furthers that idea, by arguing that entertainment blogs provide a place for readers to construct opinions through the lens of celebrity (p. 341), and a place where people are joined together to create community (p. 345). *Lainey Gossip* and *Awards Daily* both hold respected positions in the entertainment media industry – *Lainey Gossip* boasts roughly one million readers per month (Shea, 2015), and *Awards Daily* is considered one of the most important blogs in Academy Awards punditry (Marsh, 2016).

Theoretical Framework for Study

This research study uses Albert Bandura's thesis on social cognitive theory as it applies to mass media (2001) as a theoretical framework. This framework acts as a "transformative perspective that shapes the types of questions asked, informs how data are collected and analyzed, and provides a call for action or change" (Creswell, 2014, p. 64). Since research establishes that the genders are not treated equally in media, the natural next question becomes: what harm comes from this disparate representation of men and women in media? Bandura's (2001) theory helps establish that harm. Rebecca Collins (2011) asked, "If young girls do not see themselves reflected in media, will this diminish their sense of importance and self-esteem? Will boys conclude that women and girls are unimportant, as well? Will girls lack role models? Will adult women feel disenfranchised?" (p. 292). Bandura's social cognitive theory as it applies to media (2011) helps to answer that question.

Bandura (2011) wrote that televised portrayals of society could reflect biases, "in their portrayal of human nature, social relations, and the norms and structure of society... exposure to this symbolic world may eventually make the televised images appear to be the authentic state of human affairs" (p. 281). Media has the power to create and shape reality for its audiences. He wrote that "many of the shared misconceptions about occupational pursuits, ethnic groups, minorities, the elderly, social and sex roles, and other aspects of life are at least partly cultivated through symbolic modeling of stereotypes" (Bandura, 2011, p. 282). Bandura confirmed that the representation of gender in media is vital; the way that women are shown can shape the audience's viewpoints, for better or worse. If women are shown as being subservient and unimportant, this is the reality that audiences will come to accept. Bandura (2001) continued: "In some instances the media both teach new forms of behavior and create motivators for action by

altering people's value preferences, efficacy beliefs, outcome expectations, and perception of opportunity structures" (p. 286). Bandura illustrates that media has the power to shape not only opinions, but behaviours, motivations and awareness of opportunities. Perhaps most concisely, he argues that media has the power to shape "human judgment, values, and conduct" (p. 284). Bandura's theory solidifies the importance of examining exactly what the media is telling its audiences. The discourse it uses, and the ways it represents women has a powerful impact on the values, expectations and behaviours of men, women and children.

Collins (2011) used Bandura's social cognitive theory as a framework for her own research. She pointed out that young girls need female role models in life and in media in order to see their own potential to become strong women (p. 292). Laramie D. Taylor and Tiffany Setters (2011) concurred that, "Gender role expectations are learned from many sources, including popular media content" (p. 36). The way women are represented and discussed in entertainment media has a lasting impact on society as a whole. Gerding and Signorielli (2014) wrote: "as viewers aspire to be like the characters they admire, they may model the gendered roles and gender-based behaviors that pervade tween television programs" (p. 45). Gerding and Signorielli concluded that audiences naturally learn and imitate the gender roles and behaviour that they see portrayed in these television programs. Additionally, audiences are more likely to pay attention to content if they identify with the characters on the screen (Wilson, 2008), so a girl seeing a man in a leadership role doesn't have the same effect as seeing a woman in the same role.

Bandura's theory will be used to ground the research with a clear consequence. Bandura establishes that gender representations in media have a lasting, unavoidable impact on audiences.

Women are influenced negatively by traditional, restrictive representations, influenced positively by holistic, inspiring representations.

Gaps in the Research

While there is much research on the topics of gender inequality, entertainment media, and gender inequality in media, there is a gap in the research. There is little research examining the media outlets that are contributing to equality, rather than inequality. By looking at the bloggers who chose to eschew the tradition of sexism in media, we can further the conversation. As the literature review established, there is rampant sexism in media, and women are treated unfairly. As Bandura (2001) establishes, this is harmful to the expectations and treatment of women in general. The entertainment media outlets, and in this case celebrity entertainment blogs, that are enforcing equality, rather than inequality, are important to study because they can create a path forward: the state of inequality is unfortunate, but what is being done about that, and how can that be replicated?

CHAPTER THREE: RESEARCH DESIGN

Worldview and Qualitative Research

I was drawn to this topic through observation of the unequal treatment of women in media. My personal, feminist worldview (Creswell, 2014, p. 5) shaped the way I approached this topic and must be kept in mind as a possible personal bias. I believe that gender disparity in media is indicative of views and practices that hold women back in society. This study is based on the assumption that gender inequality is something to be corrected and that anything that prevents equality is harmful.

This research study is based on a feminist, transformational worldview. A transformative worldview approach to research aims to right wrongs for marginalized people, in this case women (Creswell, 2014, p. 9). John W. Creswell (2014) wrote that transformative research is intertwined with politics and political change, and that it contains an action agenda to reform society (p. 9). By addressing inequality, Creswell wrote that transformative research aims to correct, “asymmetrical power relationships” (p. 10). Transformative worldview research identifies “social issues of the day, issues such as empowerment, inequality, oppression, domination, suppression, and alienation” (Creswell, 2014, p. 9-10). This research is based on the principal that the disparate treatment of women in media contributes to gender inequality and the disempowerment, oppression and alienation of women. It is my view that this must be corrected in order to achieve gender equality.

Creswell (2014) identifies qualitative methods as the most effective way to gather data when doing research with a transformative worldview (p. 18) and a feminist theoretical perspective (p. 64). Creswell (2014) identifies feminism as a qualitative theoretical perspective: “Feminist perspective view as problematic women’s diverse situations and the institutions that

frame those situations. Research topics may include policy issues related to realizing social justice for women in specific contexts or knowledge about oppressive situations for women” (p. 64). In the case of this study, the media can be seen as the institution framing the oppressive situation for women, and qualitative research methods are the best way to study the topic.

Methodology

This research study was conducted as a two-case explanatory case study (Yin, 2009) of the blogs *Lainey Gossip* and *Awards Daily*. I conducted in-depth interviews with Elaine Lui of *Lainey Gossip* and Sasha Stone of *Awards Daily* as well as conducting a critical discourse analysis of a sample of posts from both blogs.

Case Study Analysis

This research was conducted as two-case case study (Yin, 2009, p. 60). Robert K. Yin (2009) explains that case studies are the favoured method of research under the following conditions: when “how” or “why” questions are being asked, when the investigator cannot influence the events, and when the focus is on a real-life, contemporary subject (p. 8). This topic is ideal for case study research because the study looked at how and why *Lainey Gossip* and *Awards Daily* cover entertainment media from a feminist perspective and how those findings can be applied to media more broadly and because, as the researcher, I am unable to influence this real-life, contemporary subject.

Yin (2009) also explains that the central goal of a case study is to explain why a decision was made and how it was implemented, and to explore the result of that decision (p. 17). Through the interview process, Elaine Lui of *Lainey Gossip* and Sasha Stone of *Awards Daily*

had the opportunity to explain if, why and how they have chosen to cover entertainment media from a feminist angle, how both blogs implemented this decision, and what they've found the result of that choice to be. Further, we can apply Bandura's social cognitive theory when considering the result of their decisions to represent women and men in an equal way.

Yin's (2009) *Case Study Research* was used as the framework for the design of the case study analysis portion of this research study. Yin (2009) lays out six steps to conducting a successful case study, which I followed.

The first step was to determine what questions I wanted answered; as stated above, if the questions begin with "how" or "why", then case study is an appropriate research method (p. 14). The research questions acted as a guideline for the entire study. The questions this study asked included: Do *Lainey Gossip* and *Awards Daily* challenge the tradition of sexism in entertainment media? If so, how are *Lainey Gossip* and *Awards Daily* challenging the tradition of sexism in entertainment media? How do they implement this across the blog? Why have Elaine Lui and Sasha Stone chosen to address gender equality in their blogs? What has been the result of addressing or promoting gender equality? How can the ways in which *Lainey Gossip* and *Awards Daily* cover entertainment media be extended to other media? As well as these guiding questions, further, more in depth questions were asked in the interview portion of the study.

Yin's (2009) second step was to decide on the cases that I wanted to study (p. 25). In deciding on the cases to study, I had to verify that the questions would be sufficiently answered. The cases of the blogs *Lainey Gossip* and *Awards Daily* were chosen based on anecdotal evidence: I noticed a trend of sexism in entertainment media, and noticed these two blogs were opposing that unfortunate trend. Yin (2009) calls this type of case study a "two-case case study" (p. 60). Similar to a multiple case study, I designed the research based on a single case, and then

repeated those steps on the second case (Yin, 2009, p. 56). In this study, two cases would suffice. Yin (2009) wrote: “you may want to settle for two or three literal replications when your theory is straightforward and the issue at hand does not demand an excessive degree of certainty” (p. 58). Two cases are enough to adequately exemplify how and why these blogs are challenging the tradition of sexism in media, and how their methods can be replicated.

The third step was to prepare to collect data (Yin, 2009, p. 67). This involved preparing to be a good case study investigator, which Yin (2009) says takes five key traits: ask good questions (p. 69), be a good listener (p. 70), be flexible and adapt well (p. 70), have a deep understanding of the subject being studied (p. 71), and avoid bias (p. 72). Also important in the preparation phase was to develop a strong protocol, or research proposal, which will guide the primary researcher and any secondary researchers on the project (p. 75). Yin (2009) says that prior to doing interviews, the researcher must prepare a strong set of evidence-based questions: “Each question should be accompanied by a list of likely sources of evidence. Such sources may include the names of individual interviewees, documents, or observations” (Yin, 2009, p. 86). Per Yin (2009), I also had to identify how the questions will contribute to the larger picture. Yin (2009) identified five levels of questions: 1) specific, individual-directed questions, 2) questions specific to a single case, 3) questions regarding patterns found across multiple cases, 4) questions asked of everyone involved in the study, and 5) questions “about policy recommendations and conclusions, going beyond the narrow scope of the study.” (p. 87) Yin (2009) directs case study researchers to focus on questions like number two, above. Based on these recommendations, I developed a series of questions that I asked in interviews to both Lui and Stone, which can be found in Appendix C.

After thoroughly planning for the interviews, I started to collect data (Yin, 2009, p. 99). Yin (2009) identifies six main sources of evidence from which I could choose to collect data: documentation, archival records, interviews, direct observations, participant-observation and physical artifacts (p. 102). As stated, this particular study collected data through analysis of documentation and interviews. Yin (2009) explains that documentation can include news articles (p. 103), and that “because of their overall value, documents play an explicit role in any data collection in doing case studies. Systematic searches for relevant documents are important in any data collection plan” (p. 103). This study looked at blog posts found on *Lainey Gossip* and *Awards Daily*. These blog posts were analyzed using James Gee’s (2011) method of critical discourse analysis, which will be discussed below. I also conducted interviews with Lui and Stone. Yin says that interviews are “essential sources of case study information” (p. 106). Yin also describes the importance of accommodating the needs of the interviewee; I had to be prepared to “cater to the interviewee's schedule and availability, not [my] own” (Yin, 2009, p. 85). For this reason, the interview with Stone was conducted via email, and the interview with Lui was done over the telephone. For the telephone interview, I recorded the interview and let Lui know at the outset that it was being recorded (Yin, 2009, p. 109). I had originally planned on conducting email interviews with the opportunity to follow up with further questions with both subjects; however, Lui preferred a telephone interview. Yin (2009) also describes the need for the researcher to be flexible during the interview itself. He wrote: “The nature of the interview is much more open-ended, and an interviewee may not necessarily cooperate fully in sticking to your line of questions” (Yin, 2009, p. 85). As I conducted the interviews in two different ways, I found each method had its positive and negative aspects. Over the telephone with Lui, I was able to be more flexible in my questioning, to skip questions and to follow up where needed. This

allowed me to get more thorough and in-depth answers. However, because Lui is understandably busy and I was restricted to a 30-minute interview, I did skip some questions I wanted answered. With the email interview with Stone, I had all my questions answered at length, but didn't have the opportunity to follow up in the moment. By nature of the interview styles, and true to each blogger's writing style, I found Lui's answers to be more candid and Stone's to be more deliberate.

The fifth step in conducting a case study is to analyze the data (Yin, 2009, p. 127). Yin (2009) notes four strategies for analyzing data: rely on theoretical propositions (p. 130), develop a case description (p. 131), use quantitative and qualitative data (p. 132), and examine rival explanations (p. 133). He primarily recommends that the researcher rely on the theoretical propositions with which he or she begins the study: "The original objectives and design of the case study presumably were based on such propositions, which in turn reflected a set of research questions, reviews of the literature, and new hypotheses or propositions" (p. 130). In analyzing the data collected, I used the original research questions and theoretical foundation to guide my analysis. While analyzing the blog posts, I noticed that patterns emerged: over several articles and both blogs, the same topics repeatedly were mentioned. These recurring themes became important to the way I organized the data. I also noticed that both bloggers used their posts to perform a secondary function. By using entertainment as a starting point, they were able to discuss much more pressing societal issues. These themes and purposes are broken down and illustrated in Chapter Four: Findings and Discussion. I took all of the findings from the blog post analyses and the interview answers, and organized the data according to the research question it answered. Yin also offered four principles for conducting a high-quality analysis: the researcher should show that they considered all of the evidence, address all possible interpretations,

consider the most significant aspect of the study, and use their own expert background knowledge (p. 160-161). Through careful analysis of the interview data and by doing a critical analysis of the blog posts, I effectively and cohesively analyzed the data in this study.

Yin's last step is the most easily explained, but likely the most difficult to complete: write the final report (p. 165). Writing a case study report is less structured than some types of academic writing, which offers more freedom but also less of a firm direction (Yin, 2009, p. 165). I use descriptive headings in the findings and discussion chapter to show how I organized the data and how it addressed the overarching research questions driving this study.

Critical Discourse Analysis

In addition to the interviews, I conducted extensive discourse analyses on the blog posts from both *Lainey Gossip* and *Awards Daily* (see Appendix A). Creswell (2014) recommends discourse analysis as one form of qualitative research (p. 187). Norman K. Denzin and Yvonna S. Lincoln (2013) agree that discourse analysis is a natural fit with this transformative worldview: "Critical discourse analysts are interested in the ways in which texts of different kinds reproduce power and inequalities in society" (p. 281). Gender *inequality* in entertainment media has been well documented in the literature review; analysing blog posts that promote *equality* is something novel.

As established by Teun A. van Dijk (1993), discourse can be used as a tool to control the way that individuals are represented and viewed by others (p. 5). Gee (2011) explained that through analysing discourse:

we gain information about a context in which a piece of language has been used and use this information to form hypotheses about what that piece of language means and is

doing. In turn, we closely study the piece of language and ask ourselves what we can learn about the context in which the language was used and how that context was construed (interpreted) by the speaker or writer and listener(s) or reader(s). (p. 20)

As Gee describes, through discourse analysis we are able to learn: what the discourse in the blog posts mean, the pervading attitudes about gender in society, what the writers intended, and we can assume how readers interpret it. Gee (2011) further wrote that a *critical* discourse analysis aims to “speak to and, perhaps, intervene in, social or political issues, problems, and controversies in the world” (p. 9). Gee’s explanation of a critical discourse analysis coincides with Creswell’s (2014) description of transformative qualitative research (p. 10).

Conducting a critical discourse analysis of the blog posts was an effective way to pinpoint the ways in which these two blogs challenge the tradition of representing gender inequality in entertainment media. Not only do *Lainey Gossip* and *Awards Daily* write about the genders equally, they both actively address the instances of gender inequality in both the production of entertainment, and the reporting of entertainment stories. Through critical discourse analysis of a sampling of their blog posts, I was able to illuminate how these blogs promote equality. By establishing how *Lainey Gossip* and *Awards Daily* represent the genders equally, the results can be used as a tool to correct future media transgressions.

Discourse analysis can be conducted in several ways. Tuen A. van Dijk and Walter Kintsch’s (1983) model is constructivist, which they describe as: the person who witnesses the story constructs a version of the story to tell, and the listener constructs a reality based on their own interpretation (p. 5). These layers of understanding construct and shape reality for both the communicator and the listener, and their understanding is largely based on context. Context is important, because stories “are produced and received, by speakers and listeners, in specific

situations within a wider sociocultural context. Hence, discourse processing is not merely a cognitive event, but also a social event” (van Dijk & Kintsch, 1983, p. 6). The understanding of a story or event is contingent on having an awareness of the context around that event. van Dijk and Kintsch (1983) also assert that we must consider the intentions of the communicator (p. 7), and the motivating factors for both parties in the discourse (p. 7). They wrote: “Both the speaker and the listener will have motivations, purposes, or intentions” (van Dijk, 1983, p. 7). van Dijk and Kintsch (1983) are describing different levels of interpretation and understanding within the analysis of discourse. As the researcher in this study, I had the opportunity to the question motivations of the bloggers through the interview process.

Gee’s (2011) method of critical discourse analysis was used as the theoretical framework for analysing the blog posts in this research study. Gee (2011) explains form-function correlations as the way the *form* (words, content or discourse), affects the *function* (the meaning, implications and impact) (p. 63). In this study, I wanted to discover how the form of discourse in entertainment media could theoretically affect the function of the impact on audiences. Through a three-step process, Gee (2011) aims to enable researchers to come to an effective and reliable interpretation of discourse. Gee’s steps (or tasks) are very similar to the constructivist discourse analysis described by van Dijk and Kintsch (1983). The three tasks of critical discourse analysis that Gee (2011) outlined are as follows:

1. Consider the *utterance-type*, or the actual meaning of the words (p. 63).
2. Consider the *situated meaning*, or the context, reasonable interpretations by readers, and the assumed meaning of the writers (p. 64). This task involves asking four questions, and Gee (2011) recommends attributing words or phrases in each case:

- a) What does the situated meaning (entertainment new story and context combined) say about the author of the text and the author's point of view?
 - b) What does the situated meaning say about those interpreting the story?
 - c) What about other interpretations, and those with other values and perspectives?
 - d) What interpretations would audiences potentially draw from the text? (p. 73)
3. Consider the *social practices*, or the implications, power relationships, status, behaviours, values, ways of thinking and perspectives present in the discourse (p. 68).

Using these three tasks as a foundation, I developed a tool to analyze the blog posts. I created a chart, which has columns for each of the following: the text of the post, the utterance-type, the situated meaning, the social practices, and then a final column with space for my own interpretation of the text. See Appendix A for the blog post analyses, and to see how this tool was used.

I chose the blog posts for the sample by selecting posts that specifically contradict the tradition of sexism explained in the literature review. As will be discussed below, I analysed roughly two blog posts per month, over a six-month period, for a total of twelve analyses for each blog. I was prepared to similarly analyse any blog posts that I considered sexist or that endorsed traditional gender roles, rather than contradicting them. I searched for instances of inequality alongside my search for posts featuring equality, but no posts containing what I consider to be a representation of inequality was found on either blog. Gee (2011) wrote, “language is political” (p. 10), and political ideologies regarding gender are entrenched in many parts of our society; without illumination, they will persist.

Participants and Blog Post Sample

I chose the blogs *Lainey Gossip* and *Awards Daily* based on anecdotal observation. As the research cited in the literature review confirms, women are most often represented unequally in media. As the researcher, I noticed that I gravitated toward these two blogs above others covering roughly the same stories, and it was the fair representation of women that attracted me.

The posts I analyzed from each blog were chosen specifically for their attention to gender representation, using purposive sampling (Babbie, & Benaquisto, 2010). Earl Babbie and Lucia Benaquisto (2010) explain that “purposive sampling is a type of nonprobability sampling in which you select the units to be observed on the basis of your own judgement about which ones will be the most useful or representative” (p. 182). Other types of sampling, for example random, might lead me to only be studying articles that do not consider gender representation at all. Both of these blogs post articles that do not consider gender; *Lainey Gossip* posts roughly ten posts each weekday, and *Awards Daily* posts approximately three posts per day, every day. For the purpose of this study, the articles of interest are those that do consider gender. It is when these blogs consider gender representation that they are breaking with the tradition of other media. I deliberately found examples of posts that represent men and women equally, in contrast with the examples of inequality reported in the literature review. I also looked at the posts on the blogs that challenge media’s traditions of sexism head on, by pointing out and discussing gender inequality in entertainment media coverage and production. To avoid confirmation bias, I also looked for posts that represent women and men unequally, but found none. I analyzed twelve posts from each blog, roughly two per month for six months, for a period of April 2016 to September 2016, which was the period of time leading up to the data collection for this study. Because of the relatively short length of the posts, I did not use software to analyse the posts, but

relied on Gee's (2011) methods of critical discourse analysis and analysed each post manually. The analyses (found in Appendix A) can be used to exemplify how *Lainey Gossip* and *Awards Daily* represent men and women, in contrast with the gender inequality discussed in the literature review.

Challenges and Limitations

One of the main challenges that this research study faces is my personal bias. I was drawn to this topic through anecdotal observation, and I was careful to not submit to confirmation bias. Yin (2009) identified the challenge of doing interviews with specific answers in mind; to avoid this, "the specific questions must be carefully worded, so that you appear genuinely naive about the topic and allow the interviewee to provide a fresh commentary about it; in contrast, if you ask leading questions, the corroboratory purpose of the interview will not have been served" (p. 107). As I chose the interview subjects based on the feminist nature of their blogs, I had to be careful to not assume I already knew what they were going to say. Also, when choosing the posts to analyze, I had to be careful to not shy away from doing analysis that show gender inequality in these blogs – though I found none.

A limitation to this study is that I do not directly consider audience reception. Based on Bandura's (2001) theory that unequal representations of women can cause audiences to believe that women deserve unequal treatment, I assume the opposite: equal representation, like found on *Awards Daily* and *Lainey Gossip*, contributes to the equal treatment of women.

Another limitation of this study is that I primarily consider men and women in a binary way. Gender and sexuality have become much-discussed and complicated topics that go far beyond the simplistic ideas of 'man' and 'woman', or 'straight' and 'gay'. Another limitation is

that I was not originally planning on addressing issues of race. The initial literature review didn't pinpoint race as direct problem, but through the applied research, race emerged as being a further level upon which women are judged and discriminated against. I will address the deficiency in the found literature in the conclusion chapter. The research of Gerding and Signorielli (2014) and Wilson (2008), when combined with Bandura's social cognitive theory of mass media (2001), speak to the fact that inclusive and positive representation in all areas is essential in media. Further research in all of these areas is needed.

Impact of the Study

This research study is important because of the impact of the media, as established by the theoretical framework for this study, Bandura's social cognitive theory applied to mass media (2001). As a society, we are undeniably affected by the representations of men and women in media. These affect how we think, what we believe, and how we act. When women are disenfranchised in media and represented as less than men, people believe that is the truth. This disenfranchisement is commonplace in all media and entertainment media in particular, and is at least partially responsible for the lack of gender equality in society. The cases that resist this unfortunate tradition, blogs *Lainey Gossip* and *Awards Daily*, in their everyday coverage of popular culture, are worthy of examination. Bloggers Lui and Stone have begun their own tradition by creating entertainment media coverage that represents men and women as equals. If this practice of equality can be replicated and extended to other media, this would be a significant step toward achieving gender equality in society. By examining how and why these bloggers refuse to conform to the sexist traditions of other media, we can create a pathway to equality in all media.

CHAPTER FOUR: FINDINGS AND DISCUSSION

This research was conducted through a series of blog post analyses from *Awards Daily* and *Lainey Gossip* (see Appendix A) and interviews (see Appendix C for interview questions) with bloggers Stone and Lui. This research allowed me to answer all research questions, and provided insight into how to begin to remedy the tradition of sexism in entertainment media.

The first key finding of this research is that while I anticipated discussing women as a single entity, the blogs considered women as being disadvantaged by different degrees of inequality. My initial assumption was based on the literature – while age and level of attractiveness were presented as considerations, race was not. Further research needs to be done in the area of gender inequality that includes non-white women and the further discrimination that goes along with being a minority. While women in general are treated as less than men, that scale is further affected by age, level of conventional attractiveness, and race. I learned that these attributes are intertwined, and that being female is just one dimension of the many ways in which all women are considered unequal. For that reason, racial inequality became an important factor in this research. Based on this observation from the blog posts, it shaped my interview questions for the bloggers.

As I will explore further in this chapter, the research questions were answered through an analysis of either the blog posts, the interviews, or both. Here, I provide a summary of the research questions guiding this study and introduce their respective answers. In response to the first question – Are *Lainey Gossip* and *Awards Daily* challenging the tradition of sexism in entertainment media? – the answer, based on the analysis of blog posts and both interviewees' responses, was a clear "yes." The second question was: How are *Lainey Gossip* and *Awards Daily* challenging the tradition of sexism in entertainment media? The answer to this was

established through a combination of the blog post analyses and interview questions. First, the blog posts reveal recurring themes that indicate inequality, which will be discussed further below. Also, the blog posts accomplish a dual purpose: each uses an entertainment topic to further discuss a topic of inequality. Secondly, in the interviews, both Lui and Stone's perspectives and backgrounds shaped their writing as distinctly feminist and in opposition to other sexist media. The next question was similar: How did each blogger implement their values across their blogs? For Lui, who has many contributors on her site, it was a matter of hiring talented, diverse, female writers and allowing them the freedom to express themselves. In response to the next question, Why have Elaine Lui and Sasha Stone chosen to address gender equality in their blogs?, the interviews both revealed a similar inspiration brought on by anger and frustration with the status quo. The next research question was: What has been the result of addressing or promoting gender equality? Both bloggers revealed in the interviews that, while they meet some praise and some criticism, both revel in the conversation that they're able to instigate. The last research question was: How can the ways in which *Lainey Gossip* and *Awards Daily* cover entertainment media be extended to other media? This question is key to the impact of this study – how can these blogs be used as an example and therefore inspire change in the future? Through the interviews, the bloggers revealed three important solutions to the larger issue of sexism in media: there needs to be more female voices in entertainment production and media; to treat men and women, as well as whites and non-whites, the same way in media coverage; and to demand and produce better journalism. The upcoming sections will explain how the research was used to come to these findings.

Challenging the Tradition of Sexism in Entertainment Media

The tradition of sexism in media is well established in the literature review – the way women are covered in entertainment media articles, and the way women are represented in film is unfair, negative, and disparate from the way men are traditionally treated. However, some media, including both *Lainey Gossip* and *Awards Daily* differ from this tradition. The following discussion of the findings will establish that, yes, *Lainey Gossip* and *Awards Daily* actively challenge the sexism commonly found in entertainment media, and by examining the blog posts and the interview responses, I will establish how they do so.

Blog Posts: Decoding the Text

Each blog post was analysed through a chart I created, with columns devoted to each of the following: the blog post text, broken up by paragraph; Gee's *utterance-type* (p. 63); Gee's *situated meaning* (p. 64); Gee's *social practices* (p. 68); and researcher's interpretation, wherein I unpacked some of my personal interpretations of the articles. This tool allowed me to do the Critical Discourse Analysis of each blog post, one succinct section at a time. I found that some posts had a wealth of examples of feminism, and others contained varied content, including more sparse examples. I found no examples during the six-month period studied (April to September, 2016) of any posts that I considered to be sexist in nature.

The *utterance-type* column is explained by Gee as the opportunity to discuss the actual meaning of the words (p. 63). Rather than using this space to simply paraphrase the blog post, I created a code to define the meaning of each paragraph. Between the two blogs, I came up with nine recurring paragraph types. I will explain the codes below:

- *Background*: the writer is using this paragraph to explain something, whether the history and context of the article's content, or other detail-heavy information.
- *Opinion*: the writer is giving their opinion about the subject of the article.
- *Inequality*: the writer is pointing out a way in which men and women being treated differently, or a way in which people of colour are treated differently from whites.
- *Industry imbalance*: the writer is pointing out the reflection of inequality within the film or television industry.
- *Unfair media*: the writer is pointing out unequal treatment of men and women in media.
- *Questioning narrative*: the writer is questioning the 'truth' brought forward by a celebrity or a media outlet about a story.
- *Women's rights*: the writer brings up issues directly related to women's rights.
- *Positive step*: the writer is pointing out something positive, whether in media coverage, film or television, or in society's reaction to the previous.
- *Tweet/quote/chart*: the writer uses a direct quote, Tweet or chart as an example of their argument.

It is important to note that many of the sections of the blog posts were coded with more than one code, because the paragraphs were doing multiple things. Also of note is that some of the blog posts featured a large amount of non-essential text before getting to the sections relevant to this study; not every word was always worthy of deep analyses. These codes reflect, but do not fully encompass, the themes covered in these articles – the themes will be further explored in the following section.

Blog Posts: Recurring Themes

After coding the paragraphs, I considered the recurring themes found across both blogs. Several ideas were present across all topics: film narratives, film production, media coverage, and celebrity gossip. Themes covered when women should be present, what women should and should not be, and more broad issues like women's rights. The way both *Awards Daily* and *Lainey Gossip* discussed these recurring themes served to challenge the traditional sexism often found in entertainment media. The themes are broken down below.

Women's roles. There is a recurring theme, particularly in films, as noted by both blogs' articles, that women most often only exist in specific ways. There are strong ideas about what women should and should not be, and what they should and should not do. This is exemplified by the ways in which women are shown in existing media and by the way they are discussed in media coverage.

Women should be secondary to a male character. In film, women most often exist as the sidekick to a man, who is the driver of the story. Stone (June 17, 2016) wrote that films:

almost always start with a man and then work from there. The man is the tree, the women are branches of the tree. Almost always. The Big Oscar Movies we all look forward to each year will mostly revolve around men. Thus, many of the nominees for women will often be women helping to tell the story of the man in the story.

These supporting roles most often include wife, love interest or mother, which is in concurrence with the research of Collins (2011) and van Zoonen (1994). The women often exist to support the male character, who is doing something important. Stone (September 7, 2016) wrote:

"Women who appear in Best Picture contenders in the past few year are mostly cast as love interests, wives, supporting characters who help move the lead male towards his character arc."

The women only exist because of the man – she is there to service his story, she has no story of her own, and does not drive the action. There are exceptions to this, where women are the central drivers of the story in a major film:

The most significant arena where great roles for women are absent — not always, but far too often — is among the prestige studio films vying for Best Picture. That matters in terms of Oscar race clout because the Best Picture category — and the Best Director category — represents the power in the film industry. Maybe it shouldn't matter, but there's no question that it does. (Stone, September 7, 2016)

In the same article, Stone noted that, in 2015, one out of eight Best Picture nominees was a female-driven narrative, with two others featuring strong, but supporting female characters. In 2014, none of the eight Best Picture nominees were about women, and in 2012 and 2013, two of the Best Picture nominated films had female-driven narratives. This means, of course, that the vast majority of the times, Best Picture nominees are about men. As Stone writes, the Oscars are the gauge by which many measure great film and power in the industry, therefore we can say that male-driven stories are considered more important and more worthy of people's time. What does this say about women, and what men think about women? As Collins (2011) established in the literature review, a lack of representation of women can only lead men and boys, as well as women and girls, to think that women are less than men. The conclusion is that women are less interesting, less capable of driving a narrative, and less important when they do. A woman at the centre of a story is a narrative that only women would care about; meanwhile the majority of Oscar-nominated films are about men, and both men and women embrace them. If you consider the number of times you watch a film with a scene with only men speaking, compared to scenes with only women speaking, the latter rarely if ever happens; films with only men are

commonplace, the same cannot be said for women. This is one of the reasons that 2016's all-female *Ghostbusters* remake was notable: it was criticized, debated and scrutinized long before anyone was even cast. The pressure on films with female leads and female-driven stories in general is incredibly high. Lui (August 18, 2016) wrote: "You remember when *Bridesmaids* and *The Heat* came out and then *Ghostbusters* recently, Paul Feig said about both those movies that they had to exceed expectations because otherwise studios would be hesitant to keep making funny movies starring women by women?" The same situation doesn't happen with movies about men – in that case, a bad movie is just a bad movie, with no further implications. If a movie with all women is bad, then movies like that won't be made in the future.

Conventional beauty. Another theme in both blogs is the idea that women should be beautiful. This is in line with the research of Gerding and Signorielli (2014) and van Zoonen (1994). On the reason for this, Stone (June 30, 2016) wrote: "Hollywood, since its inception, has been based on two fundamental truths. 1) Women are to be watched, and 2) Men are to watch them." Stone often mentions on her blog that women must be attractive and that this is perhaps the primary criteria to being considered employable; this may seem obvious – leading men are often, though not always, attractive as well. But consider all of the other types of men represented as well: background characters, family members, coworkers – there is a broad representation of different types of men of all ages, shapes and levels of attractiveness in nearly all movies. The same cannot be said about female characters on screen – often if there is a leading lady in a film, she is the only woman in the film. About the Oscar race, Stone (May 1, 2016) said there are a few things that the Best Actress race depends on: "The first is how popular the actress is. Who gets in and who doesn't is often measured by which one the industry most loves. And if they can't have love, they'll settle for sex appeal." Not only does this speak to the

fact that the Academy is run by men, it automatically excludes women who do not live up to a particular ideal. When considering what makes a woman accepted and celebrated as a movie star, Stone (April 16, 2016) notes that being physically attractive seems to be a key component, even though it is not the same for male actors: “Is it that sex always has to have something to do with our admiration of a female star?” This sentiment suggests that while a woman must be attractive, what she must not be is unattractive. This is more than a simple preference for beauty, it shows a disregard and contempt for women who fall outside of this ideal of conventional beauty. Stone also wrote about a positive example of a film that bucked this trend: 2016’s *Ghostbusters*. In a post Stone wrote in advance of the film’s release, she noted that *Ghostbusters* was remarkable not only because it featured four strong women as leads, but also that those women were not being portrayed as sex objects. She wrote: “What’s probably most surprising, and something you don’t often see on the big screen, is no single woman is offered up as eye candy. Usually there has to be one ‘hot blonde’ in a miniskirt. Such a thing never shows up” (July 10, 2016). In this article, Stone further went on to describe the pressure that a film like *Ghostbusters* is under – it had to be good, not just for the sake of the bottom line, but for the sake of all other female-driven projects that may come after it. If *Ghostbusters* had been a failure, it would be used as an example of why such movies don’t work. The same is never true of a movie with all men – it may affect the men in the movie, but it does not affect movies with men in them in general.

In life, women must also be attractive to men. On July 6, 2016, Lui wrote a criticism of an article written in *Vanity Fair* magazine about actress Margot Robbie. In it, the writer spent a lot of time focusing on Robbie’s looks and demeanor, rather than her talent or career. Lui criticized the article and summarized scathingly:

The busty blondes just aren't what they used to be. That there aren't enough agreeable and f-ckable women in Hollywood these days. They bitch about things like *wage equality*. It's crass. It's unladylike... He then goes on to describe her body. She's blonde (but not a natural blonde, which is somehow more palatable), she is tall (but not so tall she would intimidate a man), she is 'sexy and composed' - so she will f-ck you politely? I don't know what that means.

Lui's criticism of the *Vanity Fair* article notes the writer's detailed assessment of Robbie's looks, and the fact that the writer seemed to find women who speak their minds or who are anything other than a blank slate unacceptable. Lui also notes that the writer spent little time actually trying to get to know Robbie as a person, instead painting her as a beautiful, personality-free dream girl, as if she exists only for the writer and his audience to admire.

Age. The recurring theme of age came up often, particularly on the *Awards Daily* posts – audiences aren't interested in women over a certain age, and particularly in popular film. As I established in the literature review, along with being conventionally physically attractive, women must also be young (Fairclough, 2012; Gerding and Signorielli, 2014; Van Den Bulck and Claessens, 2013; van Zoonen, 1994). Older women rarely have a place, or are shown in a negative light. Stone (April 10, 2016) argued that, "Whenever an older woman does appear, they are either non-threatening grandma types, or confused meddling overbearing types." This lack of variety of older women characters leaves little room for older actresses to participate in the industry. While it wasn't always this way, Stone (April 10, 2016) observed that:

since the 1980s, and with the rise of fanboy driven cinema and film criticism, women over 40 were seen to be of little use. Then the cutoff became women over 30. Now it is almost down to women over 25, in a world where someone like Scarlett Johansson must

move out of the way for the next young hot actress who will become the fleeting momentary obsession.

Stone observes that the industry and audience's obsession with youth has little to do with talent. Winning an Oscar did little to cement the importance of either Halle Berry or Charlize Theron, because "they still have to negotiate and compete with younger and younger actresses who keep walking through the door" (Stone, May 1, 2016). It seems clear that being young and beautiful is more important than being established and talented in the film industry – not to say that those attributes are mutually exclusive, but young and beautiful trumps established and talented. Stone (June 30, 2016) identifies one of the main reasons for this problem. She argues that, "The focus continues to be on serving men and boys and the growing international box office that tells us only films about men matter and women matter only in terms of measuring them as the latest hot piece of ass." Even though women make up over half of the population and half of moviegoers, the film industry still chooses to cater to men over women. Perhaps this is because women are more tolerant: women will go see and support movies with mostly men, while men largely won't support movies with only women, particularly if they're over a certain age.

Women of colour. One can further extrapolate from viewing popular Hollywood films that audiences prefer that women be white. This is of course problematic; there is a stark lack of representation of non-white women in films. Add this to the building 'ideal' of women, based on who is shown in films, and now we have a picture of a woman who is young, beautiful, and white. Consider the masses of the population that this picture leaves out. Stone (April 10, 2016) considers the growing problem, writing that, with a few exceptions, "women in film are interchangeable. Women of color hardly get cast or considered at all." Fewer opportunities in general mean much fewer opportunities for a standout performance. Since the first Oscars were

handed out in 1929, only one woman of colour has won Best Actress, and only six have won Best Supporting Actress. Stone (June 17, 2016) explained the issue: “The mid-century Hollywood star system drove the box office and thus, it was harder for minority actors to break through because they weren’t cast in the kinds of roles deemed worthy of a lead Oscar nomination.” In a different article, Stone (May 1, 2016) explained further, writing that the limitations for women are largely explained by the narrow scope of women being offered jobs: “Best Actress is so competitive because there are fewer and fewer roles for women past the age of 25. It’s a lot easier for white actresses because they are given an array of roles to play.” Beyond the challenge of finding a place for non-white women, there is an additional pressure on women of colour. Stone (May 1, 2016) wrote:

Black women, by contrast, like Viola Davis in *The Help*, are expected to carry the burden of both black audiences and white audiences. Are they playing a role that’s insulting to the black community? Are they playing a stereotype? Are they forwarding the civil rights movement with their work? Was their part written by a white screenwriter? Was it directed by a white filmmaker? If she can jump all of those hurdles, she then has to pass muster with the many film critics who will deem the film good or worthy, and thus, her win good or worthy. It can’t be too preachy or too emotional. It has to appeal to white men between the ages of 28 and 55. And they have to like her.

All of these criteria and pressures are similar to the burden placed on all-female projects – they are so rare that they are highly scrutinized. These women and these projects must be all things to all people, even though those demands may contradict each other. After the 2016 Emmys, Lui (September 19, 2016) recalled Davis’s Emmy acceptance speech in 2015, where Davis noted: “The only thing that separates women of colour from anyone else is opportunity. You cannot win

an Emmy for roles that are simply not there”. The conclusion here is simple: the more representation, roles and opportunities for women and non-white women, the better. When these cases are less rare, they will be less scrutinized and criticized and more accepted. While there are some measurable advances being made for black women, Stone (June 17, 2016) noted that “we’re a really long way off from seeing equitable Asian, Latino and LGBT representations in the Oscar race.” There is still a long way to go to achieve true equality across the board.

“Women shouldn’t be”. The theme of what women should and shouldn’t be extends to real life as well. There are a whole slew of character traits that women are criticized for having. As stated in the literature review, women are judged more harshly in the media than men (Edwards, 2013; Fairclough, 2012; Gies, 2011). Some of these ideas line up with the expectations of the stereotypes of the genders (Fitzgibbons Shafer & Malhotra, 2011; Matud, Bethencourt & Ibáñez, 2014; Taylor & Setters, 2011), but as the literature found, many of these ideas are at odds with each other. One characteristic women shouldn’t have is being too wild or independent, as was observed in an article about the reconciliation of Miley Cyrus and her fiancé Liam Hemsworth on *Lainey Gossip*. Lui (April 15, 2016) observed the narrative in celebrity gossip media told the story that since their breakup, Cyrus, “had to ‘earn’ Liam back, etc etc – has adhered to a narrative that puts her in a position of inferiority. There was something wrong with HER. SHE had to make the changes. SHE had to prove that she was worthy of him.” The breakup had been explained in other entertainment media as being Cyrus’s fault – she had been too wild, too controversial, so Hemsworth had to leave her – and when she finally chose to be more traditional and domesticated, she earned Hemsworth back. Lui observed this with disgust and disappointment. Alternatively, in a story about Taylor Swift’s breakup with Calvin Harris, the problem was that Swift was too boring and matronly. *Lainey Gossip* writer Kathleen

Newman-Bremang (June 6, 2016) wrote: “Taylor Swift’s tabloid narrative is that she is the Stage 5 Clinger who desperately wants to be in love but no one will love her. Poor Taylor and her ‘granny panties’ can’t keep a man.” In both scenarios, while the women are being described as either being too wild or too boring, the woman is at fault for the breakup, and she is in the wrong for her behaviour. These two oppositional characteristics are similar to Van Den Bulck and Claessens’ (2013) idea of the virgin and the whore – women are one or the other, and don’t fit anywhere in the middle – and regardless, they are in the wrong. Of Swift, Newman-Bremang (June 6, 2016), posited, “maybe a twenty-something woman with the world at her fingertips just wanted to be single?” Newman-Bremang also noted another popular tabloid criticism of Swift’s love life – that she dates many men, but not for long. She writes, “it proves the double standard that exists when male celebrities don’t get the same scrutiny. Joe Jonas has also had a string of short-ish relationships. So has Nick Jonas. Bradley Cooper. Chris Pine. I could go on.” Newman-Bremang makes the unfortunate but obvious observation that women are judged more harshly for doing the same things that men do.

Another theme observed across blogs is that women are criticized for being successful and ambitious. In an interview, director John Carney, publicly criticized actress Keira Knightley, with whom he had made a movie years earlier, for being little more than a ‘supermodel’. Knightley is a successful, Oscar, Golden Globe and BAFTA award nominated actress, and not a supermodel – however, regardless of who Knightley was, Carney hired her, so criticizing her after the fact is unfair. Of Carney’s criticism of Knightley, Lui (May 30, 2016) wrote that this is all too common, “A man is threatened, generally, by others’ success or people passing him by... and decides the problem is some woman’s success or power. So he starts talking about how she’s really not all that great, actually.” On *Awards Daily*, Stone observed the criticism of ambitious

women peaked with the American presidential campaign of Hillary Clinton. Over several articles, Stone noted the condemnation toward the presidential candidate. In one article, Stone (May 9, 2016) observed both the double standard and the negativity toward women in general:

If [Clinton] accepts money from donors SHE is corrupt, but if Obama does it, he isn't. If she speaks at Goldman Sachs — where John Lewis, Deepak Chopra and Muhammad Yunus, Tom Brokaw and Yao Ming have also spoken — Hillary is the only WHORE FOR GOLDMAN SACHS! If she makes \$250K on one speech she is punished for that, even though it's an achievement for any woman to be offered that kind of money to speak. She is after all, the 3rd most-admired woman in the world (following Queen Elizabeth and Angelina Jolie). Other successful women like Oprah Winfrey, Gwyneth Paltrow and even Kim Kardashian are hated because they've made money, yet people like Elon Musk, Mark Zuckerberg and Leonardo DiCaprio aren't pilloried for earning far more. It is considered a sign of power to amass a fortune as a man (hi there, Donnie Trump), yet if a woman is wealthy she must have whored her way to success and she certainly does not deserve it.

Stone's observation is keen – women are held to a higher, and also much different, standard. In this case, a woman being more successful than a man is only a negative. This could be explained because she is displaying more traditionally masculine traits by being successful and ambitious (Fitzgibbons Shafer & Malhotra, 2011; Matud, Bethencourt & Ibáñez, 2014; Taylor & Setters, 2011).

Representation. Another recurring theme is one that presents a solution. Stone and Lui both disagree with the pervasive mindset that women are less important and have a very specific place. They offer a simple solution: representation. Stone identified this as being one of the

reasons that people failed to be able to connect with Hillary Clinton during her campaign. In the early stages of 2016 American Election, Stone (April 10, 2016) explained that, “American culture has not found nor provided an adequate place to showcase strong-willed women in a way that allows younger generations to see someone like Hillary Rodham Clinton as anything but a negative stereotype.” In the same post, Stone further explained that negative stereotype:

Hillary will always be seen by some as ‘Bill’s wife’ — the wife who tried to grab more than her opponents think she deserves. In case you’re wondering why it’s important to carve out a place for women like that in American film and in American culture? Now you’re seeing why.

As Bandura (2011) established, having positive representation of all types of women is important. As a reminder, Bandura (2011) argued that, “many of the shared misconceptions about occupational pursuits, ethnic groups, minorities, the elderly, social and sex roles, and other aspects of life are at least partly cultivated through symbolic modeling of stereotypes” (p. 282). This is very similar to what Stone is saying here: having no positive examples of strong women in media makes people wary and suspicious of women who dare to be that way. It makes them unfamiliar and seem inauthentic. The more women are shown in non-traditional ways, the better. In her *Lainey Gossip* blog post, Lui (August 18, 2016) that the upcoming movie *Rock That Body* will be:

about five women on a bachelorette weekend and sh-t goes sideways when a male stripper ends up dead. So *The Hangover* and *Weekend At Bernie’s* and *Magic Mike* – people behaving like assholes, only the assholes are women. I’m in. It’s supposed to be raunchy and hilarious and the script was on the Black List, co-written and directed by Lucia Aniello who has also worked on *Broad City*. And this is significant because that’s

the goal, to see more women behind the camera, creating and advocating for content and stories that aren't just about men.

Lui is explaining that the representation of women in different types of roles is a positive step for the industry.

Both *Lainey Gossip* and *Awards Daily* further identify a key place in which women need to be represented: the director's chair. On *Lainey Gossip*, writer Sarah Marrs (August 3, 2016) wrote that having more female directors considered for major films can only help the underrepresentation of women in film. She also mentions the challenge that male directors are perceived as being more capable than women with equal experience. The idea that men are automatically assumed to be more qualified coincides with the literature (Allen & Mendick, 2013; Edwards, 2013; Matud, Bethencourt & Ibáñez, 2014). Women need to prove themselves capable, whereas men are assumed to be capable without proof: "most men in Hollywood do not respect any women directors...." writes Stone (June 30, 2016). "No matter how many critics praise women... none of the women are really thought of as 'great' and none are admired or envied or highly sought after." Of the fact that female directors aren't given the same opportunities as men, *Lainey Gossip*'s Sarah Marrs writes: "Why not is obvious, but it's also stupid. [Director Gwyneth] Horder-Payton has a real flair for exciting action sequences, and she's been working behind the camera for the last thirty years. She's not only talented, she's EXPERIENCED." But, Marrs points out, it's less experienced men who are the ones called upon to direct large franchise movies when there's an opening. Similarly, Stone questioned why male directors are given such big opportunities when women are not. Stone (May 9, 2016) wrote:

The presumed reason to hire a female director 'just because' they are women is perhaps all tangled up with mistaken perceptions about the limits of their abilities. Maybe, just

maybe, we're the ones doing the pre-judging. Maybe, just maybe, a woman might do as well as any man being hired if she ever received the moral support and confident backing that men take for granted. So if this is part of the problem, how can we find a way to make people trust women? Well, electing the first woman president would go a long way towards proving that women can be trusted to lead an entire country — so maybe, just maybe, a woman is equally capable of telling Chris Evans when to flex.

Obviously electing the first female president didn't go as Stone had hoped, but hopefully the Academy can begin to change for the better. After the 2016 Oscar nominations were released, resulting in a particularly exclusive list of contenders (primarily white, male-centric stories were celebrated), the Academy of Motion Pictures Arts and Sciences (AMPAS) decided to diversify its membership, adding in more women and non-white people than ever before. Of the announcement, Stone (June 30, 2016) wrote that AMPAS was making a bold statement, when they essentially said: "We're not waiting for people or the industry to catch up... We're going to make changes now and we're going to do that by adding a bunch of women to our roster to even out the score." Of the new female directors, Stone wrote:

Is every director they added a master of her craft? No. Some of them are downright terrible and untested, in my opinion. Some of them have the singular qualification of being a woman and having made a film. But you know what? So what. After eighty years of 100% male domination, it's time to force change so that the next time an Ava DuVernay or a Kathryn Bigelow makes a film that meets the standard for a Best Director nomination, those women will have some support in the directors branch. It might make no difference, it might make all of the difference. But it's a good way to force change on an industry that simply will not make that change organically.

As both *Lainey Gossip* and *Awards Daily* established: men are often given a chance before they've proven themselves; this rarely happens with women. It seems that Academy members decided to give untested female directors a chance, in an effort to improve the overall representation of women and non-white people at the Oscars. More diversity in the Academy can only help the situation.

Television. Another recurring theme is that there is a greater breadth of opportunity for women in television compared to film. This is somewhat in contrast to the literature, which lumped film and television together (Collins, 2011; Fairclough, 2012; Gerding & Signorielli, 2014; Parziale, 2008; van Zoonen, 1994). Stone observed that in the television industry, things are beginning to change for the better: "Part of that change has to do with the explosion of television where women's stories are still valued, where women of any age or women of color can still get work, where women can write and direct" (August 27, 2016). This positive change is a great thing for actresses, even if the roles in prominent films aren't there yet. Stone even observed that this diversity is proving beneficial for the quality of television, whereas the film industry is becoming more out of touch. She wrote: "Why television is thriving where the film industry isn't is exactly because those breathtaking new voices in film are being forced out of white, male-dominated Hollywood and into the world of television" (July 25, 2015). Television in the last few years has become more culturally relevant than film; bigger stars are taking television jobs, and people are spending more time talking about the latest *Game of Thrones* episode than the latest movie. Perhaps the film industry, which Stone describes as "stagnating" (July 25, 2016) will take a cue from the thriving, diverse television industry. Of the 2016 Emmys, the most important awards for television, as the Oscars are to film, Lui (September 19, 2016) positively observed, "I saw a lot of 'evidence' of being conscious of diversity tonight.

Phrases like ‘hardworking women and men’, or representatives of the Academy who just happened to be a black man and a woman over 30.” Television is a beacon of hope for those wanting more diverse entertainment – and it’s thriving because of this diversity.

Women’s rights. The last important theme that comes up in both blogs is that of women’s rights. One might think that an Oscar blog and a celebrity gossip blog would have little space for writing about subjects like pay inequality and sexual assault, but they do. *Lainey Gossip* reviewed an article about Scarlett Johansson in *Cosmopolitan* magazine, and used some of Johansson’s interview answers to editorialize on the wage gap and women’s health issues. Lui praised Johansson’s support of Planned Parenthood, and further wrote that, “these are services supporting women. And any time someone decides to take away resources that provide women with knowledge and safety about and around their health, it’s an assault on a basic right for women to care for themselves” (April 7, 2016). Lui takes on the controversial topic of funding Planned Parenthood and asserts that compromising its existence is an attack on women’s rights. In another article about actress Amber Heard’s separation from Johnny Depp, Lui discusses domestic violence. Heard accused Depp of abusing her on multiple occasions and released photos and video proving that she had been abused. Still, several media outlets doubted Heard’s credibility. Lui wrote (June 1, 2016):

TMZ is running reports from doctors trying to analyse rates of bruise formation and swelling. Others are studying the shapes of her wounds for legitimacy. The implication here is that she may have faked these injuries to frame his ass. My problem with that scenario is a simple question of likelihood: that there are those who think it’s MORE likely for a woman to run herself into a wall or ask a friend to punch her in the eye and devise an elaborate tale of terror than it is for a famous, white, formerly-beautiful middle-

aged man-artist to commit violence against that woman. The first scenario is the one that's the rare exception. The second scenario is the one that's preposterously common. Lui points out the fact that it is hard for people to accept that Depp might be a wife beater because they like him; they'd rather believe that his wife is a liar. Not believing the victim is a common and unfortunate occurrence in cases of domestic violence. *Lainey Gossip* also devotes blog space to discuss sexual assault and rape. In one article, writer Kathleen Newman-Bremang discussed rape allegations made against filmmaker Nate Parker by reviewing an interview with actress Gabrielle Union. Union was in the film *Birth of a Nation* with Parker, who was accused, but found not guilty of, raping a woman years ago. In the interview, Union expressed her trepidation – she wanted to support Parker, but as a rape survivor herself (and playing a rape victim), she was in a tough position. Newman-Bremang (September 6, 2016) wrote: “This essay has made us painfully aware of the cruel irony that Gabrielle Union, a rape survivor, took this role so that she could speak on sexual assault and the man who gave her that role is allegedly a rapist. It's so f-cked up.” Taking on a subject like sexual assault is further proof that *Lainey Gossip* doesn't shy away from difficult issues, despite being a celebrity gossip blog. On *Awards Daily*, women's rights are also a common topic. In a post reviewing the documentary *Equal Means Equal*, about the Equal Rights Amendment in the United States, Stone tackled a myriad of women's rights issues. She (August 27, 2016) wrote *Equal Means Equal*, which teaches the audience about the Equal Rights Amendment, and “the range of rights violations is laid out plainly by Lopez in stark terms: domestic violence, rape and sexual assault, sex trafficking, reproductive rights, a double standard for self-defense cases, and of course, equal pay.” Stone further went on to discuss the finer points of each topic, particularly equal pay, which many women in Hollywood recently begun to speak of publicly. The documentary *Equal Means Equal*

gave Stone a platform upon which to dig more deeply into issues of women's rights in the United States. Women's rights are a recurring theme on both *Lainey Gossip* and *Awards Daily*.

Through all of these recurring themes, it becomes apparent that both *Lainey Gossip* and *Awards Daily* are both challenging the tradition of sexism found in other entertainment media. They are doing so by regularly focusing on themes of what women should and should not be, by recommending solutions and celebrating equality when it exists, and by not shying away from issues of women's rights. This is one of the ways in which both blogs challenge the traditions of sexism in media: by confronting sexist narratives and double standards and by illuminating topics important to women.

Blog Posts: Purpose of Posts

In the analyses of the 24 blog posts, I found that all of the chosen articles were serving a dual purpose. First, the article met the ultimate goal of the blog: for *Lainey Gossip*, the articles were about celebrities and popular culture; for *Awards Daily*, the articles were about the Oscar race and film production. But these specific articles, chosen because of their depth beyond these entertainment topics, also served a secondary purpose. In one way or another, each article tackled a more serious issue through the lens of its more superficial topic. The writers used a popular culture topic as a device to broach a more serious issue. It is important to note that this is not the norm, and it goes above and beyond the call of each blog – *Lainey Gossip* does not need to produce content that goes beyond celebrity gossip, and *Awards Daily* promises only Oscar and film coverage. Digging deeper into social issues and editorializing on those issues is a conscious and intentional decision by both Lui and Stone, as the leaders of their blogs. This is one of the key ways in which both blogs actively challenge the sexism found in other media.

With 2016 being the year of a presidential election in the United States, on *Awards Daily*, Stone often wrote articles about film and politics and how they relate to one another. Specifically, she used the political landscape to discuss the poor representation of women in film. On April 10, 2016, Stone likened the lack of strong female characters in media to the American public's difficulty relating to Hillary Clinton – she posited that people were familiar with the archetypes of men like Donald Trump and Bernie Sanders, but that Clinton seemed foreign and unknowable. She argued that strong, capable older women are rare in film, so people had a hard time accepting Clinton. Stone (April 10, 2016) wrote: “How did things get so messed up that we as a species in this country seem so resistant to allowing a matriarch this worthy to be in charge?” On May 9, 2016, Stone continued the thread of the resistance to having women in charge by discussing the lack of women in both politics and as directors. Stone (May 9, 2016) argued that “the default setting for many men is to doubt that women know what they’re doing” – basically stating that if women aren’t even trusted to helm big films, why would one be trusted to run an entire country? In her July 25, 2016 post, Stone used the presidential election to discuss the resistance to change in the United States. She explained that the resistance to a female president would be felt all the more by those who resisted the change of having elected the first black president in the years before. She (July 25, 2016) likened that resistance to the struggle to change within the Academy as well: “Nothing gets the status quo more riled up than the thought of anyone but a white man rising. That includes women, black filmmakers...” Stone reflected on the rejection of Clinton from even those within her own party; she wrote, “It took this election to clarify just how much so many people hate, distrust, and resist women on the rise. They are judged by an entirely different standard” (July 25, 2016). Stone wrote another post about politics and its impact on the Oscars: she went back through the last couple of elections and made a case

for each election year impacting the Oscar race in some way. Tying the election to the film industry, Stone (September 1, 2016) argued:

It's an industry where women are still fight[ing] to be valued on a level playing field with men (an understatement) and an industry where it seems the latest "hot girl" is recycled at an increasingly rapid rate. In the Oscar industry itself — where almost every film that catches fire revolves around a male protagonist, where women are allowed to be mothers and wives and girlfriends, but rarely the heroes — the first woman to lead the free world could indeed begin to change minds and open doors. But along with Hillary's ascendance, there is a hot wave of misogyny — primal and seemingly permanent — standing in the way of that.

This is an excellent example of the way that Stone used articles to liken what she saw as issues of sexism in politics to issues of sexism in the film industry. There is an overall problem with sexism in media, and Stone effectively illustrates that the problem extends beyond media to society in general. Women struggle to be trusted and to rise in all areas of the world.

Another way that both blogs used an article as a tool to confront sexism in media is by critiquing other media. They do this by analysing other entertainment media, and either critiquing or praising the words of an interviewee or an interviewer. On *Lainey Gossip*, Lui (May 30, 2016) critiqued an interview with director John Carney for his reproach of actress Keira Knightley — Carney's criticism was based on his narrow idea of who Knightley should and shouldn't be. Similarly, Lui (July 6, 2016) criticised the writer of a *Vanity Fair* interview with Margot Robbie for imposing his strong assessment of Robbie as a person, based on his own ideas of how the actress should behave and look. Stone (April 16, 2016) praised a *Vulture* writer, Mark Harris, for his positive assessment of Melissa McCarthy, despite the popular idea that even

though McCarthy is a genuine box office hit, she will always be less-than because she isn't young and conventionally beautiful. On *Awards Daily* on August 11, 2016, Stone used an article about Meryl Streep to discuss the limited opportunities for older and non-white women in film. On *Lainey Gossip* on two occasions, April 7, 2016 and September 6, 2016, the writers (Lui and Newman-Bramang) used articles written in other media to discuss women's rights. They praised the stances of actresses Scarlett Johansson and Gabrielle Union on the issues, and then further editorialized their own opinions about the topic. The purpose of these blog posts on *Lainey Gossip* and *Awards Daily* was to utilize another outlet's article to critique or praise their sexist or feminist views. By pointing out where other writers or interviewees went right or wrong, both *Lainey Gossip* and *Awards Daily* make their own readers more aware of these rights or wrongs.

Both blogs also use their posts to discuss representation of women. They start an article on a different subject, and make a point of bringing up the lack of representation of certain groups of women. *Lainey Gossip* did this on August 3, August 18, and September 19. In the September 19 article in particular, the post was one of many discussing the Emmys and what different celebrities wore to the awards show. In the article, Lui brought up Viola Davis's speech from 2015, which discussed the opportunities for black women in the industry, and wrote about how the Emmys seemed to be putting diversity at the fore. This was unnecessary; she could have written an article about Davis's dress and ended the article, but instead she used the post as an excuse to bring up diversity and representation of women and minorities. On *Awards Daily*, Stone does regular recaps of the Oscar race. She writes about what actor, actress or film is a contender and how the race is evolving. Often, as in the articles from May 1, June 17 and September 7, 2016, Stone uses these articles to point out the gaps in what is not being included: the Best Actress race is filled with women who are young and white; the Best Picture race is

filled with films about men. By doing this, Stone is pointing out the inequality and sexism within the film industry and the Oscar race. Stone also discussed the lack of representation in articles from June 30, which discussed the new and more diverse members admitted to the Academy of Motion Pictures Arts and Sciences, and on July 10, in a retrospective review of summer movies. In the July 10 article, Stone discussed that while many are resistant to female-driven films, many of the most successful films of the summer of 2016 were led by women, including *Ghostbusters*, *The Shallows*, and *Finding Dory*. Stone generated this opportunity to laud the success of three films that feature women; she wrote (July 10, 2016), “Many of the highly anticipated films turned out to be bad. Some of them made money anyway, some did not. The films that have surprised audiences and critics the most have been female-driven stories.” By pointing out the success of these films, Stone is essentially saying that despite the reluctance to make female-driven films, these few ended up being the success stories.

Both *Lainey Gossip* and *Awards Daily* use their posts as a tool to broach more difficult topics. On August 27, 2016, Stone used a review of a documentary to editorialize on women’s rights at length. In the articles from April 15, June 6, and July 7, 2016, *Lainey Gossip* used celebrity breakups or reunions as a jumping off point to discuss unfair criticism of the women in those relationships. The articles question the media narrative that the breakups are always the fault of the women and never the men, and point out the unfair double standard. On June 1, 2016, Lui used an article about the breakup of Johnny Depp and Amber Heard to discuss domestic violence. Perhaps the best example of bringing up a more difficult issue that could have been avoided, was in the case of *Lainey Gossip*’s June 6, 2016 article about Matt Damon and Ben Affleck being given a Spike Guys’ Choice Award. In the article, Lui questions Affleck’s acceptance speech, in which he said he thought he’d never get a Guys’ Choice Award because he

“did *Gigli* and Matt did that Liberace movie and all of a sudden, it all seemed out of reach.” Lui critiques what this says about manhood – the Liberace movie to which Affleck is referring (*Behind the Candelabra*) was a success – Damon and the film were both nominated for several awards for the film. Lui points out that the “problem” with the role, according to Affleck, was that Damon played a gay character. Of this, Lui (June 6, 2016) wrote: “Isn’t that part of the problem?... It’s just not funny to me to support that narrow definition of MAN that events like these reinforce, maintaining a culture of misogyny that enables the MAN at the expense of...well... everyone else.” The distorted idea of what a man should be is nearly as important to feminism as the ideas of what a woman should be – both are a disservice and a detriment to anyone that doesn’t align to stereotypical gender roles. Of Affleck’s acceptance speech, Lui wrote further:

It’s not funny because there was a girl found unconscious behind a dumpster last year and her rapist was only sentenced to 6 months in prison, of which he’ll likely serve 3, because the judge was more concerned about the ‘severe impact’ he would experience if he’d handed down a longer term. Brock, you see, used to be a promising athlete. He coulda gone to the Olympics and won gold. He coulda been a Guys’ Choice Award recipient one day. Until, you know, he decided to violate a woman’s body without consent. Which, apparently, is only worth half a year of incarceration – because despite that very minor fact, that he is a rapist, we’re still all so worried about Brock’s future. (June 6, 2016)

This point is entirely outside of the article’s main topic, but Lui has made it poignant and relevant. The jail sentence of rapist Brock Turner was something Lui wanted to discuss, and she was able to use the celebrity gossip topic of the Guys’ Choice Awards to discuss it. As a celebrity gossip columnist, Lui doesn’t owe it to her readers to write about something like this –

but by pointing out something that she sees as problematic in popular culture, Lui was able to do so in a relevant and important way.

By using their articles about the film industry and celebrity gossip as jumping off points, both *Awards Daily* and *Lainey Gossip* often end up talking about more important issues. This is clearly purposeful, and they could easily avoid doing so, but each seems to make a point of addressing sexism, racism, women's rights and diversity anytime they can. This is one key way in which both blogs are challenging the tradition of sexism in media, and one way that other media outlets could follow suit. By expanding the scope of entertainment media, other outlets could similarly challenge the unfortunate tradition of sexism in media.

Interviews: Challenging Gender Inequality

How *Awards Daily* and *Lainey Gossip* challenge media's tradition of representing the genders unequally is rooted in perspective. In her email interview on December 3, 2016, Stone answered that she writes from two perspectives: "One with an eye on the Oscar race knowing that the race itself is devoted almost entirely to the (straight) male point of view and with another eye on pointing out the imbalance specifically with gender but occasionally with ethnicity..." By approaching her subject matter with the perspective that film, particularly Oscar films, do not represent women or people of colour equally, Stone notices and actively points out that imbalance. From her point of view, the dominant perspective in the film industry is that of the straight, white male. By viewing the industry from another perspective, she points out where those straight, white males have left gaps.

Lui identified in her telephone interview on December 21, 2016, that from her perspective, celebrity gossip can be more than just gossip. She said:

I don't think that *Lainey Gossip* is a gossip destination where you come here for a quick hit. You'll get the news, and then you'll get the analysis, and then you might get how that analysis or how that gossip might relate to our bigger world... I've been crusading that gossip is much more than 'this person is cheating on this person and XY and Z' – I think gossip is actually a form of communication. Communication of a value system.

Lui says another way her blog challenges the traditions of sexism is by approaching each topic thoughtfully: "And I hope the regulars that come back to our site believe that or feel that way because we take our time with stories, we don't just hurry things out the door... we're trying to get it exactly right, and I think that's important." By approaching celebrity gossip from the perspective that it can be and is reflective of something larger than the story itself, and by taking the time to accurately make that point, Lui is challenging the tradition of sexism present in other media.

The idea that media, and celebrity gossip media, can reflect the values of society is echoed in the literature (Bandura, 2001; Matud, Bethencourt, & Ibáñez, 2014; McLuhan, McLuhan, & Zingrone, 1997; Tiger, 2015; Van Den Bulck & Claessens, 2013). The values of both Lui and Stone are clearly reflected in their blogs – they value diversity and strong representation of women; they dislike misogyny and inequality. Lui and Stone both approach their chosen entertainment topics with this value system shaping their perspectives. Stone sees an industry that is broken and that should be fixed – Lui sees gossip as a tool from which one can learn about society.

Interviews: The Implementation of Gender Equality on the Blogs

Stone and Lui both clearly have unique perspectives, but Lui in particular runs a site that has many contributors. How they implement the value of gender equality across their blogs is of particular interest. For Stone, valuing racial and gender equality is nearly enough, as she writes the vast majority of the articles on her site, her voice is the primary viewpoint for *Awards Daily*. Stone does feature articles by guest columnists, but infrequently. On *Lainey Gossip*, where contributing writers write roughly 40 percent of articles, the challenge is slightly different. When asked if and how Lui enforces the importance of equality to her writers, she said, “I don’t necessarily say ‘you agree with me or you espouse these values, and that’s why you should write on the site.’ Mostly they’re writing on the site because they’re talented writers.” While Lui doesn’t specifically ask her writers to promote her values, they seem to be something she and her writers naturally share. By surrounding herself with diverse female writers, Lui has naturally created a collective of writers who share the same values. As I will discuss in the section on the future of gender equality in media, diverse female voices are one of the keys to correcting gender inequality in media.

The Motivation for Addressing Gender Inequality

Now that I’ve established that both Lui and Stone actively challenge the traditions of sexism found in much other media, and discussed how each does so, I will examine their motivations for doing so. Through the interviews, both bloggers discussed their impetuses for writing about their topics in a fair and equal way.

Interviews: The Choice to Address Gender Inequality

Bucking the trend of sexism in media was a conscious choice for Stone, one brought on by anger and frustration. She explained:

Since I've been covering [the Academy Awards] year in and year out I naturally began to notice how differently women were being treated – they were losing power on screen and off. When I grew up in the 1970s feminism really held Hollywood to account, so you had a lot of films with women in the leads –women's stories mattered. As time wore on, that began to drastically change. As Hollywood began catering to 13 year-old boys, women were treated as useful only in so much as they could excite or interest that demographic. I wanted to make a difference in how I covered the awards because the awards seemed to define power in Hollywood. Why didn't black women win Best Actress? Why weren't women directors let into the club? Why does the age of the A-list actress now get younger and their shelf life shorter.

Stone's response mirrors many of the recurring themes on her blog – the lack of representation of women, particularly non-white, not conventionally attractive, and older women. Stone further explains her motivation: "I have seen the Oscar race focus almost exclusively on the brooding male protagonist and sooner or later you're bound to notice. If something makes me angry enough I'll write about it and since I have a platform to do it, why not." Lui similarly credits her feminist perspective as being reactive to the views often found in society. She said, "I think that media is often a reflection of society... I think that I'm just expressing an awareness in society that we need to do something about our generally sexist views." Both Lui and Stone notice the perpetuating sexist nature of society, as reflected through media, and shape their blogs to combat that perspective.

Both bloggers have more personal motivation as well. Lui explains that being Chinese-Canadian gives her a unique outlook. She said:

Being a woman of colour I think gives me a certain lens to view second-class citizenship. So I have been a second-class citizen as a woman, in a society that clearly prioritizes men, and a second-class citizen double whammy in a culture that prioritizes whiteness... And I think that when you are in a position where you know that in most rooms, you'll always be kind of never equal, it gives you a chance to observe from that angle.

Considering this, I posit that Lui approaches celebrity gossip from an almost empathetic perspective – she is more aware of the injustice of the unequal treatment of women and non-whites because of who she is. Stone also credits her feminist standpoint to being a woman, but also to her mother. She said, “I was raised by a very strong woman – a single mother of four children and it never occurred to me that women couldn’t reach for the same things as men. As a 51 year-old now I see that there really is a glass ceiling across the board – even more so for women of color.” Stone’s perspective as a feminist writer is shaped by being a woman herself. For both bloggers, being women and seeing the unequal treatment of people like themselves, created a reactionary viewpoint, which they share through their blogs.

The motivation of each of the bloggers is largely about who they are as people, but is also driven by what they can do with their influence. Both Lui and Stone hope that they can change things through their writing. Lui explained that gossip is “a way to share a value system. And you can identify that value system and hopefully change it. So what I hope to do with that kind of observation in entertainment is, first of all, maybe show people that’s what’s happening, and or learn more about it myself.” Stone feels similarly; she writes:

I hope that in some way it will eventually change things for women – or at the very least let women know that someone out there has their back. I want them to know that they can hope for and reach for whatever they want and that whatever stands in their way is mostly manufactured. I have an 18 year-old daughter and I often think about her and how I want better things for her.

Both bloggers hope that they can change the recurring discourse of sexism in entertainment media. By being a positive example, and by pointing out sexism, both bloggers are hoping to create change.

Interviews: The Consequences of Addressing and Promoting Gender Equality

As with all progressive ideas, creating media that promotes gender and racial equality rather than inequality is often met with opposition. Not everyone agrees that there is a problem with media, and not everyone agrees when it is pointed out to them. Lui says that most of *Lainey Gossip*'s readers are women, and Stone says that most of *Awards Daily*'s are men. When asked how readers react to her promotion of gender equality, Stone says, "I've been ridiculed, called a feminazi, accused of everything you could ever imagine... [but] I've had young people who started reading me when they were teenagers who then became filmmakers and told me later that it really did have an impact in how they looked at storytelling." This dichotomy of responses speaks to the resistance to social change – as Stone wrote in her July 15, 2016 post, the status quo is something that certain people fiercely protect. When asked how her audience reacts to her posts, Lui said her writing:

starts a lot of arguments, there are people who write to me often saying 'stop beating this fucking drum. It's not what it is, and you're constantly turning something into a racial

thing when it's not, or a sexist thing when it's not' – sometimes it's to identify, sometimes it's to lure out who is sexist and racist. But that's part of the conversation too.

For Lui, creating a dialogue is the goal. She says, "I'm trying to engage people in a conversation or argument. On the premise that sometimes arguments are good." Lui isn't upset by the negative criticism, and, in fact she embraces it. When asked about getting positive or negative feedback on her posts about gender inequality, Lui said, "Occasionally I think there is some positive feedback. But in any business, be it restaurant or gossip, most of the time when people speak up it's to complain... it doesn't bother me, I don't know that I want a compliment, I'd rather hear the negative." Lui's appreciation for negative feedback makes her well suited to being a blogger, because the Internet's anonymous nature can sometimes foster negativity. Even though Stone is promoting equality on her blog, she says that sometimes it isn't enough. She even gets criticism from other feminists for her viewpoint on certain topics. She says, "I think that sometimes people expect a woman – just because she stands up for women – to always go along with groupthink. But for me, I greatly value thinking for myself and would not give it up for anything." This criticism from both sides makes the fight for gender and racial equality in media even more difficult, but Lui and Stone both seem to revel in the combative nature of the discourse.

The Future of Gender Inequality in Media

Research on the more rare cases of gender and racial equality, rather than the commonly found inequality, can be used to look to the future. How can the tradition of gender and racial inequality in media end? How can this research be used to facilitate that end? By asking Lui and

Stone about the failings and successes of media on the subject of equality, we can get closer to an answer.

Interviews: Ending the Tradition of Gender Inequality

The problem with inequality as represented by the media can be directly linked to who is producing that media. If the prominent voices are all those of white men, the perspective of the woman and the non-white woman will be lost. This imbalance is something that is beginning to be corrected. Lui says that, “there are some outlets that are primarily voiced by men or are continually representative of the male perspective, and there are some that are working really hard to be diverse.” When asked how she thinks men feel about writing about women in such a disparate way, Lui said, “I think that that’s just the way that they’ve been shaped... I don’t know that they sit down and go out of their way and be like ‘I’m going to be a misogynist today’ – oftentimes, I don’t think that misogynists are aware that they are.” This awareness is something that Stone says can’t be avoided for long. She says, “I think they are becoming more aware and certainly there are plenty of prominent writers who make sure they are aware. The internet is a non-stop ‘calling out’ machine, where people are called out for sexism.” Pointing out inequality is one step that other writers and readers alike can do to make media outlets aware of the repercussions of the representation of gender and racial imbalance. The true solution to this problem is having more women writing about entertainment. When asked about her hope for media coverage moving forward, Stone said:

My dream scenario would be a lot more diverse voices covering film. I feel that it is just too male all the way around. It doesn’t mean necessarily that women are going to like

movies about women – but it just means that we get a different perspective than the one we are always getting.

Lui agrees that more female writers will help to solve the problem. In the introduction to her blog each day, Lui makes a point to highlight female entertainment writers. She explains: “In my intro every day, Dear Gossips, I am highlighting, or I try to probably 95% of the time, highlight other writers and bloggers and entertainment reporters online who are teaching me every day.” She goes on to list entertainment writers who inspire her: Caity Weaver and Taffy Brodesser-Akner from *GQ*, Anne Helen Peterson from *BuzzFeed*, and Allison P. Davis for *The Ringer*. Lui says she does this because, “I, personally, am trying to highlight female entertainment voices in entertainment reporting, [that] I find are dynamic and exciting.” By naming and regularly highlighting these female writers, she is giving them exposure and helping to cultivate their readership. When asked if more female voices in the entertainment media industry will help to correct the problem of sexism in media, Lui answered, “They have to, yeah.”

Another solution to the problematic inequality in media is not to stop criticizing women, but to treat men the same way. Stone suggests that just changing the way that writers think about women could help to create this equality. She says that entertainment writers should, “start thinking about women as being more than just a dimension of men. To remember that women are ambitious from birth just as men are.” Just thinking about men and women as being more similar than innately different will help, as will gossiping about them in the same way. Lui explains, “The correction in my mind, would be one week you have an Angelina vs. Jen – the next week or right beside it, you have Brad vs. George. It’s the equality of treatment and application.” Lui suggests that since celebrity gossip will always exist, men and women should be similarly gossiped about. She further explains by saying that, “If you want to call Kristen

Stewart a tramp, then let me see the cover that says ‘hey, Leonardo DiCaprio is a misogynistic creep – gross. Disgusting.’ Which is not out there.” Lui says while media should discuss men and women in the same way, it should also discuss people from different races in the same way. As discussed in several of the blog posts, filmmaker Nate Parker was accused of raping a woman, which became a discussion that largely derailed Parker’s film’s Oscar chances. Lui also brought up the similar case of Casey Affleck – also a frontrunner in the 2017 Oscar race – who was accused of sexual harassment by multiple women. The difference is that Affleck’s sexual harassment charges have not destroyed his chances of winning an Oscar. Lui says, “their cases aren’t exactly the same, I get it, but the behaviours both belong on one spectrum... The spectrum of sexual assault and harassment. And why is it that Nate Parker was clearly social condemned for it, and Casey Affleck’s going to go win an Oscar.” When asked what the difference between the two cases is, Lui answered plainly: “The difference is whiteness.” For Lui, discussing celebrities and their actions is a part of her business – it’s when media and audiences treat one group, be it women or non-white people, differently that it becomes problematic. One of the solutions to the imbalance in media therefore, is to discuss men and women and people of all races the same – a crime by one should be considered a crime by another.

Another solution is one that puts the onus on both the media outlets and the readers – the need for better journalism. Both Lui and Stone refer to the recent American presidential election in different ways. For Stone, the election proved that sexism still thrives in media and our society. She said:

I do not see the future for women in any sort of positive light. Maybe that’s because of how this election went down, where it was proven beyond any reasonable doubt that women are judged more harshly than men for the way they look, the way they laugh, the

way they age, the way they speak. They're thought to be evil and sinister and secretive if they have ambition and succeed. There seems to be a joint effort in America to make sure women know their place, and to continually prop up the white male establishment. This election proved it.

As in her blog posts on April 10, 2016, May 9, 2016, July 25, 2016 and September 1, 2016, Stone sees the media portrayal of Hillary Clinton as an example of the negative way that society views women. Lui sees the role of the media being all the more important since Clinton's defeat. She says, "addressing inequalities, all kinds of inequalities, [is] the job now, in a post-November 8th world, in society, especially in North America. Certain media outlets are saying that this means a bigger focus on facts, and a bigger focus on investigative journalism, and that is really great." One outlet that Lui commends is perhaps an unlikely one. She said that *Teen Vogue* has been making headlines because, "they're like 'no no, fuck quote fair and biased, if you have the facts, you don't have to go out of your way to be like 'here's an article that's pro-Trump and here's an article that's anti-Trump'. You just state the facts.'" Just stating the facts is an important part of responsible journalism, and the false equivalency that Lui describes is one of the factors being blamed for Clinton's loss. Lui also says the audience has a responsibility to call out poor journalism. She said, "Be informed. Challenge when you don't think something is true." Readers must be vigilant and aware of media not presenting facts fairly, and as Stone said earlier, be ready to call out writers of those unfair articles. This all connects to the larger issue of gender and racial inequality in media – Lui explained, "I think naturally, hopefully, as *Teen Vogue* is arguing, from there, we will be fair and balanced, therefore hopefully sexually equal, and racially equal." If journalists and audiences alike are vigilant – and they must want to be – then equality in media is attainable.

CHAPTER FIVE: CONCLUSION

I found this study both enlightening and frustrating. While women in the Western world are seen to have equal rights, there are many ways in which they are treated differently, wrongly, and unfairly. Sometimes it is criminal, sometimes it is overt, and sometimes it is subtle. Women can be held back in many ways: not given the same opportunities, judged by a different standard, expected to act in a specific way. Women are assigned value based on their appearance, age, traditional femininity, and the colour of their skin, long before their talent is considered. Women are assumed to be incapable of certain jobs, not allowed to do those jobs, and then looked down upon for asking to have those jobs. This is reflected in the media in the way that women are written about, depicted in narratives, and judged by audiences.

This year, 2017, is a key time for the fight for women's rights, particularly in the United States. As Stone wrote about extensively, the United States elected an inexperienced man who publicly advocated for sexual assault, over a more experienced woman. The day after Trump was inaugurated, women across the United States, Canada and the rest of the world, marched in solidarity for the protection of their own rights (Slater, 2017). I have heard many people, including women, say that women in the West aren't oppressed, that women in the Middle East and other countries have it worse. But one being true doesn't make the other untrue. Perhaps you, as a woman in the West don't feel oppressed. I would counter that you are either unaware of the ways in which you are affected by systematic sexism, or you are very lucky. Many women in the West, as backed up by academic literature and government statistics, are treated unequally and unfairly. This is an unequivocal fact, one that personal experience cannot dispute. Whether you choose to ignore it or choose not see the issues facing all women, and especially women of colour, LGBTTQ women, older women, survivors of assault, and so on, it is still true. Already,

as one of his first acts in office, Trump signed an executive order that will limit women around the world's access to safe abortions (Kwong, 2017).

Working on this study as a woman and as a feminist made me feel good that I was contributing to the growing collection of feminist academic literature. This thesis explored deeply the ways in which women are disenfranchised by the media and researched the ways in which this one part of the larger problem can be fixed. The findings to the research questions are encouraging and offer real solutions. The difficulty is in the implementation of change; many people don't think there is a problem, and many others do not care.

Watching a movie with a majority of women with diverse roles depicted in non-traditional ways brings me joy. At the same time I am reminded that this is the norm for men; most movies are about men doing things, and women standing around nearby. The opposite shouldn't be a rare occasion. Encouragingly, on the morning of January 24, 2017, as I am concluding this thesis, the Oscar nominations for 2016 were released. As Stone predicted, the influx of women and people of colour into the Academy may well have helped: seven non-white actors were nominated, one black director (though no women), three of nine Best Picture nominees were driven by female narratives, and four have primarily non-white casts (Hidden Figures happens to be both) (Barnes, 2017). This year is extraordinary, but time will tell if this is a lasting change. Equality will be achieved when female-driven narratives and non-white casts are no longer exceptional. Equality will be achieved when male entertainment writers don't comment on and value actresses for their looks before anything else. This is why having women write about women, having women of all kinds tell their own stories, and having real and diverse women shown on screen is so important.

Having the opportunity to interview both Lui and Stone was a joy and hugely helpful to this project. Studying their work alone wouldn't have allowed me to ask about their motivations and inspirations. Given more time, I would have liked to study more feminist bloggers and their work. I don't see this as a shortcoming to this study, but including more voices would have added even more depth to this research. Identifying, studying and interviewing writers who write about women unequally would have also been interesting – it would have allowed me to ask why they're contributing to the unequal treatment of women in society. Do they not know, do they not think about the implications of their writing, or do they just not care?

The real opportunity that this project has revealed is the need for academic study on women of colour in the media. The findings of this study uncovered a gap in the research; once I began to research the underrepresentation of women of colour in media specifically, few sources presented themselves. As stated in the findings, the idea that women are discriminated against to varying degrees, particularly based on race, didn't come up in the initial research. There was much research on the unequal treatment of women in media (Collins, 2011; Edwards, 2013; Fairclough, 2012; Gerding and Signorielli, 2014; Gies, 2011; Van Den Bulck and Claessens, 2013; van Zoonen, 1994), but none of that pointed to the added inequality faced by women of colour. When looking specifically into the treatment of non-white women in media, I found a lack of literature in this exact area. When searching for terms like “representation of women of colour in media”, “women of colour in media”, “diverse women in media”, “representation of non-white women in media”, I found almost no sources similar to a study like Edwards' (2013) or Collins' (2011), which look at the unequal treatment of women in media, but that also included women of colour. This is a rich area that could benefit from more in depth scholarly research.

Despite not finding research directly discussing the inequality faced by women of colour in media, I did find a few researchers who considered race and media in a slightly different way. One study by Morgan Ellithorpe and Amy Bleakley (2016) was quite similar to the study by Gerding and Signorielli (2014). Ellithorpe and Bleakley studied youth's television viewing habits and found that black youth are more attracted to black models in media, and reject white models (p. 1427), just as girls are attracted to female models and reject male models (Gerding & Signorielli, 2014, p. 45). Ellithorpe and Bleakley (2016) also found a stark underrepresentation of people of colour and women in media (p. 1428). Both sets of researchers looked to Bandura's social cognitive theory as a theoretical framework. Maryann Erigha (2015) looked at the prevalence of people of colour, and of women, in media production roles, and on television and in films. Erigha (2015) did not specifically look at women of colour on their own, but did write about her topic thoroughly. Erigha identifies that the problem of under- and mis-representation of women and people of colour in media is due to the fact that media is primarily produced by white men (p. 78). Rachel A. Griffin (2014) agrees. In her case study of a particular film – *Precious* – with a black female protagonist, she wrote: “Media, as a social institution that is largely White owned and controlled, has historically been and remains rooted in oppressive racial ideology” (p. 183). Griffin's assessment is similar to the findings in the literature (Collins, 2011; Fairclough, 2012; Gerding & Signorielli, 2014; Parziale, 2008; van Zoonen, 1994), which found that women are held back partly as a result of their negative representation in media. Erigha's (2015) findings are similar to the findings of this study: representation in both production and on screen is one of the key solutions to this problem (p. 78). Erigha (2015) considered the idea of representation in three ways: numerical representation, which looks at the ratio of women and people of colour in media production roles or in narratives in relation to their

prevalence in society; quality of representation, which considers the types of roles people of colour and women hold in media production, or on screen; and centrality of representation, which considers how close women and people of colour are to decision-making roles within media production (p. 79). Quality of representation on screen means that women and people of colour are able to play, “multi-dimensional, multi-faceted roles over stereotypical, one-dimensional parts” (p. 79). Stereotypes were identified as one of the key issues with the representation of women in media (Taylor, and Setters, 2011; Fitzgibbons Shafer and Malhotra, 2011; Matud, Bethencourt and Ibáñez, 2014). Erigha (2015) similarly identifies stereotypes as problematic; she writes: “Underrepresentation of women and racial/ethnic minorities can lead to the perpetuation of racist or sexist stereotypes and myths about marginalized groups on-screen due to bias or lack of experience with that group” (p. 86). Erigha explains that particularly if audiences don’t have personal relationships with people of colour, they are susceptible to believing what they see portrayed on screen. Further to this idea, Erigha explains that often when people of colour are shown on screen, they are featured as being little more than their skin colour. She writes, “racial minorities were typically associated with ethnic genres and performances of race and ethnicity” (p. 82). Griffin (2014) similarly found that black women are often only allowed to play stereotypical roles and blames white media producers for this issue as well (p. 183). She writes, “Controlling imagery, such as the mammy, jezebel, matriarch, and welfare queen, forecloses diverse representations of Black femininity beyond the pretense of the dominant imagination and orchestrates demoralized understandings of Black girls and women”. Where the researchers in the literature consider the use of stereotypes as a way to represent what is, and is not, acceptable in society (Fitzgibbons Shafer & Malhotra, 2011; Matud et al., 2014), Griffin (2014) similarly views stereotypes as a form of control.

Both *Lainey Gossip* and *Awards Daily* offered several solutions to the problems facing the film and entertainment industry. Many of the bloggers' sentiments were echoed by Erigha (2015) in her study. Stone and Lui both advocated for more women and more women of colour in decision-making roles in the film industry. Erigha (2015) wrote, "Racial and gender integration behind-the-scenes is a necessary step to desegregate workplaces and occupations in Hollywood. For instance, workplaces with more racial/ethnic minorities or women in authoritative, behind-the-scenes positions of influence exhibit higher levels of gender and racial integration" (p. 86). Again, Erigha is supporting representation; the more women and people of colour are in charge, the more people on set, the more diverse the storytelling. Stone and Lui both regularly champion this idea on their blogs. In her interview, Stone said that she feels that it is her role as an entertainment blogger to make the film industry aware of this responsibility. She said, "Pointing it out forces people to look at how they cast or hire for projects, and perhaps forces them (on hopes) to reflect on their biases. Why do people think women aren't as good at directing or writing? Why aren't they revered the same way men are?" Lui, Stone, Erigha and others see that the answer to the underrepresentation of women and women of colour in media is largely the result of an underrepresentation of women and women of colour behind the scenes. Supporting the work of these women, encouraging their success and giving them the same chances that male filmmakers are given would be a major step in correcting the course of inequality.

Albert Bandura's social cognitive theory (2001) roots this research in reality and consequence. With Bandura as a theoretical framework, we can answer the question 'why does any of this matter?' Why does it matter how women are written about in the media? Why does it matter how women are shown on screen? How does this hold women back? Why can't women

just overcome a small thing like the media? Using Bandura's theory, we know that the ways in which women are portrayed and viewed in the media has lasting affects (p. 282). Women in media are seen as a reflection of reality – if women are only shown as being incompetent, passive and weak, young, white and beautiful, subservient and inconsequential – this holds women back. This unequal representation says: this is the way women are, and this is the way women should be. If women are shown in all the ways they exist, and can exist, in society, it will open doors. Audiences learn from the media, and more strong, ambitious and diverse women shown on screen will mean that more women in life are accepted and appreciated. When women are spoken about in entertainment media the same ways that men are, audiences will stop expecting different things from them. When women aren't reduced to their looks, people will accept that they are capable of bringing more to the table. Women and girls and men and boys see the examples of women in the media and form opinions about the way women are and who they should be (Bandura, 2001, p. 286). This can hold women back, or encourage their advancement. Bandura's theory tells us that the media is influential, and a reflection of society; therefore this research has importance.

By researching the way that Stone and Lui approach their entertainment topics, and discussing the matter with them directly, I was able to identify several important solutions to the problem of gender inequality in the media. This study's key research question – how can the examples of *Lainey Gossip* and *Awards Daily* be extended to other media? – is answered by a set of solutions. These solutions can be used as guidelines to correct the ways in which bloggers and other writers cover entertainment. First, point out inequality in other media. If an article focuses more on a woman's looks than her talent, bring this to the audience's attention. Second, if the above cannot be done, then treat men the same way. If women are to be objectified in media, do

the same to men. If women are criticised for their actions on the cover of a gossip magazine, then criticise men for those same actions. Third, there needs to be more women and women of colour observing and writing about entertainment. This should help accomplish the first two guidelines. The fourth guideline puts the onus on the audience: the audience must not be passive, it must be on the lookout for good journalism and aware of inequality and falsehoods. Another way in which entertainment writers can help to solve the problem of gender and racial inequality in media is to consider their topics more broadly. By following Stone and Lui's example of considering the broader issues at play in society, the topic of entertainment can become more relevant and significant. Lui made the connection between a throwaway line in an acceptance speech and the problem of condoning rape culture. She also connected *TMZ*'s sceptical coverage of Johnny Depp's alleged abuse of his wife to the problem of abused women not being believed, and often not coming forward in cases of domestic abuse. Stone tied the lack of roles for strong women in film to Hillary Clinton's difficulty seeming accessible to voters, and the Oscar race to the lack of opportunity to older and non-white women in the film industry. By looking at entertainment as a microcosm of society's larger issues, entertainment media has the power to illuminate and affect change. The final solution that emerged through the research is a considerable one, and the paramount finding of this study: representation. Representation is necessary in both entertainment media coverage, in the creation of film and television, and on screen. Women of all ages, races and viewpoints must be given and seize the opportunity to tell their own stories. Women of all ages, races and viewpoints must see their own stories reflected in entertainment in order to be inspired and to grow.

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APPENDICES

Appendix A: Blog Post Analyses

Awards Daily, April 10, 2016

Blog post title: When Hillary Clinton Can't Find a Place in Pop Culture, She Must Create One

Writer: Sasha Stone (SS)

Description: Editorial on Hillary Clinton and women in film

URL: <http://www.awardsdaily.com/2016/04/10/when-hillary-clinton-cant-find-a-place-in-pop-culture-she-must-create-one/>

Content	Utterance Type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation																								
One thing that is astonishing about this year's presidential race is what it tells us about ourselves, and specifically, what decades of conditioning by animated films, the music industry, the film industry and the Oscar race tells us about how we've been taught to think about women.	<ul style="list-style-type: none">• Inequality	<ul style="list-style-type: none">• The presidential campaign in the US has a female candidate, Hillary Clinton (HRC) for the first time, and a very misogynistic one opposing her.• SS notes that many aspects of media have conditioned us to have a specific view of women.	<ul style="list-style-type: none">• Immediately SS is mentioning gender relations.	<ul style="list-style-type: none">• Interesting start – bringing gender to the forefront and tying it to the campaign and popular culture.																								
Polygraph has analyzed over 2,000 screenplays in one of the largest studies ever done about the representation of women versus men in film. If you've raised a child since the animation boom began you will have noticed that the majority of these stories center around a male protagonist, but for the odd Mulan here or there. It was a frustrating way for me to raise my daughter, taking her to film after film, animated and live action, all telling us the same thing: the most important person in the story is the young male hero. The females exist, the minority sidekicks exist, to bolster the protagonists confidence and help him bring the story to its conclusion. This has also become true of almost all Hollywood films aimed at adults, as we all know. It has only gotten worse as Hollywood has taken aim at ticket buyers internationally, where audiences are presumed to prefer central male protagonists and women are either young eye-candy or not there at all. With the exception of a few names like Jennifer Lawrence, Shailene Woodley and Kristen Stewart, women in film are interchangeable. Women of color hardly get cast or considered at all.	<ul style="list-style-type: none">• Inequality• Industry imbalance	<ul style="list-style-type: none">• SS notes that the majority of animated films, and live action films, are focused around men.• Says this is a frustrating way to raise her daughter.• The message in the films is that men are the most important people in the story.• Says that the problem is getting worse, as international audiences become the target, and those audiences are expected to want male-centric films, and women to be the eye candy only.• SS names a few standout actresses, but for the most part women are interchangeable. Notes that women of colour rarely are cast in anything.	<ul style="list-style-type: none">• SS wants and values more female-driven films, and regrets that there aren't better examples for her daughter.• SS says the imbalance in the industry is frustrating and bad.	<ul style="list-style-type: none">• This is a big issue – particularly if modern movie studios are trying to be more bankable internationally by having fewer roles for strong women.• Women are already underrepresented in media (Collins, 2011; Gerding and Signorielli, 2014; van Zoonen, 1994).• The eye candy role does nothing to achieve equality.																								
The results are dramatic: Aging out of Hollywood: Men vs. Women <small>For each film, we also determined the age of each cast member at the time of its release. This allowed us to quantify whether there is a bias toward younger women in Hollywood (or conversely, whether men enjoy a longer career).</small> Percent of Lines by Actors' Age <small>AMONG 2,000 SCREENPLAYS, ALL GENRES, ALL YEARS</small> <div>Actors: Total Lines, by Age <table border="1"><thead><tr><th>Age Group</th><th>Percent of Lines</th></tr></thead><tbody><tr><td>Under 21</td><td>4%</td></tr><tr><td>20-29</td><td>19%</td></tr><tr><td>30-39</td><td>22%</td></tr><tr><td>40-49</td><td>28%</td></tr><tr><td>50+</td><td>27%</td></tr></tbody></table></div> <div>Actresses: Total Lines, by Age <table border="1"><thead><tr><th>Age Group</th><th>Percent of Lines</th></tr></thead><tbody><tr><td>Under 21</td><td>17%</td></tr><tr><td>20-29</td><td>31%</td></tr><tr><td>30-39</td><td>20%</td></tr><tr><td>40-49</td><td>13%</td></tr><tr><td>50+</td><td>1%</td></tr></tbody></table></div>	Age Group	Percent of Lines	Under 21	4%	20-29	19%	30-39	22%	40-49	28%	50+	27%	Age Group	Percent of Lines	Under 21	17%	20-29	31%	30-39	20%	40-49	13%	50+	1%	<ul style="list-style-type: none">• Chart	<ul style="list-style-type: none">• Chart shows that men have most of the speaking lines in films, and that older men have more opportunities.• Women have more lines when they're younger.	<ul style="list-style-type: none">•	<ul style="list-style-type: none">• This is in line with much of the research (Fairclough, 2012; Van Den Bulck and Claessens, 2013) – women, particularly as they age, aren't used or valued or cast.
Age Group	Percent of Lines																											
Under 21	4%																											
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40-49	13%																											
50+	1%																											
We already knew that since the 1980s, and with the	<ul style="list-style-type: none">• Industrv	<ul style="list-style-type: none">• SS says that this issue got	<ul style="list-style-type: none">• SS is implying that	<ul style="list-style-type: none">• This is right in line																								

<p>rise of fanboy driven cinema and film criticism, women over 40 were seen to be of little use. Then the cutoff became women over 30. Now it is almost down to women over 25, in a world where someone like Scarlett Johansson must move out of the way for the next young hot actress who will become the fleeting momentary obsession. Stories about women have been exiled to the Lifetime Network, or flung to far off places and eventually “discovered” on Amazon Prime or Netflix. “Oh look, it’s another movie with a female lead that no one is talking about.” We also know that television in recent years has given women a bit of a break.</p>	<p>imbalance</p>	<p>worse in the 1980s, when film studios started targeting ‘fanboys’ – young, movie ticket buying males.</p> <ul style="list-style-type: none"> Notes that because of this, older actresses were given fewer opportunities, and young, hot women were valued more and more. Notes that movies about women have been buried rather than celebrated. SS also says that there have been improvements on television lately. 	<p>this is all negative – the fact that stories about women aren’t being told, and that only young women are being employed, is problematic.</p>	<p>with the research – women are only present if they’re the eye candy (Gerding and Signorielli, 2014; van Zoonen, 1994).</p>
<p>But still, for decades American culture has not found nor provided an adequate place to showcase strong-willed women in a way that allows younger generations to see someone like Hillary Rodham Clinton as anything but a negative stereotype.</p>	<ul style="list-style-type: none"> Inequality 	<ul style="list-style-type: none"> SS says the lack of representation of women in media has allowed negative about Clinton to become common. 	<ul style="list-style-type: none"> SS is saying that if strong-willed, older women were the norm in media, it wouldn’t be shocking and uncomfortable for people to see HRC doing her job. 	<ul style="list-style-type: none"> This is a good point – there is so much concern over whether HRC is likeable that it’s hard to remember why that’s important. And what about her isn’t likeable?
<p>The Huffington Post’s Sam Levine has attempted to frame the candidates for president in terms of New York stereotypes. With very little positive references for Levine to draw upon — and how could there be? If he wasn’t well-schooled growing up about all the different types of women there are in the world, he can only parrot back stereotypes he’s come to know from pop culture. And therein lies the rub: there aren’t any that aren’t negative. Levine’s opinion of the two Democratic candidates sharply illustrates just how negative stereotypes of older women have been shaped by American films and television. Levine, whose previous headlines include: “Bernie Sanders Bird Shows Us How Great Politics Can Be,” is someone whose opinions about Hillary and Bernie spring from the “good” and “evil” stereotypes he’s likely cut his teeth on, and certainly those that have a stranglehold on the Sanders campaign and younger voters overall.</p>	<ul style="list-style-type: none"> Inequality Unfair media 	<ul style="list-style-type: none"> Writer Sam Levine is the politics editor at the Huffington Post. SS says that without positive examples of women like HRC, this Huffington Post writer only has negative stereotypes to draw on. 	<ul style="list-style-type: none"> SS’s opinion that women in film and television have been largely represented negatively, which is to the detriment of HRC specifically in this case. 	<ul style="list-style-type: none"> This type of lack of representation could prove to be problematic for women for years to come, if there aren’t positive role models for people to become familiar with. Media has an effect on what people think about the genders long term – women about themselves, men about women (Collins, 2011; Gerding and Signorielli, 2014; Taylor, and Setters, 2011; van Zoonen, 1994; Bandura, 2001).
<p>Levine goes easier on Trump, writing about him as you’d expect: “Donald Trump is the New Yorker of the movies whom everyone loves to hate.” Easy stereotype, the “lovable villain.” Trump gets away with as much as he does because such characters are only erratically punished in films. Most of the time, they get shrugged off with a combination of admiration and shame. There is a reason Trump became the media’s candidate. He’s a trainwreck, but he is a compelling one. From NPR to the New York Times to every outlet online, election year coverage has been nothing but Trump, Trump, Trump. We have no problem finding Trumps in our pop culture references. They are everywhere. The billionaire villain who keeps expensive arm candy while tending to a multi-billion dollar empire, not to mention running for office on a lark, just for the kick of doing it. Think: A Face in the Crowd.</p>	<ul style="list-style-type: none"> Unfair media 	<ul style="list-style-type: none"> SS says that Levine goes easier on Trump because he’s relatable in a ‘love to hate him’ way. Says Trump is so popular in the media because he’s like a trainwreck. 	<ul style="list-style-type: none"> SS says Trump’s danger is downplayed because he’s so familiar to us through previous media exposure. 	<ul style="list-style-type: none"> This is true but sad – instead of Trump seeming dangerous and psychotic, he seems familiar and affable – because he’s familiar.
<p>There are also no shortage of Bernie Sanders antecedents in film and they don’t age out. They are here to stay, beloved and untouchable. Here, Levine has painted him as the lovable mensch: Bernie Sanders, who was raised in Brooklyn, comes from a different New York. He’s the borough activist who shows up to every</p>	<ul style="list-style-type: none"> Quote 	<ul style="list-style-type: none"> The quote represents Sanders as a familiar, lovable old grump. 	<ul style="list-style-type: none"> SS says Sanders’ character too is familiar – because older grumpy male characters are common. 	<ul style="list-style-type: none"> The article represents Sanders as positive because he’s familiar, as though everyone knows someone just like him. This does a disservice to HRC,

<p>community board meeting and speaks out against every new development. He's the Brooklynite who has a falling out at synagogue after synagogue over disagreements with the rabbi. He enjoys a good schmear, but won't eat at Katz's on principle because the sandwiches are too expensive ("Let's just get a hot dog at Gray's Papaya").</p> <p>Sanders' New York is one that seeks to preserve its authentic past — the subways had more charm when there was all that graffiti; Park Slope was so much more fun before it became infested with all those damn baby strollers. He's the guy worried about being priced out of his neighborhood and overcrowding in schools, who looks back fondly to a time when kids played outside in the streets until dinner. He hates that there are rats in the city. But he also marvels at just how big they are. "Only in New York!" He refuses to step foot in Duane Reade, choosing to pay more for his bathroom supplies at the local bodega.</p>				<p>who people aren't familiar with.</p> <ul style="list-style-type: none"> In reality, these are their own people, they're not archetypes.
<p>Words like "authentic" and "charm" skip happily next to too-good-to-be-true observations like he hates rats in the city but is also such a cool nature guy he marvels at how big they are. He's a lovable old Jew, like Woody Allen or Larry David. Plenty of room in our culture for men like him and they are NEVER villains. He's Howard Beale shouting out the window, "We're mad as hell and we're not going to take it anymore!"</p>	<ul style="list-style-type: none"> Opinion 	<ul style="list-style-type: none"> SS says the article presents Sanders as familiar. 	<ul style="list-style-type: none"> SS posits that by drawing these comparisons, Levine is strengthening Sanders' appeal. 	<ul style="list-style-type: none"> Sanders is familiar, therefore good.
<p>The stereotype does accurately depict the political monster Sanders has actually revealed himself to be — in the end resorting to stereotypical sexist attacks on Clinton's judgment, qualifications and character — all but branding her a racist in his quest to chip away at her support by black voters. From the beginning of his campaign, the Sanders camp has systematically played outside the rules — allowing themselves free reign because of their disrespect for his opponent, Clinton: stolen data, stolen endorsements, rude dismissals during debates, a faked Elizabeth Warren endorsement as an April Fool's joke that has magically morphed into a half-truth — as a "paid advertisement" on DailyKos. How is any casual observer to know that, in fact, Warren has not endorsed Bernie Sanders? They wouldn't, probably, unless they are a Hillary Clinton supporter.</p>	<ul style="list-style-type: none"> Questioning narrative 	<ul style="list-style-type: none"> SS says that in reality, in opposition to the way Levine positions, Sanders is more sexist and unfair than he's being painted. 	<ul style="list-style-type: none"> SS says that this article doesn't fairly portray Sanders, who has been unfairly hard on HRC. 	<ul style="list-style-type: none"> These are good examples of how Sanders is not the character that Levine is trying to present him as.
<p>When a bird landed on the Bern's podium in Portland it turned into a "sign from god" from his supporters. It made national news and became a campaign slogan. The "good" Bernie Sanders would, of course, draw an endorsement from Mother Nature. Meanwhile, that same week, he did this to his wife — watch closely: https://youtu.be/IV2ltjvt06o</p> <p>"Don't stand next to me," Sanders says, and virtually elbows her aside. When this became sort of news, someone tweeted to me — "Oh, he's just behaving like a typical Jew, like Larry David." Even Saturday Night Live has found a way to turn Larry David's spot-on Bernie impersonation into an asset for Sanders — making it very easy for people to simply forgive everything Sanders does and says because they like Larry David so much. What was Curb Your Enthusiasm about if it wasn't about loving a lovable asshole. In her husband's moment of victory, poor Jane Sanders clearly doesn't quite know how to react to being pushed aside like that.</p>	<ul style="list-style-type: none"> Opinion 	<ul style="list-style-type: none"> SS shows an example of Sanders being rude to his wife at a campaign event — but points out that this is easily dismissed because his 'true character' — the kind, loveable man that Levine presents — is so strong. 	<ul style="list-style-type: none"> SS clearly doesn't like Sanders, and she's giving examples as to why the media portrayal of him is inaccurate. 	<ul style="list-style-type: none"> This is a good point — the idea that Sanders is good and kind is so entrenched that it's hard to give it up, even in the face of evidence to the contrary.

She tries to recover but it was a revealing glimpse into what their marriage must be like. And yet, no one seems to care. There's no condemnation for it except from the Hillary side who tried to make "rude Bernie" happen. You see, Bernie's "lovable mensch" has become so deeply embedded, there's nothing much that can shake it.				
Sanders is allowed to do this and he's not only cheered on by his supporters, but they all – even the young women — think Hillary deserved to be dismissed the same way, with a finger jab and arm wave, just like Jane Sanders was. Why, because there is a big space carved out in our culture for a guy like Bernie Sanders, so much so that he can do and be all of these contradictory things and still emerge as Saint Bernie of the Finches.	<ul style="list-style-type: none"> Opinion 	<ul style="list-style-type: none"> SS says that somehow because of this loveable persona, even Sanders' women supporters think HRC deserves the same rude goodbye as Sanders offered his wife. 	<ul style="list-style-type: none"> SS says Sanders doesn't have to be perfect, because his 'good' persona is so strong. 	<ul style="list-style-type: none"> Strong point – why didn't people use this against Sanders when it happened. I have a hard time believing that HRC would have been given the same benefit of the doubt.
<p>Next, we come to Levine's New Yorker stereotype of Hillary, and he sums up exactly what most (cis) men, and many women, really think of her — based on nothing more than how she looks, how she talks, what she wears and where she fits in with ingrained their notion of personality types:</p> <p>Hillary Clinton too is a New Yorker, but an adopted one (yeah, yeah, she didn't actually live in the city), She's all those people with roots elsewhere who moved to the City That Never Sleeps to launch a new phase in their lives. Her New York is for people who are remaking themselves, uncertain of what the future holds. It's a New York filled with trips to Lincoln Center and the Met, and walks around Central Park simply for the purpose of having a "New York experience." Took a stroll along the Highline once, but it was just too crowded. Clinton is the New Yorker who flips through Zagat's to find the best place to eat on the Upper East Side, rather than following a friend's suggestion about the new Vietnamese joint. She used to go out to brunch, but claims the lines just became insufferably long and "no one takes reservations any more!" She's very happy there are no longer porn shops in Times Square, but is totally bewildered they put Guy Fieri's American Kitchen & Bar there (she likely cut out and saved The New York Times' scathing review). She hustles for tickets to "Hamilton," but only because they're so hard to get.</p>	<ul style="list-style-type: none"> Opinion Inequality 	<ul style="list-style-type: none"> SS says that Levine's depiction of HRC is based entirely on her looks, the way she speaks and her clothing. Levine's depiction of HRC is of a snotty poser. 	<ul style="list-style-type: none"> SS is critical of Levine's method of analysis her, only judging her on her appearance. 	<ul style="list-style-type: none"> Levine's depiction of HRC is based on nothing, but still damning, likening her to someone that people don't like, therefore making them not like her. He calls her fake and snotty and unapproachable, in his arbitrary commentary on her character.
Nothing in this entire summary reveals anything about Hillary's actual persona, but instead falls back on the weak tea of culture tropes that causes women over the age of 40, 50 or in Hillary's case, 60 to be written off at best, and terminated at worst. What do they do with her? How do they make her seem cool? They judge everything about her, top to bottom in a fictionalized framework of mild mockery because positive representations for women like Hillary are so scarce.	<ul style="list-style-type: none"> Unfair media 	<ul style="list-style-type: none"> SS says that this is a problematic representation of an older woman, to start with. She mentions that women over 40 are unrelatable in culture, so HRC seems unlikeable. 	<ul style="list-style-type: none"> SS asks why they're painting HRC as someone who is trying to look cool, and why Levine is so critical of her superficially, without considering anything of substance. Says its because the older, strong woman is so unknowable, as far as positive representations go. 	<ul style="list-style-type: none"> This is a good point. If there was some beloved television character who was a 60 year old woman who wore pant suits and played with her grandchild, would just saying "HRC is like her!" be enough to help with HRC's relate-ability and likeability? Maybe. We like and model after characters we are familiar with (Bandura, 2001; Gerding and Signorielli, 2014; van Zoonen, 1994).
Why is it so hard to define Hillary Clinton in terms she has forged for herself, a strong resilient woman who sat on live TV for 13 hours straight while	<ul style="list-style-type: none"> Opinion Unfair media 	<ul style="list-style-type: none"> SS asks why it's so hard to judge HRC based on her experience. 	<ul style="list-style-type: none"> SS is damning of this unfair opinion of HRC – she says 	<ul style="list-style-type: none"> The fact that people criticize HRC for being too ambitious (there

members of a deplorable GOP show-trial hearing lobbed stupid question after stupid question at her and she remained calm, composed and articulate throughout. Instead we get Sanders and his people looking askance at her steadfast ambition. We get bombarded with about 10,000 terrible photos of her that the Right has generated and collected for decades — images that Bernie supporters have now appropriated for their own nasty memes. They don't have a coherent slot to put her in, so they've decided the slot where she belongs is the one the GOP created for her and other women they see as threats — the overly ambitious, scheming wife. In the eyes of people like that, no good can come from a wife who decides to have her own political career. Wives are supposed to remain quietly on the sidelines and give safe speeches.		<ul style="list-style-type: none"> SS says that it's easier for the GOP and Sanders to attack HRC based on unflattering pictures and by criticizing her ambition. This is possible because there aren't any/enough characters in popular culture to counteract all of these ideas being put out there to fill in the blanks to make HRC more knowable. SS posits that people are more comfortable when women stay out of politics, and wives stand by their man's side. 	it's far too easy for people to hate her based on a set of criteria not applied to male candidates.	are jokes everywhere about how she'll run for president forever) are totally unfair — no one ever criticizes a male candidate for 'wanting' to be president too badly. It's absurd. But because she's a woman, and ambition is seen as a masculine trait, it makes people uncomfortable (Matud, Bethencourt and Ibáñez). In fact, HRC displays many of the stereotypical male traits - independence, leadership, assertiveness and decision-making. Perhaps this is why people dislike her.
That brings us to the speaking engagements. For most women to command the impressive fees that Hillary receives would normally be considered a fine achievement. She is, after all, one of the most sought-after speakers in the world. But for her detractors, such fees couldn't possibly be based on her experience or prestige — because she is, after all, a scheming wife. So it must be for "corrupt" reasons. Clinton probably figured she would be that person who just gave great speeches for the rest of her life until an opportunity presented itself. What was that opportunity? Admiration from the people of the United States. Her poll numbers were through the roof and everyone else wanted her to run again for President. Now that she's there, Sanders has nothing to attack her with so he goes with the easy sexist stereotypes. Our culture has nowhere to put her so those who do not support her happily and comfortably attempt to portray her into an empty shell, as Levine has tried to do above. He doesn't know anything about her except how she looks and talks, so he draws assumptions.	<ul style="list-style-type: none"> Inequality 	<ul style="list-style-type: none"> SS points out a common criticism of HRC — that she made a lot of money for doing speaking engagements. Says that criticizing her based on this is strictly for sexist reasons. 	<ul style="list-style-type: none"> SS values equality, and points out each time HRC is being held to a different standard. 	<ul style="list-style-type: none"> Again, a ridiculous criticism of HRC — she does what tons of men do, but she's condemned for it. When a woman acts contrary to the stereotypical feminine traits, they are received poorly and criticized (Taylor, and Setters, 2011; Fitzgibbons Shafer and Malhotra, 2011; Matud, Bethencourt and Ibáñez, 2014; Martin, 1990).
Films and other entertainment aimed at children for the past few decades have almost always centered around the boy who makes good. The underdog who saves the day. Women are either the prize (he gets the girl) or the supporting mother figure, cheering on the boy. Whenever an older woman does appear, they are either non-threatening grandma types, or confused meddling overbearing types.	<ul style="list-style-type: none"> Industry imbalance 	<ul style="list-style-type: none"> SS points out the roles of women in film — the pretty girl or the overbearing mother type — always in relation to a man. 	<ul style="list-style-type: none"> SS points out this is a problem. 	<ul style="list-style-type: none"> Confirms Taylor and Setters' findings exactly.
Even with shows like Veep and Madame Secretary, we're still presented with women who pass the litmus test of fuckability — even if they often lampoon this very notion. A woman who is 68 is not supposed to be running for the highest office in the land. She's not expected to entertain millennials, have a sense of humor, or try to "have fun!" — all the while, being careful not to put people off with her voice, or dressing too young or dressing too old. She has to be able to pour a beer right, and know how to use a metro card as if she does it every day. If Bernie Sanders fails at all of these things he is immediately forgiven. (Remember, when Bernie was asked if he knew how to use the subway, he said, quote-unquote:	<ul style="list-style-type: none"> Industry imbalance Inequality 	<ul style="list-style-type: none"> SS points out a couple of strong female roles on television, but mentions that one of the defining characteristics of those characters is that those women are good looking. SS points out that HRC is held to impossible standards, and that Sanders is let off much easier when he fails the same 'tests'. 	<ul style="list-style-type: none"> SS points out the unfairness in the treatment of HRC compared to her male counterpart. 	<ul style="list-style-type: none"> This is a good point — women have to be much better than men to be accepted in the same way (Allen and Mendick, 2013; Matud, Bethencourt and Ibáñez, 2014; Edwards, 2013).

“What do you mean? You get a token and you get on.” And everyone goes, “Aww, that Bernie! He’s adorable!”)				
So what’s a woman to do in order to earn the admiration of snotty editors at Huffington Post? Probably there’s nothing to be done. With the force of 50 years of cultural dismissal to overcome, in spite of everything Hillary has already accomplished in her life and career, there’s nothing she can do to earn their admiration because cool isn’t something you can study to become. That’s never been an image she could work to achieve. In fact, the more you work for it, the worse off you’ll be. One of the biggest reasons I admire Hillary Clinton is that she understands all of this stuff because she’s been around, fellas. She understands it and she never takes it personally. She says upfront to the young ones: “You don’t have to be here for me. I will be here for you.” Spoken like a true mother.	<ul style="list-style-type: none"> Unfair media 	<ul style="list-style-type: none"> SS says that there probably isn’t anything HRC can do to be seen as ‘cool’ to the Huffington Post writers. 	<ul style="list-style-type: none"> SS admires HRC, based on her experience. Says the media will dislike her and that’s just the way it is. 	<ul style="list-style-type: none"> This is unfortunate but probably true.
How did things get so messed up that we as a species in this country seem so resistant to allowing a matriarch this worthy to be in charge? You’ll hear many Bernie people say, “But I like Elizabeth Warren! She could be my choice for president.” But Elizabeth Warren is someone who is very much placed within a different cultural context. She’s more like Tea Leoni than Hillary is because she hasn’t yet stepped out of the role as Mrs. Smith Goes to Washington. The moment that she does, the moment she pushes a little too far as Hillary has done, she might not fare so well with a public that has already typecast her as a kind of “Progressive’s sweetheart.”	<ul style="list-style-type: none"> Opinion 	<ul style="list-style-type: none"> SS asks why it’s so hard for people to like HRC, or a woman in general to be their president. Says that while people say they prefer Elizabeth Warren, SS thinks that if Warren ever tries to run, people will begin to criticize her as well. 	<ul style="list-style-type: none"> SS is saying she wishes people were more comfortable with a strong woman in charge. 	<ul style="list-style-type: none"> I would tend to agree – when women show ambition, as shown by Matud, Bethencourt and Ibáñez, 2014, people become uncomfortable with the untraditional traits. Perhaps breaking these stereotypes is the key.
Because her early life has been eclipsed by that of her brilliant, flawed husband, our previous two-term Democratic president who righted so many wrongs of the Reagan-Bush regime, Hillary will always be seen by some as “Bill’s wife” — the wife who tried to grab more than her opponents think she deserves. In case you’re wondering why it’s important to carve out a place for women like that in American film and in American culture? Now you’re seeing why. If this society hasn’t made a proper place for her, she has to make that place on her own. And that, my friends, is a revolution.	<ul style="list-style-type: none"> Industry imbalance 	<ul style="list-style-type: none"> SS says this whole issue is why there should be more strong women represented in film and culture – in a different environment, HRC would be more accepted. 	<ul style="list-style-type: none"> SS values equality and strong women and wants to foster a society in which one is more accepted. 	<ul style="list-style-type: none"> It’s interesting, because SS is echoing so much of the literature on this subject, but seemingly just by her own observation.

Awards Daily, April 16, 2016

Blog post title: AwardsDaily’s Journalist of the Week: Mark Harris and his Piece on Melissa McCarthy

Writer: Sasha Stone (SS)

Description: Discussion of an article on Vulture on Melissa McCarthy

URL: <http://www.awardsdaily.com/2016/04/16/awardsdailys-journalist-of-the-week-mark-harris-and-his-piece-on-melissa-mccarthy/>

Content	Utterance Type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher’s Interpretation
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<p>Every so often a writer shines in our huddled little world of film coverage. That writer this week is Mark Harris, on the Oscar beat at Vulture this year. Harris chose to write up the success of Melissa McCarthy whose films must always be filtered through that “straight white guy” gaze each and every time they come out. I don’t see this as sexist, particularly, or misogynist or anything like that – it’s just this idea that the films might be aimed at women. And if they aren’t aimed at women, they would be aimed at people laughing AT McCarthy. Well, whatever the reason it does seem as though she could be suffering from Hillary Clinton syndrome – it doesn’t matter how successful or ambitious she becomes, she will always be painted as “struggling” or failing somehow.</p>	<ul style="list-style-type: none"> • Unfair media • Positive step 	<ul style="list-style-type: none"> • SS writes about Mike Harris at Vulture, who wrote an article about Melissa McCarthy (MM). • SS says that the article isn’t sexist, but rather comes asks questions about the assumption that because of MM’s appearance, her films must be for women. • SS says MM is often described as failing or struggling, similar to HRC. 	<ul style="list-style-type: none"> • SS explains that no matter how successful MM is, she’s always described as coming up short. 	<ul style="list-style-type: none"> • Perhaps this is because she’s not traditionally attractive? As though they’re asking: ‘If she’s not ‘hot’ to men everywhere, is she really successful?’ • Women in media are most often shown to be physically attractive (Gerding and Signorielli, 2014; van Zoonen, 1994).
<p>Harris writes: Critics can like or dislike these movies and her work in them, but to survey them in toto and perceive uniformity feels like a willful refusal to see her at all, an insistence that the difference between her various performances matters less than the sameness of her strange determination to continue to be Melissa McCarthy while starring in movies. Is it because she looks so different than other movie stars that some people have convinced themselves she’s always the same? It’s tempting to argue that the coolness with which McCarthy’s success is greeted in some quarters is another example of the industry (and some of those who cover it) having a problem with powerful women. But this is 2016, and we’ve come a long way — today, people understand that they’re supposed to disguise that feeling! Hollywood is now fine with actresses being powerful, as long as it can maintain some control over how “power” is defined. The kind of powerful woman the industry likes is Reese Witherspoon, who uses her power to buy a lot of deserving books and give work to a lot of deserving scriptwriters, and every once in a while takes a role that will get her an Oscar nomination but is fine with doing supporting roles or HBO. It likes Charlize Theron, because she knows how the game is played and she keeps her “brand” current by doing Fast 8 and Fury Road, the big stuff that’s at the heart of the industry, so that she can go off and do the little stuff that Hollywood doesn’t care about, because she’s earned it, just like, you know, a guy. It likes, or at least respects, Angelina and Julia and Jodie because they’ve all been around a long time, and these days they dip in and out of mainstream movies, but they don’t seem to want it that badly and isn’t that a kind of power, the power of graceful middle-aged retreat and occasional return, the power of not having to be No. 1 all the time? And don’t all those women look just great? Aren’t they aging well? McCarthy is different; she has set fresher terms. Although she is, at 45, roughly in the same age bracket as many of these women, as a box-office commodity she is much newer and younger — she came into her power in a more recent era. And her deal is she wants to work all the time, and she wants to be the star, and sometimes she wants her husband, Ben Falcone, to direct her, and she wants the industry to recognize that she</p>	<ul style="list-style-type: none"> • Quote • Unfair media • Industry imbalance 	<ul style="list-style-type: none"> • In this excerpt of the article, Harris asks why MM isn’t more beloved. • Says that people may have a problem with MM, but in 2016 people at least know they can’t say outright that they don’t like her because she’s both a woman and not an overt sex symbol. • Harris mentions other actresses that seem more palatable, like Reese Witherspoon and Charlize Theron, because they’re more coy and industry-friendly. • MM is treated differently than her contemporaries because she is forcefully ambitious, trying to be the star of mainstream movies, and succeeding. She has a lot of power, which not everyone is comfortable with. 	<ul style="list-style-type: none"> • SS’s choice to let Harris speak for himself is interesting – she’s celebrating a voice in media that is similarly calling out unfairness and inequality. 	<ul style="list-style-type: none"> • Harris doesn’t directly compare MM’s success to that of men, but he is specific about the kinds of women that are more palatable to critics. This implies the tenuous line women must walk to be accepted.

delivers.				
Harris is asking the questions carefully, and not pointing fingers or making snap judgments. He's asking us to ask ourselves what is OUR problem with Melissa McCarthy as a singular box office phenomenon? Is it that sex always has to have something to do with our admiration of a female star? And the fact that with McCarthy, sex isn't necessarily a driving force except when she decides she wants to play with it? It's an interesting proposition Harris has laid out, and in many ways his piece has given film journalists an opportunity to catch a wave of change before it consumes them.	<ul style="list-style-type: none"> • Positive step 	<ul style="list-style-type: none"> • SS commends Harris's article. • She mentions the idea that it seems difficult for people to admire MM if they aren't sexually attracted to her. 	<ul style="list-style-type: none"> • SS extrapolates the innate sexism that Harris is implying. She commends him for not going there, but pushes the conversation in that direction because she feels it is important. 	<ul style="list-style-type: none"> • Why should it matter if a person is physically attractive if they're a movie star? MM has proven that she's capable of opening big movies at the box office, yet many people don't love her. The idea that only physically attractive men should be movie stars is absurd – there are many examples of men who aren't traditionally attractive and no one is trying to argue they shouldn't be in movies. • MM doesn't fall into any of the stereotypical boxes for a female star, so she isn't met with the same kind of adoration as someone who is more traditional.

Awards Daily, May 1, 2016

Blog post title: Oscar Season Countdown Part II – The Best Actress Race Determined by State of Industry

Writer: Sasha Stone (SS)

Description: Editorial on Best Actress odds

URL: <http://www.awardsdaily.com/2016/05/01/oscar-season-countdown-part-ii-the-best-actress-race-determined-by-state-of-industry/>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
Nathaniel Rogers has sketched an outline for what the Best Actress race might look like. He has smartly divided up the field between veterans and the hottest of the moment. His top five includes Viola Davis for Fences, Emily Blunt for Girl on a Train, Ruth Negga for Loving, Annette Bening for 20th Century Women (he has given it a “wishful thinking” notation), and Rosamund Pike for United Kingdom.	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • SS writes about the state of the Oscar Best Actress race regularly. • SS is commenting on Nathaniel Rogers, another Oscar commentator's opinion on this so far. 	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • List of possibly included actresses.
Nathaniel has a second tier of maybes, which includes Meryl Streep for Florence Foster Jenkins, Amy Adams for Story of Your Life, Jessica Chastain for the Zookeeper's Wife, Sally Field for Hello My Name is Doris, Emma Stone for La La Land. Then we have Alicia Vikander for The Light Between Oceans, Charlize Theron for The Last Face, Jennifer Lawrence for Passengers, Michelle Pfeiffer for Beat-Up Little Seagull, and Marion Cotillard for Allied.	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • Further discussion of people in the race. 	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • List of possibly included actresses.

<p>The Best Actress race generally depends on a few key factors. The first is how popular the actress is. Who gets in and who doesn't is often measured by which one the industry most loves. And if they can't have love, they'll settle for sex appeal. The new normal, as Lynda Obst calls it in her excellent book, <i>Sleepless in Hollywood</i>, has mostly selected out older actresses — and let's face it, actresses of color. The younger and the fresher they are, the more likely to be given top choice of scripts. Jennifer Lawrence, Alicia Vikander and Margot Robbie seem to be the hottest names right now.</p>	<ul style="list-style-type: none"> • Background • Industry imbalance 	<ul style="list-style-type: none"> • SS explains what often wins in the best actress race — likeability and sex appeal. • This process often omits older actresses, and actresses of colour. • SS says that 'young and fresh' is most appealing in the race, and in the industry. 	<ul style="list-style-type: none"> • SS is pointing out the unfairness of a system that only favours young, white beauties. 	<ul style="list-style-type: none"> • SS isn't saying that these young, white actresses aren't talented, but they're given favour and attention based on those things. • Women in film are most often shown to be young and physically attractive (Gerding and Signorielli, 2014; van Zoonen, 1994), and at the same time, women over a certain age have a hard time finding work in film/tv whereas men are ageless heroes (Fairclough, 2012; Van Den Bulck and Claessens, 2013). • Actresses who are anything other than these things are unfairly excluded — despite their own talent.
<p>The next factor is how overdue the actress is. The Oscar race, though, does worry itself with actresses who have paid their dues and — provided they aren't up against one of the freshest faces of the moment — those seasoned pros can campaign towards a win. They all have to campaign hard, whether hottest thing in town or overdue veteran. Note that Mark Rylance was able to pull in a win without campaigning in the least bit. Such a thing can rarely ever happen for women. I can't think of a recent example of any actress or supporting actress who did not win without hard campaigning. The closest example I can think of is Tilda Swinton who won for <i>Michael Clayton</i> in 2007 against Ruby Dee for <i>American Gangster</i>, and Cate Blanchett for <i>I'm Not There</i>. Two years later, Mo'Nique won for <i>Precious</i> without campaigning.</p>	<ul style="list-style-type: none"> • Background • Inequality 	<ul style="list-style-type: none"> • SS points out another major factor in the awards race — if an actress is perceived as being overdue. • SS says that often women have to hustle, or campaign, very hard to win an award, whoever she is. That means going to all the parties and networking and doing the interviews and sell herself constantly. This isn't the same for actors. 	<ul style="list-style-type: none"> • Brings up the fact that women have to work harder than men to stay in favour — this is more than a talent contest. 	<ul style="list-style-type: none"> • This reinforces the idea that women have to work harder than men (Allen and Mendick, 2013; Matud, Bethencourt and Ibáñez, 2014; Edwards, 2013), and by campaigning, prove that they are likeable. Why being likeable has anything to do with being the best actress of the year is beyond me. Or being president, actually.
<p>The priorities do dictate that white women who have been acting a long time are seen to have earned "overdue" status, whereas women of color do not seem to merit the same sort of urgency. Viola Davis winning her first Oscar up against Meryl Streep, who was winning her third is a perfect example of that, but there are many many more.</p>	<ul style="list-style-type: none"> • Inequality 	<ul style="list-style-type: none"> • SS points out that the idea of an actress being 'overdue' doesn't apply the same way if the actress isn't white. 	<ul style="list-style-type: none"> • Points out the racial imbalance in the industry. 	<ul style="list-style-type: none"> • This is important to point out — not only are women treated differently than men, but white women are more privileged than other women. The unfairness abounds.
<p>But Viola Davis not winning in 2011 actually helps her have a better shot this year, provided she isn't overtaken by a hot up-and-comer, which, as we know, is very likely. Why? Because only one black actress has won Best Actress in 87 years of Oscar history. That puts any black actress headed for a possible win in the long shot category. This is a truly horrifying state of affairs and one that doesn't seem to be ending any time soon. Best Actress is so competitive because there are fewer and fewer roles for women past the age of 25. It's a lot easier for white actresses because they are given an array of roles to play. Black women, by contrast, like Viola Davis in <i>The Help</i>, are expected to carry the burden of both black audiences and white audiences. Are they playing a role that's insulting to the black</p>	<ul style="list-style-type: none"> • Industry imbalance • Unfair media 	<ul style="list-style-type: none"> • SS explains that only one black actress has won Best Actress at the Oscars. Which puts Viola Davis, a contender, at a disadvantage. • She says that a woman of colour is under many more constraints than a white actress — there are all kinds of unfair pressures put on her and the film to be accepted by black and white audiences. This is reinforced by media 	<ul style="list-style-type: none"> • SS points out the difficult task that black actresses face in this race. 	<ul style="list-style-type: none"> • It seems almost impossible for a black actress to win an Oscar — and it is, in reality. • SS points out again, the woman must be above all, likeable. So many male actors aren't liked but still are celebrated because of their talent. Clearly not the case for women.

community? Are they playing a stereotype? Are they forwarding the civil rights movement with their work? Was their part written by a white screenwriter? Was it directed by a white filmmaker? If she can jump all of those hurdles, she then has to pass muster with the many film critics who will deem the film good or worthy, and thus, her win good or worthy. It can't be too preachy or too emotional. It has to appeal to white men between the ages of 28 and 55. And they have to like her.		coverage. On top of these demands, she must remain likeable.		
Finally, the third major factor in determining a nominee or a winner — once you get past well-liked veteran and/or hottest thing right now — you arrive at how well-liked a certain film is and whether it has won over the critics. While Charlotte Rampling is a well-liked veteran, a formerly hottest thing, she also had the benefit of starring in a critics darling last year, the wonderful 45 Years. Had Rampling played the same part in a film directed by, say, Tate Taylor there is no way she would have been considered. The closer a film is to being loved by critics or loved by the industry, the better chance the actress has for getting a nomination.	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • SS explains the third hurdle – women must be in a critically acclaimed film. 	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • History about how Charlotte Rampling, an older woman, was included because the critics liked her movie.
There are so many great actresses currently without Oscars. Michelle Pfeiffer, Annette Bening, Jessica Chastain and Amy Adams are all considered overdue by now. For them, staying in the conversation keeps them powerful enough to land plum roles and negotiate deals. But for most women, actually winning an Oscar doesn't seem to really translate into power or better roles in Hollywood. Rather, they are sort of like career toppers. Jennifer Lawrence winning an Oscar didn't do much for her already thriving career. Nor did it really seem to help Halle Berry or Charlize Theron. They still have to negotiate and compete with younger and younger actresses who keep walking through the door. If Margot Robbie and Alicia Vikander are hot today, in a couple of years we'll all be talking about other people. Winning an Oscar for an actress is kind of like staking your claim on a career that mattered.	<ul style="list-style-type: none"> • Opinion 	<ul style="list-style-type: none"> • SS discusses that while there are many deserving actresses who haven't won an Oscar, it doesn't do much to help one's career. • While it earns respect, it doesn't change the fact that the women have to work hard and negotiate, and will get replaced by the next new and hot actress to come along. 	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • It seems like if there were more roles for women, being replaced wouldn't be such an issue, because there would be room for women everywhere. They don't have to be starring roles, but supporting roles, everywhere roles, for women of all race and age. Why is the default always a man? • Women are underrepresented in general (Collins, 2011; Gerding and Signorielli, 2014; van Zoonen, 1994), and older women even moreso (Fairclough, 2012; Van Den Bulck and Claessens, 2013).
When I look at Nat's list, my mind immediately goes to a few names for a variety of reasons. I'll list them here in order of likelihood for a nomination, not the win. Viola Davis for Fences. This will be put in my wishful thinking category because the cynic in me says forget it. But I'm rooting for her – I am sure she will knock it out of the park as she always does. Emily Blunt for Girl on a Train. This is showcase role for her and if the film is anywhere near as good as the book (despite the fact that she does not look pudgy at all), she's in. Alicia Vikander for The Light Between Oceans. Unless this film bombs there is no way the hottest thing since sliced bread isn't getting a nomination. I've not seen the industry fall in love so fast and so hard since, well, Jennifer Lawrence. Jennifer Lawrence for Passengers. Sometimes it seems like there is only one actress in Hollywood and her name is Jennifer Lawrence. She's very good in everything she does — but this one will depend on how good the movie is overall. It might	<ul style="list-style-type: none"> • Opinion 	<ul style="list-style-type: none"> • SS discusses the actresses likely to be nominated for Oscars in 2017. 	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • This list is full of talented women, but they're primarily white, young, and conventionally attractive.

truly suck and if it does, forget it. Jessica Chastain in the Zookeeper's Wife, or Emma Stone for La La Land are my own best guesses for who might have the best shot.				
As far as who might win, without knowing anything about the movies at all — just going on where they are in their careers right now and how popular they are — I'd have to go with either Viola Davis for Fences or Emily Blunt for Girl on the Train. Like Nathaniel, I would love to see Michelle Pfeiffer finally win an Oscar but it's just too hard to know whether her film will hit or not. Buzz is a strange and elusive thing. Blunt and Davis both have it.	<ul style="list-style-type: none"> Opinion 	<ul style="list-style-type: none"> SS surmises at who might win, based on history. 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> It seems like every year, there are female driven movies and movies with black actresses and actors in the conversation, and eventually they're pushed out. This happened last year with Carol, Creed, Sicario, and Concussion among others.
Loving and Allied are two films that could definitely be considered, both in terms of Best Picture and Best Actress. Right now, the Best Actress race looks very thin compared to the many male-driven films that populate the year's release schedule. There are probably plenty of films yet to be revealed and perhaps with some of those we will be able to build a much longer list.	<ul style="list-style-type: none"> Opinion Industry imbalance 	<ul style="list-style-type: none"> SS comments that there aren't many strong female-led movies, in comparison with male-led movies. 	<ul style="list-style-type: none"> SS hopes for more equality in film, and is disappointed when there isn't equity. 	<ul style="list-style-type: none"> Every time SS points out the need for equality, it furthers the case.

Awards Daily, May 9, 2016

Blog post title: Best Director – How the Election Helps Explain the Treatment of Women Directors in the Industry

Writer: Sasha Stone

Description: Editorial on the election and the Best Director race

URL: <http://www.awardsdaily.com/2016/05/09/best-director-how-the-election-helps-explain-the-treatment-of-women-directors-in-the-industry/>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
If you really want to know why more women directors don't get work, take a look at this year's presidential election. Take a look, specifically, at the progressive left movement that has created a sharp division among the ranks of Democrats, with one faction supporting Bernie Sanders and the larger segment supporting Hillary Clinton. While Sanders has no path to win the nomination, he is vowing to fight on. This prolonged fight does two things: it gives his supporters a chance to trip the light fantastic for a month or two more before shutting it down for good (unless they can find a way to make it more productive than it is now), but it also helps Donald Trump. A lot. Trump doesn't really have to put much energy into attacking Clinton because the Sanders people are doing it for him. They've done a really good job spending all of their hard earned \$27 donations on attack ads against her. They spent \$2 million in New York City alone. This helps Trump because he is only now starting to raise the big money required to beat her. But Sanders has all done the preliminary work.	<ul style="list-style-type: none"> Background Opinion 	<ul style="list-style-type: none"> There is a deficit of women directors compared to men in Hollywood. SS ties this to the presidential election. Bernie Sanders's (BS) supporters are supporting him despite there being no chance of him winning the primary, to the benefit of Donald Trump (DT). 	<ul style="list-style-type: none"> SS is negative toward these steadfast BS supporters. SS says that all they're doing at this point is harming Hillary Clinton (HC) and helping DT. 	<ul style="list-style-type: none"> SS has written before that she supports HC and is liberal and annoyed by BS. Interesting that she brings female directors into this, but she hasn't really explained it.

When all is said and done, that is all the Sanders movement will have amounted to — assistance for the GOP to beat the Democrats in November.				
<p>Imagine the week of the Democratic Convention. Normally any Republican would be worried about the dominance of the Democratic party to beat the likes of Donald J. Trump, arguably the easiest GOP candidate to beat since... Richard Nixon? But here come thousands of Bernie Sanders supporters clamoring for attention on a national televised event with their "LIAR!" and "BERN THE WITCH!" signs — screaming, kicking, spitting, shouting, swearing at children. There's Rosario Dawson standing on top of a tower shrieking "SHAME ON YOU HILLARY!" There's Susan Sarandon leading a chorus of "We Shall Overcome." There's Donald J. Trump sitting in his royal opulence at Mar-a-Lago, rolling on the floor laughing his ass off, with no need to spend a dime to smear Hillary. He doesn't need to. Just a few taunting tweets out to the Berners that say things like:</p> <p>Donald J. Trump ✓ @realDonaldTrump Crooked Hillary Clinton wants completely open borders. Millions of Democrats will run from her over this and support me. 7:16 PM - 6 May 2016</p> <p>Donald J. Trump ✓ @realDonaldTrump Crooked Hillary has ZERO leadership ability. As Bernie Sanders says, she has bad judgement. Constantly playing the women's card - it is sad! 7:38 AM - 6 May 2016</p> <p>Donald J. Trump ✓ @realDonaldTrump Bernie Sanders has been treated terribly by the Democrats—both with delegates & otherwise. He should show them, & run as an Independent. 2:30 PM - 5 May 2016</p> <p>Donald J. Trump ✓ @realDonaldTrump I would rather run against Crooked Hillary Clinton than Bernie Sanders and that will happen because the books are cooked against Bernie! 4:44 AM - 4 May 2016</p> <p>Donald J. Trump ✓ @realDonaldTrump Crooked Hillary Clinton, perhaps the most dishonest person to have ever run for the presidency, is also one of the all time great enablers! 8:46 AM - 29 Apr 2016</p>	<ul style="list-style-type: none"> • Background • Opinion • Tweet 	<ul style="list-style-type: none"> • The Democratic Convention started out rocky – a lot of BS supporters were negative toward HC and her supporters, causing altercations and disrupting speeches. • DT capitalized on this time, adding fuel to the fire by sending out tweets about HC being crooked, BS being honest, the system being corrupt, etc. 	<ul style="list-style-type: none"> • SS calls out Rosario Dawson and Susan Sarandon for being unnecessarily negative toward HC – as a part of the BS collective. • DT was able to make the most of this party division. 	<ul style="list-style-type: none"> • The convention is when HC was announced as nominee – BS lost – at this point his supporters are doing nothing to help BS, they're only hurting HC. Which naturally, only helps DT, who on the spectrum of what they want (far left vs. central left) is the opposite (racist right).
Given the monstrous person we now potentially face as our president, and given the dire situation of women in power in movies, you would think that activists who support and fight for women, like Maria Giese or Miriam Bale, or even Susan Sarandon would, at the very least, refrain from attacking the first woman with a real chance to become president. You'd think. But you'd be wrong. Their argument will be that they should not support her "just because" she is a woman, or as Sarandon put it, "I don't vote with my vagina" (weirdly implying that there are any women who do).	<ul style="list-style-type: none"> • Opinion • Background 	<ul style="list-style-type: none"> • SS clearly hates DT, and thinks that in contrast with him, she thinks people like even Sarandon should refrain from attacking HC in their support of BS. Since they're just helping out DT at this point. • Sarandon said she wouldn't 'vote with her vagina' – implying that HC being a woman is her only redeeming quality. 	<ul style="list-style-type: none"> • SS thinks women should support HC, if not because she's a woman, then not use that against her. And she's asking for perspective, when the opponent now is DT, not BS. 	<ul style="list-style-type: none"> • DT is a hideous person, SS is fair to hate him. • I like how SS is pointing out who the real enemy is here.
But let's break that down. By that logic, if it's okay for them not to support Clinton, then it is most	<ul style="list-style-type: none"> • Industry imbalance 	<ul style="list-style-type: none"> • Again, SS ties the election to Hollywood. 	<ul style="list-style-type: none"> • SS sees HC being a woman as 	<ul style="list-style-type: none"> • Good point – this is like the idea of

<p>certainly okay not to support women in Hollywood “just because” they’re women. You see, by taking this petulant stance, it’s a license to disregard the actual accomplishments of the women in question. The idea that anyone would support Secretary Clinton “just because” she’s a woman is ludicrous and yet that is exactly what many women working within the Hollywood system seem to believe and they shout it out loud. How, then, can we make the case that top male executives in Hollywood should take a chance on talented women directors if so many women themselves can sneer, “Why? Just because she’s a woman?” The answer to that is they won’t.</p>	<ul style="list-style-type: none"> • Opinion 	<p>By saying you won’t support HC “just because” she’s a woman, then it’s not fair to say you support a female director “just because” she’s a woman.</p> <ul style="list-style-type: none"> • She says that HC is tremendously qualified, but the idea of “just because” she’s a woman gives people an excuse to discredit her qualifications. • SS says that it’s easy for studios to disqualify female directors for the same reason. 	<p>something beyond qualifications – some use it as a reason to vote for, or against her based on that alone.</p> <ul style="list-style-type: none"> • SS says that no one is saying that they should vote for her just because she’s a woman, but it shouldn’t even be a factor. 	<p>affirmative action. By saying that there ‘must’ be a certain number of a certain group of people included, it implies that those people don’t necessarily deserve to be there. But that isn’t true, it’s just what people assume. At the same time, until a certain group of people penetrate a particular profession/school/etc and normalize their presence and worth, it won’t be something that others aspire to or accept. Similar to Bandura’s theory of models (2001, p. 285).</p>
<p>Hillary Clinton is maybe the most qualified candidate to run for president in decades. If these famous women voicing disdain can’t see a person this accomplished as anything but an “over-reaching woman,” then why should executives in Hollywood trust a woman to helm a production — no matter how talented she is? Women walk in the door distrusted for every upward move they’ve managed to make. Recently we’ve seen two prominent female directors viciously attacked by the left when their films succeeded, Kathryn Bigelow for Zero Dark Thirty and Ava DuVernay for Selma. Not surprisingly, both films challenged the narrative of the iconic white male hero. With Zero Dark Thirty, discomfort with a female CIA operative got twisted into a touchy narrative choice; namely, did any incidents of torture lead to the capture of Osama bin Laden? With Selma the outrage was simpler: “How dare you portray LBJ in a grey area with any trace of negative light.” In essence, these female directors were easier to attack because the default setting for many men is to doubt that women know what they’re doing.</p>	<ul style="list-style-type: none"> • Industry imbalance • Inequality 	<ul style="list-style-type: none"> • SS verifies HC’s qualifications, beyond her being a woman. Sees Sarandon and Dawson disliking her just because she’s a woman, and thinking that’s the only reason anyone might vote for her. • Points out that people automatically distrust women’s qualifications. • SS considers the criticism of Kathryn Bigelow and Ava DuVernay in recent Oscar races as because people didn’t trust that they knew what they were doing. She thinks that more trust would have been given to those directors if they were male. 	<ul style="list-style-type: none"> • SS questions the pressures and expectations put on women and says they’re unequal to those put on men. • Like with the pressures put on all female movies – maybe a director made a bad decision, or maybe this particular movie wasn’t good – but to say that is simply because the director/cast is a woman is unfair. 	<ul style="list-style-type: none"> • While people just assume men are capable, women have to work harder to prove this is the truth – this is the case here (Allen and Mendick, 2013; Matud, Bethencourt and Ibáñez, 2014; Edwards, 2013). • It would be historically significant and excited because HC is a woman, but that’s not the only reason she deserves to be the president.
<p>Even if you believe the outcry would have been just as severe if men had directed Zero Dark Thirty or Selma, you have to at least admit that fundamental and primal distrust in women in general is partly what led to the viral explosion of controversy surrounding these two films — the jack-in-the-box pops right up with the go-to explanation: “Well, of course massive mistakes were made because women were in charge.” Ditto Elaine May on the set of Ishtar, even though the egos of Warren Beatty and Dustin Hoffman can be just as easily blamed. In Hollywood, taking a chance on a woman on a large scale just isn’t done. Time after time, we see the reason why: too many men in power simply don’t trust women with millions on the line.</p>	<ul style="list-style-type: none"> • Inequality • Industry imbalance 	<ul style="list-style-type: none"> • SS says the scrutiny is higher on female directors. 	<ul style="list-style-type: none"> • SS is saying this is totally unfair – the fact that there is this hyper-scrutiny speaks to the fact that studios (run by men) don’t trust women to do their jobs. 	<ul style="list-style-type: none"> • The idea is that if one woman screws up, they’ll never give another a chance. This is ridiculous, if you think about it with men. If an Adam Sandler movie is bad, no one assumes that white men aren’t funny or movies about white men don’t work. Applying the same logic to women is unfair. One doesn’t represent all.
<p>Is this fair by any reasonable standard? No. Of course it isn’t. It is even accurate? No, of course it’s not. But there is a reason why bogus charges against Clinton regarding Benghazi, and fishing expeditions into Clinton’s emails, and tabloid gossip regarding Vince Foster, and empty “scandals” stretching all the way back Whitewater ever see the light of day and get traction to begin</p>	<ul style="list-style-type: none"> • Opinion 	<ul style="list-style-type: none"> • SS discusses the unfair scrutiny of HC and how people portray her. • The common refrain is that HC is a liar. 	<ul style="list-style-type: none"> • SS says that HC is being treated unfairly because she’s a woman. 	<ul style="list-style-type: none"> • The idea that HC is a liar is ridiculous – first of all, what has she done that other male politicians haven’t done? Not much. She did what her predecessor did with

with. Just as there is a reason why Bernie Sanders supporters, believe it or not, are not only using these same GOP talking points to justify squawking how “terrible, corrupt, and ineffective” Hillary Clinton has been — they’ve added more falsehoods to their own incomprehensible list. They don’t even need proof or specific accusations. They just point their fingers and shriek: “Liar!” or “Democratic Whore!” I once saw a proud father talking about his six-year-old daughter, telling her friends at school that “Hillary Clinton is a liar and you shouldn’t vote for her just because she’s a woman.” Six years old. Already indoctrinated.				<p>his emails, and no one is even mentioning that. She gets a lot of money for speeches, and she’s the devil.</p> <ul style="list-style-type: none"> This speaks to the fact that she is defying conventions — she’s not being outwardly kind or communal, but displaying the ambition and drive more traditionally seen in men (Matud, Bethencourt, and Ibáñez, 2014) — therefore something is wrong with her.
<p>“She’s a liar” seems an awful lot like “she’s a witch” — so this attitude dates back centuries. What I see emerging on both sides is mass hysteria based on nothing so much as fear and destructive innuendo. The person to blame for allowing this to get out of control is Bernie Sanders. Once a dignified and honorable man, Sanders became seduced by the dream of delivering a revolution, only to see it unravel — so his last desperate option was to depict his rival as a witch, a liar, a monster. His most impressionable followers, never really having lived through the consequences of idealistic downfall, simply don’t have the maturity to understand the complexities of what it means to lead a nation, much less comprehend the devastation brought upon when good intentions splinter off into useless counterproductive distractions.</p> <p>https://youtu.be/zrzMhU_4m-g</p>	<ul style="list-style-type: none"> Opinion Inequality 	<ul style="list-style-type: none"> Likening the criticisms of HC to the witch trials, SS is saying that people hate her because she’s a woman, and look to unfairly criticize her actions because she’s a woman. SS says that BS contributed to this hysteria. 	<ul style="list-style-type: none"> SS is criticizing BS for contributing to this dislike of HC — particularly after he was already out of the race. He was contributing to sexist narratives and whipping his supporters into a frenzy. 	<ul style="list-style-type: none"> I feel like the ideas of “they hate her” “because she’s a woman” are almost two different things — I’m not sure everyone realizes where their dislike comes from, or if they’re falling to double standards. If HC is cold, or warm, or stuffy, or hip, or knowledgeable, or ignorant, or ambitious — she’s criticized no matter what. She’s a woman, she unfairly is judged, therefore people hate her. I think a lot of this is subconscious and because of people’s innate and unconscious biases. I don’t think people ask themselves “how would I feel about a man in this exact situation”.
If Bernie Sanders or Barack Obama or Joe Biden or even Donald Trump change positions on key issues, at worst they are called flip-floppers. But when Hillary does it, she’s “A LIAR!!!!!!” The hatred came to a head a few days ago when Bernie supporters brandishing ugly signs spat at her supporters and screamed at (wait for it) fellow Democrats. It’s now so bad that Rachel Maddow had to ask Senator Sanders how he felt about this behavior. He shrugged. That was his chance to act presidential, an opportunity to help bring the party together, to subdue the witch hunt which has reached a fevered pitch. He did not seize that opportunity. Unwilling to scold his children, afraid to dampen their glazed eyes, he shrugged it off.	<ul style="list-style-type: none"> Inequality Opinion 	<ul style="list-style-type: none"> SS points out the double standards put upon HC. If a man changes his mind, he’s a flip-flopper, whereas HC is a liar. BS was given the chance to condemn his supporters’ bad actions, but he refused. 	<ul style="list-style-type: none"> SS condemns BS’s inability to criticize his supporters for their unfair criticism of HC. SS thinks they should have become supportive of HC once the BS war was lost, because they’re just harming the entire party after the fact. 	<ul style="list-style-type: none"> HC has been held responsible for old views (being against gay marriage in the 90s, supporting the Iraq war when the entire country did too), things that retroactively seem terrible, but now that she’s changed her stance, she’s given no leeway. Her stance evolved, but people see it as political pandering or as lies.
The accusations against Hillary Clinton go very very deep with some people. Irrationally deep. Some of their claims have enough merit for valid productive discussion. Most do not. If she accepts money from donors SHE is corrupt, but if Obama does it, he isn’t. If she speaks at Goldman Sachs — where John Lewis, Deepak Chopra and Muhammad	<ul style="list-style-type: none"> Opinion Inequality 	<ul style="list-style-type: none"> SS points out some double standards, and says that some of the criticism against HC is irrational. If a man does the things HC does, it’s fine, but she is a criminal 	<ul style="list-style-type: none"> SS sees a clear division between how men and women are criticized and treated by society. 	<ul style="list-style-type: none"> SS doesn’t call out the media specifically here, but these narrative are all media driven — the HC criticisms, and the idea that Kim Kardashian

<p>Yunus, Tom Brokaw and Yao Ming have also spoken — Hillary is the only WHORE FOR GOLDMAN SACHS! If she makes \$250K on one speech she is punished for that, even though it's an achievement for any woman to be offered that kind of money to speak. She is after all, the 3rd most-admired woman in the world (following Queen Elizabeth and Angelina Jolie). Other successful women like Oprah Winfrey, Gwyneth Paltrow and even Kim Kardashian are hated because they've made money, yet people like Elon Musk, Mark Zuckerberg and Leonardo DiCaprio aren't pilloried for earning far more. It is considered a sign of power to amass a fortune as a man (hi there, Donnie Trump), yet if a woman is wealthy she must have whored her way to success and she certainly does not deserve it.</p>		<p>or crook.</p> <ul style="list-style-type: none"> • She compares male and female celebrities, pointing out similar double standards. • Great quote: "It is considered a sign of power to amass a fortune as a man (hi there, Donnie Trump), yet if a woman is wealthy she must have whored her way to success and she certainly does not deserve it." 		<p>doesn't deserve her wealth. Women in media are criticized much more harshly (Gies, 2011; Fairclough, 2012; Edwards, 2013).</p>
<p>Turning our attention to Hollywood, let's quickly look at the career of Joe and Anthony Russo, directors of the current #1 film at the box office, Captain America: Civil War. Their first movie was Welcome to Collinwood, an obscure heist movie starring George Clooney. A dud at the box office (to be precise, it cost \$12 million and earned a little over \$300k, total) with mostly middling reviews. So what happened? They were given the opportunity to make You, Me and Dupree, starring Kate Hudson and Owen Wilson. Cost \$54, made \$75 million. Okay, fine. At least it broke even. So they proved they were semi-competent and not snobs. Next they did a bunch of TV stuff, like episodes of Community, and then somehow lucked into getting a golden franchise gig, Captain America: Winter Soldier. Naturally that does really well, earns \$259 million – almost \$100 million more than the first Captain America movie at Paramount. Maybe Disney was looking to inject more comedy elements, which is what made The Avengers so much fun. Pull that lever. Jackpot. Now Captain America: Civil War has scored one of the biggest all-time opening weekends ever. Civil War is not my cup of tea. It is exactly the kind of film audiences want, and line up for, and pay good money for. I know it gives the audiences exactly what they want – jaw-dropping (though mind-numbing) effects, smirky superheroes out the ying yang, lots of Dolby THX fight scenes, a couple of tough pretty girls, a meta-wisecrack here and there. But this is not a good film if you're talking about any traditional measure of what makes a good movie – that isn't what they're going for, and maybe women would not want to make that kind of film. None of that matters, though, because branding and pre-awareness and international box office rules the day (read Lynda Obst's book, Sleepless in Hollywood). This piece of crap will spawn many more just like it. These guys, the Russo brothers, are now box office kings in Hollywood, careers totally made.</p>	<ul style="list-style-type: none"> • Industry imbalance • Opinion 	<ul style="list-style-type: none"> • SS points out directors Joe and Anthony Russo, who had some film and television experience, before being hired to direct the latest Captain America movie – they were given a huge, somewhat slam dunk, opportunity. • SS explains that she's not a big fan of these movies, but as long as a director doesn't totally screw them up, they're guaranteed to make a lot of money. 	<ul style="list-style-type: none"> • SS says these men were given a golden opportunity based on some experience, but not a lot. 	<ul style="list-style-type: none"> • No one really cares who directs Marvel movies, they just line up to give their money away regardless.
<p>The question must then be asked, how differently would all of this had gone if they'd picked a woman to catapult off the success of her small indie film which did quite well, after she paid her dues on TV for a long time. Let's say Lisa Cholodenko, for instance. Why then, could executives not have said, "Hey, you wanna make this big stupid movie that is guaranteed to make a shit-ton of money, no matter what?" But Hollywood would never do that. Whatever the reasons or the risks it would take to agree to make</p>	<ul style="list-style-type: none"> • Industry imbalance 	<ul style="list-style-type: none"> • SS brings the industry imbalance into question – why wouldn't a similar woman be given a similar opportunity? She names Lisa Cholodenko, who has similar credentials to the Russo brothers. • SS imagines if this ever happens, that female director wouldn't be 	<ul style="list-style-type: none"> • SS says that because women aren't seen as capable or worthy as men, they're not given the same golden opportunities – there's nothing saying the Russo brothers could for 	<ul style="list-style-type: none"> • This is a great point, and very similar to the August 1 article from Lainey Gossip – men are given chances, women aren't. Until a woman proves she's capable of directing a blockbuster superhero movie, she won't be allowed to direct a

<p>this movie, a woman's judgment would be questioned from Day One. They would probably have no rights whatsoever to oversee final cut — I'm spit-balling here — and some dude from way higher up would be telling her what she needed to do. When hundreds of millions of dollars are at stake, they aren't going to put the woman in the driver's seat. At least not where the tastes of pimply-faced superfans (of all ages) are concerned.</p>		<p>given as much autonomy or control.</p>	<p>sure deliver on a Marvel movie, and nothing saying someone like Cholodenko could either — yet the opportunity is given to a couple of men.</p> <ul style="list-style-type: none"> • SS says the because studios don't trust women the same way, they wouldn't entrust something like this to a woman. 	<p>blockbuster superhero movie. This type of circular thinking could hold women back forever — unless someone gives a woman a chance “just because” she's a woman — or despite it — or ignores the fact she's a woman and just hires her based on similar credentials.</p>
<p>The presumed reason to hire a female director “just because” they are women is perhaps all tangled up with mistaken perceptions about the limits of their abilities. Maybe, just maybe, we're the ones doing the pre-judging. Maybe, just maybe, a women might do as well as any man being hired if she ever received the moral support and confident backing that men take for granted. So if this is part of the problem, how can we find a way to make people trust women? Well, electing the first woman president would go a long way towards proving that women can be trusted to lead an entire country — so maybe, just maybe, a woman is equally capable of telling Chris Evans when to flex.</p>	<ul style="list-style-type: none"> • Industry inequality • Opinion 	<ul style="list-style-type: none"> • SS posits that a woman could do just as well as a man, if given the same opportunities — and that perhaps giving her a job “just because” she's a woman wouldn't be a terrible thing. 	<ul style="list-style-type: none"> • SS wants women to be given a chance, the same way men are. 	<ul style="list-style-type: none"> • I agree — if all of the men are infinitely more experienced than all of the women, then it might make sense to only hire men. But even in that case, there is no way to right the ship unless women are just given a chance to sink or swim.
<p>Please don't make the mistake of assuming I'm saying if you're a woman you are therefore required to support Hillary Clinton. Support whomever you choose. Just don't buy into the notion that a woman can't possibly be qualified, and don't allow yourself to get caught up in centuries old witch-burning hysteria by calling her evil. Just admit that you don't like her for... reasons. Maybe even reasons you can't quite explain. Just bear in mind that many of those reasons are not much more than preconceived pre-packaged assumptions, the same reasons that prevent women from being considered for the biggest jobs in directing or any other business.</p>	<ul style="list-style-type: none"> • Opinion 	<ul style="list-style-type: none"> • SS says it's fine to dislike HC, but not just because she's a woman, or because people think that other people only like her because she's a woman. 	<ul style="list-style-type: none"> • SS says you should give women the same chance you men — like or dislike them based on their qualities, not their sex. 	<ul style="list-style-type: none"> • This is a great point — I had a friend tell me “if you want a woman so bad, hope for Carly Fiorina” — (never mind the fact that I'm a socialist), women aren't just interchangeable. But people see HC as “woman running for president”, despite the fact that she's more qualified than most people who run for office, certainly more than DT.
<p>And don't ask people in power in Hollywood to hire more women “just because” they're women. They won't take you any more seriously than you are taking me now. Why should they? But remember, whenever you hear that Hillary Clinton isn't qualified to be President of the United States, ask yourself how could any sane person could conclude that the only downside to her qualifications is that she's a woman.</p>	<ul style="list-style-type: none"> • Opinion 	<ul style="list-style-type: none"> • SS brings it back to female directors — don't hire someone because they're a woman, but don't discount her because of it either. 	<ul style="list-style-type: none"> • SS concludes here that people say HC isn't qualified because she's a woman — but she is imminently qualified. People shouldn't do the same with female directors — maybe Cholodenko doesn't look qualified on paper to direct a Marvel movie — but neither were the Russos. 	<ul style="list-style-type: none"> • Trying to make people see beyond gender is almost impossible, but maybe one day it will happen. • Maybe a bunch of women should be hired just because they're women — then they'll be qualified, they'll be role models, and they'll hire women too. It has to start somewhere.

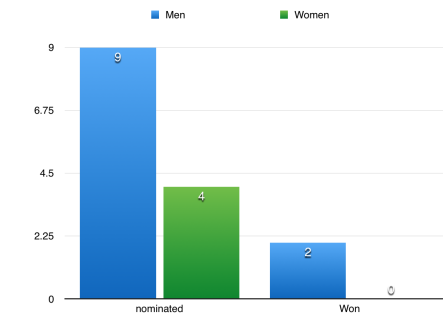
Awards Daily, June 17, 2016

Blog post title: Predictions Friday: Best Actress – Looking for Another At Bat for Viola Davis

Writer: Sasha Stone

Description: Editorial about Best Actress race

URL: <http://www.awardsdaily.com/2016/06/17/predictions-friday-best-actress-looking-for-another-at-bat-for-viola-davis/>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation									
<p>This year is already looking like Oscars not-so-white, but especially — at least right now dwelling in the world of fantasy — in the category of Best Actress. Reminder: only one actress to date, Halle Berry, has won in the lead actress category in 88 years of Oscar history. Yes, you read that right. Despite great strides in television, music and even the gaming realm, the Academy and the film industry have a long way to go before movies and acting categories are as fully integrated as the American population. It's still a shocking stat that it's been fifteen years since a black woman has won Best Actress and that her win was such a long time coming. Remember, Sissy Spacek was favored by many to win that year. Most people believed that either Denzel Washington would win for Training Day or Halle Berry would win for Monster's Ball because it was thought to be beyond imagination that both could triumph. A few of us got lucky and predicted both, figuring we didn't know which one it would be but we'd surely get one right. That turned out to be a good bet.</p> <p>Since then, in the category of Best Actor, 9 black actors have been nominated and 2 have won. But it's been a full 10 years since a black or African-American actor has won in the lead actor category. In the Best Actress category, 4 black or African American women/girls have been nominated and none has won.</p>  <table><caption>Oscar Nominations and Wins by Gender</caption><thead><tr><th>Category</th><th>Men</th><th>Women</th></tr></thead><tbody><tr><td>nominated</td><td>9</td><td>4</td></tr><tr><td>Won</td><td>2</td><td>0</td></tr></tbody></table>	Category	Men	Women	nominated	9	4	Won	2	0	<ul style="list-style-type: none">• Background• Opinion	<ul style="list-style-type: none">• At the 2016 Oscars, there were many contenders of all backgrounds, in critics' top films lists and the various other awards shows – when the Oscar nominations came out, it seemed that everyone who wasn't white was left off the list. This started the #oscarswhite hashtag and movement.• SS points out that Halle Berry is the only black woman to have won a best actress Oscar.	<ul style="list-style-type: none">• SS makes it clear that she thinks diversity is good, homogenous whiteness is bad.	<ul style="list-style-type: none">• SS's perspective right off the bat is clear and sets the stage for the rest of the article.
Category	Men	Women											
nominated	9	4											
Won	2	0											
<p>And yes, we're a really long way off from seeing equitable Asian, Latino and LGBT representations in the Oscar race. What makes it all kind of surreal is that the Academy and the industry are still working from a mostly outdated model. For instance, the star system really used to rule Hollywood. Women had much more power in previous decades than they do today. With the exception of Meryl Streep and Jennifer Lawrence, you see the best and brightest actresses always relegated to playing the wife, the girlfriend, the</p>	<ul style="list-style-type: none">• Inequality	<ul style="list-style-type: none">• SS points out that while the black representation in film and at the Oscars isn't great, it's worse for other groups still.• SS says that women used to have more power than they do now – the wife and mother problem is persisting now as much or more than ever.	<ul style="list-style-type: none">• SS again says that diversity is good and something that should be strived towards.• SS criticizes the wife and mother issue – basically saying that almost no women get juicy roles. and those that	<ul style="list-style-type: none">• The wife and mother problem (Van Den Bulck, and Claessens, 2013; Matud, Bethencourt and Ibáñez, 2014; van Zoonen, 1994) restricts diversity for women – there are so few good roles to begin with, so who gets them									

<p>mother, the sidekick – they are rarely the center of the film. The mid-century Hollywood star system drove the box office and thus, it was harder for minority actors to break through because they weren't cast in the kinds of roles deemed worthy of a lead Oscar nomination. Thus, you could see why five white actresses nominated every year for the five roles they played in box office champs made a certain sense within that mindset.</p>			<p>do exist even less often are written for or given to minorities.</p>	<p>becomes highly competitive and often the roles go to the white, young, good looking woman.</p>
<p>But things have changed in Hollywood. They've changed a lot a lot. We are no longer picking off the top names in the top money-making movies because the top box-office movies now tend not to be films Oscar voters go for. But awards circles still seem stuck in this idea that the five women chosen have to be, with a few exceptions, those five white actresses who have buzz for whatever reason. Take last year, for instance. Given that the nominations were mostly taken from independent films, it seems strange that Oscar voters still glom on to mostly white performers. Sticking to another moribund formula, the nominees were also five young actresses in a year where a lot of older women turned in great work.</p>	<ul style="list-style-type: none"> • Inequality 	<ul style="list-style-type: none"> • SS points out that the Oscars more often favour independent movies for Best Actress nominations – but even considering that, most often five young white actresses are the nominees. 	<ul style="list-style-type: none"> • SS points out the equality between white and non-white women. 	<ul style="list-style-type: none"> • This is further to the point above – there are so few roles for women, and fewer for non-white women.
<p>This year, there are going to be older actresses going up against younger ones, yet again and – though many of us believe actresses like Michelle Pfeiffer and Annette Bening are long overdue for wins – how do they compete with names like Emily Blunt and Alicia Vikander?</p>	<ul style="list-style-type: none"> • Inequality 	<ul style="list-style-type: none"> • SS points out the inequality between young and older actresses. 	<ul style="list-style-type: none"> • SS says that many people think that some older actresses are overdue for a win, but asks how they can compete with younger actresses – implying that being young is a major advantage. 	<ul style="list-style-type: none"> • SS is right, looking at past Oscar winners – not that the winners didn't deserve their wins, or they weren't talented, but perhaps that "young and hot" was just another plus in their column.
<p>Oscar voters might avoid one mistake this year. Instead of five white actresses being chosen once again, it looks as though there are two black actresses headed for the Big Show. One, Ruth Negga, has already been highly praised in Cannes for her work in Jeff Nichols' <i>Loving</i>. The other is Viola Davis, who almost shattered the record previously held by Halle Berry in 2011, when Davis came close to winning for <i>The Help</i>. Meryl Streep won her second lead actress Oscar instead. Might we see Davis and Streep going up against each other this year? Indeed, we might. Streep is already being praised for her work in <i>Florence Foster Jenkins</i> and is probably going to earn a nod for it. Davis will appear in Denzel Washington's film adaptation of <i>Fences</i>. While it's still too early to begin reserving seats in any category, especially before Telluride, there are a few names that look like they're possible. With the help of Erik Anderson at AwardsWatch, I'll lay them out. You can see their Best Actress chart by clicking here. Our own list of Awards Daily's expected nominees (spitballing, of course) is slightly different.</p>	<ul style="list-style-type: none"> • Background • Opinion 	<ul style="list-style-type: none"> • SS mentions two black actresses who could be contenders for best actress – Ruth Negga and Viola Davis. • Davis came close to winning in 2011, but lost to Meryl Streep. 	<ul style="list-style-type: none"> • SS is excited at the prospect of two black actresses being in contention. 	<ul style="list-style-type: none"> • It's great to see many diverse names on the contenders list, but it's still early – there's time for controversy, time or other actresses to eclipse these names, or for them to just be left off the list – 2016 looked promising as well, until it wasn't.
<p>It is always somewhat disheartening to scan the list of upcoming films and see how few of them are about women. They almost always start with a man and then work from there. The man is the tree, the women are branches of the tree. Almost always. The Big Oscar Movies we all look forward to each year will mostly revolve around men. Thus, many of the nominees for women will often be women helping to tell the story of the man in the story. I have tried wherever possible to look for films where the women were the central figure, because I</p>	<ul style="list-style-type: none"> • Opinion • Industry imbalance 	<ul style="list-style-type: none"> • SS quote, amazing: "It is always somewhat disheartening to scan the list of upcoming films and see how few of them are about women. They almost always start with a man and then work from there. The man is the tree, the women are branches 	<ul style="list-style-type: none"> • SS points out that statistically, women are the supporting characters in men's stories – and says this is not a good thing. 	<ul style="list-style-type: none"> • This quote is wonderful, and perfectly and poetically encapsulates the problem – if people think women exist as a part of a man's story in film, no wonder they have such a hard time with the woman being

think those kinds of roles tend to do better overall with voters. They're few and far between, however, this year and every year, in what Lynda Obst calls "the new normal" of Hollywood.		<p>of the tree."</p> <ul style="list-style-type: none"> • SS points out that women are most often secondary to men in movies. • Oscar best pictures are almost always stories that revolve around male characters. • Best actress nominees are most often women helping tell the story of a great man. • SS says that stories with women at the centre of the story are few and far between. 		the star of the story in life (having agency and ambition, deigning to try to be president, etc.)
<p>It's probably an absolute impossibility that all five Best Actress contenders will come from films that star women. That's because Best Picture is almost always about films that revolve around men. Nonetheless, starring in a film that has a better shot at Best Picture always helps a contender. Looking for any that will also be Best Picture contenders is even more difficult and I've marked those with an asterisk.</p> <p>*1. Viola Davis – Fences – Powerhouse role for a powerhouse actress. Davis won the SAG Award in 2011 for The Help and is known for giving speeches that blow the roof off the joint. Since 2011, her career has soared, as she's won two back-to-back SAG awards for lead in How to Get Away with Murder and also won the Emmy last year. The brilliant Ms. Davis was vastly superior to Streep in 2011, in our humble (okay, not so humble) opinion, but the two worked together in Doubt, and gave two awards-worthy performances. Sure, it's too soon to put her atop a winner's list because no one has seen the movie. But she's already done the play, for which she earned a Tony, and there is footage: https://youtu.be/qt5LLU_qew</p> <p>We don't want to hype this too much because, as we all know, hype is the killer of winners, but after 2011, Davis seems poised to take home the gold.</p> <p>*2. Emily Blunt – The Girl on the Train – Blunt is another one of those actresses poised to win an Oscar at some point in her career. She almost earned a nomination last year for Sicario and probably would have if the film had been more centered on her role than it turned out to be. This entire film rests on her performance, and though she is nothing like the character in the book who has gained weight through drinking and is past her prime, Blunt is so good she will likely knock it out of the park.</p> <p>*3. Ruth Negga – Loving – Without having yet seen the film, I'm going to hazard a guess that it may not be emotionally explosive enough for a win, but should be strong enough to secure a nomination, at the very least. This, because it's going to be backed by Focus Features and they know what they're doing. The film earned raves in Cannes, and since Jeff Nichols has this and Midnight Special as his one-two punch, this is very likely the year Hollywood notices him, which can only boost Negga's chances higher.</p> <p>*4. Emma Stone – La La Land – word on the street is that this musical turn by the always charming Stone is going to land her strong consideration and probably the Golden Globe win for Best Actress,</p>	<ul style="list-style-type: none"> • Industry imbalance • Background 	<ul style="list-style-type: none"> • SS lists the possible contenders for the 2017 Best Actress Oscar nominees. She points out which of the films are likely to get Best Picture nominations. • SS lists 16 women – 3 of which are black, 4 of which are over 50. Of those films, 5 of them might be considered Best Picture nominees, according to SS's best guess. 	<ul style="list-style-type: none"> • SS says that it's impossible that women will be the focus of all of the films that the Best Actress nominees are nominated for. 	<ul style="list-style-type: none"> • It's interesting how SS has listed these women and their roles – pointing out that more often, the woman will be the supporting character in these films is unfortunate.

<p>Comedy or Musical. Sure, it's too soon to say, but we're just spitballing here in the dead of summer, right?</p> <p>*5. Jennifer Lawrence – Passengers – Lawrence can't ever be counted out for anything but she, like Streep, will be "expendable" if it's a competitive year and if her film is just so-so. Reading the script for Passengers it's hard to tell what it will ultimately be like, even with recent Oscar nominee Morten Tyldum directing. But Lawrence is a supernova and always "in the conversation."</p> <p>6. Alicia Vikander – The Light Between the Oceans – I part ways with Anderson here in that they at AW don't see this one having much traction. I think she is so beloved right now — having just won for the Danish Girl but also just being one of the most-liked and most-photographed actress in Hollywood (these things shift like the wind, right?) — that if the movie is good and it gets a big push, she's in. But who knows how the dice will roll.</p> <p>7. Jessica Chastain – The Zookeeper's Wife – Synopsis says this film "tells the account of keepers of the Warsaw Zoo, Jan and Antonina Zabinski, who helped save hundreds of people and animals during the Nazi invasion." This is one of the few films this year directed by a woman (Niki Caro). Chastain is always good and if she doesn't get in for this, she could be nominated for John Madden's Miss Sloan, which is in pre-production and may or may not be released this year.</p> <p>8. Amy Adams – Nocturnal Animals – Plot: An art gallery owner is haunted by her ex-husband's novel, a violent thriller she interprets as a veiled threat and a symbolic revenge tale. Written and directed by Tom Ford, it's a film I can't wait to see. No doubt Adams will be great enough to be strongly considered for a nod – why do I think this? Well, I remember the magic between Ford and Colin Firth in A Single Man, proving he's good with actors.</p> <p>9. Michelle Pfeiffer – Beat Up Little Seagull – one of the few black directors bringing it for actresses this year, Andrew Dosunmu directs Pfeiffer in what looks to be a full-blown showcase for the actress. She might find herself in Julianne Moore territory where her singular performance adds up to a career's worth of great but unrecognized performances. Pfeiffer is woefully overdue, thus, she could definitely Still Alice this one to the finish line.</p> <p>10. Lupita Nyong'o – The Queen of Katwe – A Ugandan chess prodigy who becomes a Woman Candidate Master after her victories at the World Chess Olympiads. Directed by Mira Nair — and one of the most interesting plots of the whole year, I might add, chess geek that I am. Nyong'o never really got the red carpet treatment after winning Best Supporting Actress in 2013.</p> <p>11. Meryl Streep – Florence Foster Jenkins – it's possible that she'll be recognized with this, but it's also possible that it will be such a competitive year she isn't. It's one of those things where she'll get in with weak competition and won't get in if there are many strong performances in lead actress. But what we do know is that already her reviews are great and, thus, she's bound to be up for consideration.</p> <p>13. Marion Cotillard – Allied – 1942. Max (Brad Pitt), a French-Canadian spy, falls in love and marries French agent Marianne (Marion Cotillard), after a mission in Casablanca. Max is notified that</p>				
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<p>Marianne is likely a Nazi spy and begins to investigate her. It's possible Cotillard will be as great as she always is and pull in a nomination.</p> <p>14. Annette Bening – 20th Century Women – Looks like maybe a supporting part to me since it's the story of three women in the 1970s. Will her part be big enough to earn a lead performance? Hard to say.</p> <p>15. Rooney Mara, according to AwardsWatch's list, has three potential films. Lion, though, looks like she has the supporting role. Jim Sheridan's The Secret Scripture looks like the best shot for lead for Mara, described this way: "A woman keeps a diary of her extended stay at a mental hospital." Her third film this year, Una, also looks promising.</p> <p>16. Kristen Stewart tends to star in films that are, let's face it, too smart for your average industry voter. But that doesn't mean her work in Olivier Assayas' Personal Shopper should be discounted. Stewart earned all of the raves in Cannes for her work, even if the reception of the film itself was mixed. The critics will make the difference here. Other names worth remembering for now include Royalty Hightower for The Fits, Rebecca Hall in Christine, Natalie Portman in Jackie (which is slated for 2017 at the moment).</p> <p>That is our rough template for Best Actress, with much thanks to Erik Anderson who is far more plugged in to the scene at the moment than I have been.</p> <p>We will be checking in each Friday with a new predictions piece as we head into summer and towards festival season.</p>				
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Awards Daily, June 30, 2016

Blog post title: Adding More Women to Best Director and Why That's a Big Deal

Writer: Sasha Stone

Description: Editorial on addition of female directors to Academy

URL: <http://www.awardsdaily.com/2016/06/30/adding-more-women-to-best-director-and-why-thats-a-big-deal/>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
Hollywood, since its inception, has been based on two fundamental truths. 1) Women are to be watched, and 2) Men are to watch them. However that started, why it still exists makes no difference. While women flourish both behind and in front of the camera on television and straight-to-video releases, the dynamic in mainstream Hollywood for female filmmakers is not getting any better. It's actually getting a lot worse. Meet the new hot piece of ass, same as the old hot piece of ass. Young actresses age out by 30. The focus continues to be on serving men and boys and the growing international box office that tells us only films about men matter and women matter only in terms of measuring them as the latest hot piece of ass.	<ul style="list-style-type: none"> Opinion Industry imbalance 	<ul style="list-style-type: none"> SS says that Hollywood is based on men desiring women. Women are flourishing in television and in independent movies, but not in mainstream blockbuster films. SS says that an actress's greatest asset is being young and hot. The international box office (where the money is made) is mostly made up of men – who want to 	<ul style="list-style-type: none"> SS is saying this is a bad thing. It's unrealistic and leaves to room for roles for strong women. 	<ul style="list-style-type: none"> This is a good synopsis of the problem with film – there are millions and millions of dollars on the line, so the formula of "story about man, include hot chick" is all that matters. In films, women often just exist to be young and attractive (Gerding and Signorielli, 2014; van Zoonen, 1994).

		see stories about men, featuring hot, young women.		<ul style="list-style-type: none"> • Social equality isn't important in this case, even if it's quite possible that stories about different kinds of women will be just as successful.
<p>Mainstream Hollywood has dropped women as a central figure unless that woman is either Jennifer Lawrence or Meryl Streep, able to draw in crowds on name alone — and even they have to fight for equal pay. So even though women's power in Hollywood used to be in front of the camera, it no longer resides there. Women are now moving behind the camera and producing their own movies just to be able to work at all. Directing, for women, now has to be a viable career alternative if anything is to change. The Academy, with their membership expansion announcement yesterday, is forcing change on an industry that is unwilling to do it on its own. Since the Academy is an institution often blamed for the ills of the industry, the Academy has the right to make changes that will benefit its own success and reputation, even if it means adding directors who truly do not deserve to be there.</p>	<ul style="list-style-type: none"> • Industry imbalance 	<ul style="list-style-type: none"> • SS says that very few women are in the position of power, being able to be the sole star of a big movie — Meryl Streep or Jennifer Lawrence. • Some women are directing and producing their own movies, which will help with this problem. • The Academy announced they're diversifying their membership, in an effort to purposefully assist equality of all kinds. • SS says this might mean adding people who don't deserve to be in the Academy, and may be a PR act by the Academy, after #oscarsowhite 	<ul style="list-style-type: none"> • SS points out that this is a somewhat new move in Hollywood — to exclusively feature male main characters. • SS is somewhat unsure about this move — it's important and will help, but may be more about the Academy's reputation. 	<ul style="list-style-type: none"> • This is sort of like affirmative action — adding people to the Academy who some may say don't deserve to be there. In my opinion, this is a good thing. The ship will right itself- as more women, more minorities enter the ring, more women and minorities will be given the opportunities to earn their way into the ring.
<p>Know this: most men in Hollywood do not respect any women directors. Oh sure, they will often say that Kathryn Bigelow or Sofia Coppola are acceptable. That's as far as it goes. No matter how many critics praise women, no matter how many advocates fight for women to be recognized, at the end of the day, none of the women are really thought of as "great" and none are admired or envied or highly sought after. Sexism plays a large role, too, of course. You can test this out by imagining female directors behind some films that are borderline successful or even really successful. Imagine a female directed the following movies — be honest with yourself about your own feelings. Would they be as admired? Would they be as successful? Would The BFG get trashed were it directed by a woman (you know it would). Would The Shallows get trashed if it had been directed by a woman. Probably. On the flipside, probably a lot of women get a pass for having directed terrible films simply because they are women. That is also an inconvenient truth. Regardless, it doesn't matter if they get a pass or not, the simple fact of the matter is that women have been shut out of the Best Director race for eighty eight years of History.</p>	<ul style="list-style-type: none"> • Inequality 	<ul style="list-style-type: none"> • SS says that most men don't respect women directors as a whole. Only a few, Kathryn Bigelow and Sofia Coppola — the upper echelon — are considered to be "great". • SS says that some mediocre films wouldn't get the same leeway or praise if they were by women. People would be much harsher on them. • SS says that on other side, women probably get a free pass for directing a bad movie because they're women. 	<ul style="list-style-type: none"> • SS says that women and men deserve the same amount of leeway — and people need to think of men and women as equal and then judge work based on the work itself. 	<ul style="list-style-type: none"> • I see SS's point like this — we give a lot of credit to a director or actor just because we like them — we assume their work is good because it's by them. Even if we don't like the movie (or a book by a particular author, or an album by a favourite band), we assume it's good and maybe we just don't like it. I've said "it was too smart for me" — I trust the author/director so much that I assume I'm the problem. • But with film, that credit is given the men off the bat — and taken away from women just as easily. It's not about "I don't like this particular movie" or "I don't like this woman's direction" — it's "she's a woman so this is bad, and it's bad because she's a woman". • Women have to prove their worth, intelligence, capability — men are assumed to have it (Allen and Mendick, 2013; Matud, Bethencourt

				and Ibáñez, 2014; Edwards, 2013) .
<p>In adding so many women to the Academy's directors branch yesterday, the AMPAS basically said, "we're not waiting for culture to right the wrongs of the past. We're not waiting for people or the industry to catch up. And we're certainly not going to take the blame anymore for this disparity. We're going to make changes now and we're going to do that by adding a bunch of women to our roster to even out the score." Is every director they added a master of her craft? No. Some of them are downright terrible and untested, in my opinion. Some of them have the singular qualification of being a woman and having made a film. But you know what? So what. After eighty years of 100% male domination, it's time to force change so that the next time an Ava DuVernay or a Kathryn Bigelow makes a film that meets the standard for a Best Director nomination, those women will have some support in the directors branch. It might make no difference, it might make all of the difference. But it's a good way to force change on an industry that simply will not make that change organically. If the Academy has to take the blame for that, then the Academy has the right to make the necessary changes to prevent history from repeating itself.</p>	<ul style="list-style-type: none"> • Positive step • Opinion 	<ul style="list-style-type: none"> • SS says that the Academy added a slew of female directors that weren't necessarily qualified. • However, she says this is good, so be it. If the industry won't right itself on its own, then perhaps it has to be forced this way. 	<ul style="list-style-type: none"> • SS seems to wish that only great, acclaimed female directors were added to the Academy (along with only great, acclaimed male directors), but is happy that something is being done. 	<ul style="list-style-type: none"> • I agree, something has to be done – even if less qualified women have to take the first step, it's not like they will have bad taste – and that's what the Academy is doing – nominating and awarding Oscars. If a bunch of women are more likely to be attracted to films about women, perhaps diverse, older, regular women, and not just young and hot women, then that's great. And maybe they'll be attracted to films by women – and then studios will see value in making movies like this, and in 20 years there are many more deserving women in the pool of possible Academy members.
<p>One of the problems with the Academy's choices is that what you tend to see are "Oscar movies" handed to the voters on a silver platter. They are given movies that they like, as opposed to movies that are moving the needle outside of the Oscar bubble. They are getting their specialty meal served up to their liking at a dinner where more adventurous items on the menu are deemed too much for them to digest. They like the meat and potatoes, so they get the meat and potatoes. As a result, the Academy's future looked grim if all they did was reward the same kinds of films over and over again. Here's to hoping that the new blood might start to shift things in a different, more vibrant and vital direction.</p>	<ul style="list-style-type: none"> • Opinion 	<ul style="list-style-type: none"> • SS says the formula of making an Oscar movie – predicting what voters like – is becoming easy and formulaic and provides no room for innovation or change. • 	<ul style="list-style-type: none"> • SS posits that perhaps the new inductees into the Academy will provide the impetus for new and more exciting picks, and therefore more exciting and diverse filmmaking down the road. 	<ul style="list-style-type: none"> • I think that the new, more diverse Academy can only change things for the better. Different people are drawn to different things. The Academy has been known as being a bunch of old white men, who like movies about old white men (sometimes being married to young, hot women) – that can only change with different people contributing their voices.
<p>Here are the women who have joined the director's branch, and below, some infographics I made about women in the business before Selma was nominated for Best Picture. I do need to redo them to adjust a few numbers but the stats haven't really changed all that much (that's a sad commentary, in itself). There are still only four women who have ever been nominated for Best Director and only one to win.</p> <p>Maren Ade Lexi Alexander Haifaa al-Mansour Ana Lily Amirpour Amma Asante Katie Aselton Anna Boden Catherine Breillat Isabel Coixet Julie Dash Tamra Davis Cheryl Dunye Deniz Gamze Ergüven</p>	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • SS lists the women who have been inducted – and notes that only 4 women have ever been nominated for Best Director, and only one has won. 	<ul style="list-style-type: none"> • SS wants things to improve, clearly. 	<ul style="list-style-type: none"> • The fact that some of these women are potentially unqualified is inevitable given that only 4 female directors have been nominated for Best Director – whether this is because only 4 deserved it, or only 4 were recognized as deserving it by the Academy, these new inductees will help fix the problem.

Valerie Faris Shana Feste Hannah Fidell Anne Fletcher Anne Fontaine Nicole Garcia Sarah Gavron Lesli Linka Glatter Laura Amelia Guzmán Sanaa Hamri Mia Hansen-Løve Mary Harron Marielle Heller Patty Jenkins Naomi Kawase Karyn Kusama Phyllida Lloyd Julia Loktev Ami Canaan Mann Lucrecia Martel Deepa Mehta Ursula Meier Rebecca Miller Karen Moncrieff Anna Muylaert Maria Novaro Euzhan Palcy Lucía Puenzo Lynne Ramsay Dee Rees Patricia Riggen Gillian Robespierre Patricia Rozema Marjane Satrapi Sam Taylor-Johnson Margarethe von Trotta Lana Wachowski Lilly Wachowski				
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Awards Daily, July 10, 2016

Blog post title: Girls of Summer: Ghostbusters Joins Finding Dory and The Shallows as One of the Summer's Best

Writer: Sasha Stone

Description: Editorial about summer movies

URL: <http://www.awardsdaily.com/2016/07/10/ghostbusters-joins-finding-dory-and-the-shallows-as-one-of-the-summers-best/>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
It's too soon to call the summer movie season over, though some have already declared it DOA. Many of the highly anticipated films turned out to be bad. Some of them made money anyway, some did not. The films that have surprised audiences and critics the most have been female-driven stories.	<ul style="list-style-type: none"> Background Positive step 	<ul style="list-style-type: none"> Many people think summer 2016 didn't have a lot of standout movies and were disappointed. SS points out that there were a few success stories, mostly female-driven. 	<ul style="list-style-type: none"> This is mostly background. 	<ul style="list-style-type: none"> It's a good thing that female-driven stories did well. This means more films like this will get made.
After all of the hype and real or imagined turmoil, Paul Feig's fourth collaboration with Melissa	<ul style="list-style-type: none"> Background 	<ul style="list-style-type: none"> SS notes that there was a lot of criticism about 	<ul style="list-style-type: none"> SS is taking the chance to praise this 	<ul style="list-style-type: none"> SS is talking business here – not bringing up

<p>McCarthy turns out to be one of the summer's best films, and not necessarily because it pays homage to the original. The best thing about Ghostbusters is how it is very much a Paul Feig/Melissa McCarthy movie before it is a reboot of a beloved franchise. Ghostbusters, Feig and McCarthy's fourth collaboration together after Bridesmaids, The Heat, and Spy, is superbly funny. Like their other films, Ghostbusters is all about the ways the characters fail as much as it is about them succeeding. Reteaming with Kristen Wiig from Bridesmaids, and adding two scene stealers, Kate McKinnon and Leslie Jones, Feig takes Ghostbusters to the same funny, awkward places he and his cast of improvisers usually go and that makes it work. It both exists as its own thing and also tips its hat to the original enough that it ends up looking like the first Ghostbusters' quirky cousin.</p> <p>All told, Feig and McCarthy have made 440 million together, which is not too far off of what Matt Damon has made with the Bourne films so far. That gives McCarthy rare box office clout and she remains one of a handful of women who can successfully "open" a film.</p>	<ul style="list-style-type: none"> • Opinion 	<p>Ghostbusters before it came out, largely because it was an all-female cast.</p> <ul style="list-style-type: none"> • SS notes that it was well received, made a lot of money, and very funny. • SS says that Melissa McCarthy (MM) and Paul Feig (PF) movies have made comparable money to what Jason Bourne movies have made for Matt Damon. 	<p>movie after its success – it was largely criticized before anyone saw it to begin with.</p> <ul style="list-style-type: none"> • Naming MM as a box office winner highlights her ability, often through playing non-traditional female characters, to be successful but untraditional. 	<p>gender, but simply showing why a movie like this makes good business sense.</p>
<p>Ghostbusters is really less about the original film and more about the chemistry between Feig and McCarthy, or perhaps Feig and the funny actors that populate his films. As a director (and former actor), Feig knows how to tease out the funny of any scene mostly by allowing his already funny actors to improvise. That's probably why he works so well with McCarthy and Kristen Wiig, who are masters at improv.</p> <p>While McKinnon is stealing the show with critics and should make her a big film star (if Hollywood is smart about it), the heart of the film lies with McCarthy and Wiig's relationship as old friends who had a falling out over ghosts. These are smart scientists who are actually ghost finders and eventually ghost hunters. They aren't taking over where the first film left off and are instead offering up a original origin story flipped – women instead of men. What's probably most surprising, and something you don't often see on the big screen, is no single woman is offered up as eye candy. Usually there has to be one "hot blonde" in a miniskirt. Such a thing never shows up. Instead you get Chris Hemsworth.</p>	<ul style="list-style-type: none"> • Background • Positive step 	<ul style="list-style-type: none"> • SS comments on the cast, including Kate McKinnon, Kristen Wiig and MM. • SS notes: "What's probably most surprising, and something you don't often see on the big screen, is no single woman is offered up as eye candy. Usually there has to be one "hot blonde" in a miniskirt. Such a thing never shows up. Instead you get Chris Hemsworth." 	<ul style="list-style-type: none"> • SS praises Ghostbusters for the role reversal of not having a woman as eye candy. Chris Hemsworth fills that slot here instead. 	<ul style="list-style-type: none"> • This is an interesting contrast between most movies, and this movie, and the things that can change when stories are female-driven. Having a woman as eye candy doesn't really make sense in the context of a movie like this. • Chris Hemsworth plays the role of eye candy, which is a nice role reversal.
<p>Blake Lively holding down The Shallows represents one of the few wholly original stories to hit summer movie audiences, without any pre-awareness. And even if it isn't the best movie, she's great in it and it holds together as any great B-movie should. Lively doesn't know she's acting in a B-movie, which is probably why it's as good as it is. The shark looks fake, of course, and it's nonsensical that it would still be in the bay after it had its fill of surfers and a dead whale. Still, this is one of those times that one simply surrenders to the power of a big screen summer film experience and honestly, not many that played this year offered even that.</p> <p>Finding Dory is currently 2016's highest grossing film at \$422 million. Blake Lively carried The Shallows to being one of the best reviewed summer action movies, and now Ghostbusters – which was being heralded as a disaster – has turned out to be potentially another summer hit, and certainly has gotten the kind of good reviews it needs to be one of the success stories.</p>	<ul style="list-style-type: none"> • Background • Opinion 	<ul style="list-style-type: none"> • SS discusses another summer movie success – The Shallows, which is not a great movie, but a fun one. It was successful at the box office, and starred a woman (Blake Lively). • Finding Dory was voiced by Ellen Degeneres, the female star, was also a huge success for the summer. 	<ul style="list-style-type: none"> • SS is celebrating The Shallows for its success, despite not being great. She also notes the whopping box office success of Finding Dory. 	<ul style="list-style-type: none"> • SS seems to just be bringing up movies that did well that starred women. She's not editorializing on the importance of women, she's just stating facts.

Admittedly, people like me and many men and women who write about film wanted Ghostbusters to be good. To many of us, it HAD to be good. It was partly to beat back the fanboy protests early on that bemoaned the need to mess with their childhoods. But it was also that there is much on the line for women in Hollywood. An all-female Ghostbusters is a pretty big deal if you care about women having the same opportunities as men. After all, we're 50% of the ticket buyers. It was a relief to see that the movie actually IS good. While watching the screening I could hear various pockets of women around me trying to start clapping after certain scenes, and I could feel the stone faces of the males who refused to do so. Ghostbusters still has to make money. Bad reviews would have killed its chances. McCarthy has been breaking new ground each and every time her films cross the \$100M mark. We're all hoping that this one turns out to be another one of those.	<ul style="list-style-type: none"> • Industry imbalance • Positive step 	<ul style="list-style-type: none"> • SS addresses the idea that Ghostbusters had a lot riding on it, as an all-female cast doing a remake. • Quote: "An all-female Ghostbusters is a pretty big deal if you care about women having the same opportunities as men." • SS says that she was relieved that Ghostbusters turned out to be good. 	<ul style="list-style-type: none"> • SS is bringing up the success of these movies, seemingly because she has an audience and wants to remind them of the success of female-driven movies. 	<ul style="list-style-type: none"> • Reminding audiences and ultimately studios about the fact that female-driven movies make money for them is a good thing. Without getting too editorial here, SS is able to say "maybe it wasn't a great year, but look at these ladies, they pulled through for you". This can only help female-driven movies get made in the future.
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Awards Daily, July 25, 2016

Blog post title: The State of the Race: How History Gets Made

Writer: Sasha Stone

Description: Editorial about women and minorities in the Best Picture race

URL: <http://www.awardsdaily.com/2016/07/25/the-state-of-the-race-how-history-gets-made/>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
For history to be made in the first place, tradition must be upended. It's never easy. It's never fun. It's always bloody, either literally or symbolically. If it's true of this year's election, it's also true of the Oscar race. Tradition tells us that in 300 or so years of American history, up until 2008, we saw only white men lead our country. We accepted this and no one challenged it. Women didn't even have the right to vote until 97 years ago. They were okay with it until they weren't. Even at our country's founding, slavery was a debatable issue. White male leaders decided to build the country using an enslaved labor force which most of the wealthy clung to bitterly, coming to an end only with a bloody civil war because some white men could no longer abide the hypocrisy of a new country based on freedom of all men yet still kept millions of men in bondage. Women were used routinely as sex slaves – and I'm willing to bet that much of the refusal to give up the free labor had to do, in large part, with the "free" sex, or as we now call it, rape. Great, lovely. Isn't America a fine country? We're pretty horrible when you peel back the onion. Humanity overall is pretty horrible when you think about it.	<ul style="list-style-type: none"> • Background • Opinion • Women's rights 	<ul style="list-style-type: none"> • SS is talking about history, including the privilege of white men, over other races and women. • SS mentions politics, and how only white men had been President of the United States until Obama was elected in 2008. • SS mentions rape, which went along with slavery and women having no rights. 	<ul style="list-style-type: none"> • SS says that for history to be made, and changed, convention has to be upended. 	<ul style="list-style-type: none"> • This passage is about something else, but it coincides nicely with the idea that only showing women in traditional ways can be detrimental (Collins, 2011; Bandura, 2001) – this must be upended in order to incite change.
But back to making history. It wasn't going to be easy for President Obama to break with history and not only get elected, but to get re-elected, and then threaten to become the most popular president since Ronald Reagan. His approval ratings remain steady	<ul style="list-style-type: none"> • Opinion • Background 	<ul style="list-style-type: none"> • SS says that if Clinton can get elected, it will be the first time since Reagan that the same party got 3 terms in a row 	<ul style="list-style-type: none"> • SS has positioned herself as firmly liberal on this blog so far. Her passage about 	<ul style="list-style-type: none"> • I like how SS regularly brings politics and what is happening in the world (the election being chief on

around 50-55%. If Hillary Clinton is elected, that will mark a first for the Democrats to do what Reagan did when George H.W. Bush, his VP, was elected — secure 3 terms in the White House in a row for the same party. Clinton's election will affirm Obama's success, and put him in the league of the greatest presidents of all time. Funny, isn't it? You'd think, given that, the American left would be embracing Clinton with gratitude, enthusiasm and passion. Ah, but it isn't that easy. Hillary Clinton is a woman. It took this election to clarify just how much so many people hate, distrust, and resist women on the rise. They are judged by an entirely different standard.		<p>in the white house.</p> <ul style="list-style-type: none"> • SS says this is interesting because people were resistant to Obama, and now he's one of the most popular presidents. • SS notes Clinton's extra difficulty since she is a woman. • Interesting quote: "It took this election to clarify just how much so many people hate, distrust, and resist women on the rise. They are judged by an entirely different standard." 	<p>Clinton/Obama seems positive and hopeful in this light.</p> <ul style="list-style-type: none"> • SS's quote about the distrust of women reflects her observance of society's opinion of women in power. 	everyone's mind over the last year) and relates it to her main topic – film and the Oscars.
The Oscar race has likewise been ruled by men, even if in the early days pioneers like Mary Pickford had a hand in the foundations of Hollywood. So much has changed that the dynamic is really rigged, just like American politics is rigged, to favor men.	<ul style="list-style-type: none"> • Background • Opinion 	<ul style="list-style-type: none"> • SS says that the Oscar race has silmiliary been ruled by men, like the country. Notes that it has been this way so long, it favours men – like it's 'rigged'. 	<ul style="list-style-type: none"> • SS calling the system rigged against women reflects her feminist worldview and her desire for equality. 	<ul style="list-style-type: none"> • Tradition is kind of like rigging the system... something is always the way it is because it is the way it always was... that doesn't foster change, it only supports more of the same.
It hasn't come as a complete shock to watch so many varying forces attack Hillary, trying to bring her down on a day-to-day basis. From the left, Susan Sarandon, Tim Robbins, Michael Moore, Bill Maher, Rosario Dawson, Shailene Woodley, and from the right – every Republican. Wikileaks founder Julian Assange at the behest of Vladimir Putin working for Trump, Benghazi, FBI email investigation, DNC leaks – and on and on it goes. Why it didn't surprise me was because I've been covering the Oscar race for almost 20 years. Nothing gets the status quo more riled up than the thought of anyone but a white man rising. That includes women, black filmmakers, and even Ang Lee, whose Brokeback Mountain, Crouching Tiger Hidden Dragon, or Life of Pi should have won Best Picture. Hell, Sense and Sensibility should have won. Had a white man directed all of the same movies – there is no way his films would not have also won. I'm not making the accusation of racism and sexism here. Those are damaging, loaded words. But I am pointing out that the status quo is the status quo and it has its rules of engagement.	<ul style="list-style-type: none"> • Industry imbalance • Inequality 	<ul style="list-style-type: none"> • SS directly ties the unequal opininos against tradition in politics – Hillary Clinton – to the unequal treatment of anyone defying convention in the Oscar world – like women and non-white filmmakers. 	<ul style="list-style-type: none"> • SS believes that the criticism of Clinton as well as non-traditional filmmakers comes because they're bucking the status quo. 	<ul style="list-style-type: none"> • I know what SS is saying here, but I'm not sure it's entirely fair to say the only reason that people don't like or support Clinton is because she's untraditional (a woman), particularly the critics from the far left. • However, it's a good point about the movies – white male filmmakers have a much easier time of being seen as credible. And I'm sure that much of the criticism of Clinton is totally unfair and because Clinton isn't the traditionally feminine woman (Taylor, and Setters, 2011; Fitzgibbons Shafer and Malhotra, 2011; Matud, Bethencourt and Ibáñez, 2014).
The reason change is hard is because it feels unnatural. History doesn't want change. It wants predictable continuity. It doesn't get it, but that's what it wants. White panic set in on both the left and the right. When Bernie Sanders talked about the disappearing middle class he was really talking specifically about the white middle class. You need only drive around Los Angeles to see that there is a thriving middle class of immigrants, specifically Mexican Americans. In the South, there is a solid black middle class. But to surrender to the Obama coalition is to give those voices a permanence in the American story. Trump stands for the same thing, as did the Brexit vote in England. The truth	<ul style="list-style-type: none"> • Inequality • Opinion 	<ul style="list-style-type: none"> • SS says that white panic is part of the reason people resist change – white people have been privileged in society for so long that it's a hard position to give up. • SS says that many people support Trump or Brexit because of this reason. 	<ul style="list-style-type: none"> • SS is supportive of change and celebrates diversity. 	<ul style="list-style-type: none"> • This is an interesting point – I didn't really know what anyone meant about the disappearing middle class – most of the people I know would qualify as this (in Canada and my few friends in the US).

is that the country is changing. The world is changing. The climate is changing. We'll likely be seeing some shocking things in the next 50 years. Hold onto your butts.				
<p>For white America, Obama's presidency has been "enough," and now they want to get back to the regularly scheduled programming. So too goes the Oscar race, in shifts. It took 73 years for a black actress to win in lead. Halle Berry won in 2001 because enough of a fuss was made about it that voters had no choice but to take note.</p> <p>That year, both Denzel Washington and Halle Berry won, which seemed to either indicate a kind of sea change within the Academy or it was a "get out jail free" card for them, to reset their almost exclusively white history. With each win, though, comes a backlash. Each time a film or an actor rises, the very next thing that happens is the "just because." Is she getting attention "just because" she's black? Is she getting attention "just because" she's a woman? They still say this about Kathryn Bigelow's magnificent Zero Dark Thirty. They have to work twice as hard to get recognized and to date, only four women have been nominated for Best Director and only one woman has won. Contrast that with people of color — Alejandro Inarritu has won twice in a row, and before that Alfonso Cuarón won — that's three straight years for Mexican-born directors. Ang Lee has won twice. No black director has ever won. No black director was even nominated until 1991, and to date only three have been nominated in total.</p>	<ul style="list-style-type: none"> • Industry imbalance • Inequality 	<ul style="list-style-type: none"> • SS thinks that Americans think that voting for a minority (Obama, Halle Berry) once in a while is enough, but it doesn't mean that it's normalized. • For the Oscars, SS says that Berry and Denzel Washington winning in the same year was kind of a reset — to make up for all the years of ignoring black actors. • SS mentions the rarity of and extra work necessary by women and minority filmmakers. For the most part, Best Picture films are by, and Best Director nominees are, white directors. A few become a part of the conversation, but slowly. 	<ul style="list-style-type: none"> • SS seems pessimistic about these seemingly positive steps — a black President, possibly a female President — a few black and other minority filmmakers and actors in the Oscar race — SS is noticing it, but it isn't the norm. Each time it feels like a major barrier to be overcome. 	<ul style="list-style-type: none"> • It's true that steps are being taken slowly, but it still a given that mainly men, white men, will be the rulers of our countries, and the nominees and winners at the Oscars. The idea of a category of only black women for Best Actress? Impossible. But all white women, sure, that happens all the time.
The reason why it's so difficult for black filmmakers — and especially for someone like Ava DuVernay, who is both black and female — is that they have to carry much more than their film in the awards race. They have to carry the responsibility of speaking for the entire black community. They have to also appeal to the snooty white film critics in the first place (DuVernay passed those tests with flying colors), and then survive the whisper campaign that occurs among the Hollywood elite. And I can tell you, because I know for sure: they are 100% white men.	<ul style="list-style-type: none"> • Industry imbalance 	<ul style="list-style-type: none"> • SS says part of why it's so difficult for a non-traditional filmmaker to succeed is because they have a lot of extra pressure on them — they have to be a voice for the community on top of making their art. 	<ul style="list-style-type: none"> • SS says it's unfair that a black female filmmaker like Ava DuVernay have to represent an entire community. 	<ul style="list-style-type: none"> • This is similar to the article about the Ghostbusters movie — the women in that movie had the pressure of "all female cast" movies on them — if they fail, it makes it hard for anyone else in similar circumstances to succeed or be given a chance ever again. • If a white man fails, it means he failed, alone.
So why does it matter? It matters because the world is changing. When the world changes, it forces adaptation. America, and the Oscar race, must now open its doors to more than just the singular white male who has called the shots for so long. It isn't just because women are 51% of the population and simply won't stand being ignored any longer. It isn't just that President Obama has switched on the light in the room and we're not going back into darkness. It's that stagnation leads to decay. Why television is thriving where the film industry isn't is exactly because those breathtaking new voices in film are being forced out of white, male-dominated Hollywood and into the world of television. Visionaries like Lisa Cholodenko and Ava DuVernay find more freedom there. Older actresses actually get work. Look at the series The Night Of on HBO. Look at the diversity, the depth of storytelling, the brilliant characters — the out of the box writing. Movies are stagnating because those doors remain closed and locked, with the lights switched off.	<ul style="list-style-type: none"> • Industry imbalance • Opinion 	<ul style="list-style-type: none"> • SS says that the world is changing — and with it, the Oscar race (and America) will be forced to, whether it likes to or not. • SS's opinion is that the film industry is stagnant, but television is thriving because of the diversity being given a voice. 	<ul style="list-style-type: none"> • SS wholeheartedly supports diverse voices and rejects tradition. 	<ul style="list-style-type: none"> • The problem is the power hasn't shifted out of the hands of old — once more women and minorities become more powerful, change will be accepted and enforced, very quickly. It just has to happen one person at a time.
As we begin our countdown to this year's Oscar	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • SS mentions a few black 	<ul style="list-style-type: none"> • SS is just naming 	<ul style="list-style-type: none"> • Shining a light onto

race, we will keep an eye on Mira Nair, who is coming to the race with Queen of Katwe. African American filmmakers like Denzel Washington and Nate Parker will also be in the conversation.		filmmakers who could be contenders in the upcoming Oscar race.	possible non-white contenders.	lesser known filmmakers gives them a position of power and makes them more popular.
With each exception to the rule — like Parker, or Viola Davis — there will be that “just because” question popping up. For some reason, it is only really harmful when it threatens the white male power dynamic. It’s “Hillary Clinton is the nominee just because she’s a woman.” “You want to vote for her just because she’s a woman.” “People are only praising Birth of a Nation just because Nate Parker is black.” “Viola Davis is the frontrunner just because she is black.” The ‘just because’ argument really is just another tool to keep things ordered as they always have been.	<ul style="list-style-type: none"> Opinion 	<ul style="list-style-type: none"> SS says that people demean contenders (Hillary Clinton, Viola Davis) based on the “just because” argument. 	<ul style="list-style-type: none"> SS is saying this is unfair. 	<ul style="list-style-type: none"> I agree, it’s almost like the kind of person who would use this kind of argument doesn’t like this person “just because” they’re a woman or black, and refuses to see anything else positive about that person.
Mostly, though, the industry, the media, and the public at large will be looking at the acting categories to see if they can begin to reflect the changing world, the way Hamilton does, the way television does — considering the possibilities rather than shutting them down.	<ul style="list-style-type: none"> Industry imbalance 	<ul style="list-style-type: none"> SS is referring to the scrutiny that things like the Oscar race gets — after #oscarssowhite last year, a lot of people will be paying attention to who is included and who is snubbed. 	<ul style="list-style-type: none"> SS seems hopeful here — hopeful that diversity will continue to positively trickle into the Oscar race. 	<ul style="list-style-type: none"> Scrutiny is a good thing, especially when it can positively impact change. I like the way SS weaved together the narratives of the election and the Oscar race with this article, focusing on change and the resistance to it.

Awards Daily, August 11, 2016

Blog post title: Meryl Streep is a National Treasure – Headed for Record 20th Nomination with Florence Foster Jenkins

Writer: Sasha Stone

Description: Article about Meryl Streep’s new movie

URL: <http://www.awardsdaily.com/2016/08/11/meryl-streep-is-a-national-treasure-headed-for-record-20th-nomination-with-florence-foster-jenkins/>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher’s Interpretation
It’s easy to take Meryl Streep for granted and think of her as just Meryl Streep. Sure, she gave another great performance. She’s just Meryl Streep. Of course she nailed the accent, she’s Meryl Streep. Of course she’s brilliant — she’s Meryl Streep. We’re so used to her always being great we forget just how rare of a performer she really is, how versatile, how talented, how unique.	<ul style="list-style-type: none"> Opinion 	<ul style="list-style-type: none"> Meryl Streep’s (MS) great in her latest movie, as she always is. 	<ul style="list-style-type: none"> SS wants to show appreciation for MS, without taking her for granted. 	<ul style="list-style-type: none"> It’s a given that MS is always fantastic, SS is reminding us that she should be appreciated.
While I haven’t yet seen Florence Foster Jenkins (I am at the end of my summer break) I did happen to catch this brilliant interview with Streep by Terry Gross on Fresh Air. Streep also spoke to Gross in 2012 right before she won lead for The Iron Lady. That’s a good interview but this is by far a better one. Streep talks about her own singing and how she was trained in opera before deciding she’d rather be a cheerleader and chase boys. During this interview I was thinking about what her success means. Sure, she’s gifted with a face that	<ul style="list-style-type: none"> Opinion Industry imbalance 	<ul style="list-style-type: none"> SS says that MS gives an interesting interview that makes her think about MS’s rare role in Hollywood. She plays strong characters, always. MS’s interest in a character is often the reason the movie gets made at all. SS says she is a rare 	<ul style="list-style-type: none"> SS is praising MS’s talent and power, and calling it rare. 	<ul style="list-style-type: none"> It’s great that MS and someone like Jennifer Lawrence have this power — to be the one to call the shots. But these two are just about the only women who can do this. Perhaps Julia Roberts as well, but not many others. And they’ve

age can't touch. She's also managed to make characters she plays more interesting than you could ever imagine they could be. That she's interested in playing them is often the reason the film gets made at all. What's remarkable about her is what she transcends. She's never played a throwaway character, even if cast as one. She is the rare female actor in Hollywood who can call the shots because she has box office clout and Oscar hardware.		woman in Hollywood because she gets to call the shots – because she has proven she delivers at the box office, and at the Oscars.		had to prove themselves over and over and in many different ways.
It isn't as easy for many other actors, especially older women of color. It's a shit show, in truth. As was pointed out by Mark Harris a while back, the senior citizen demographic has proved substantial. So much so that Sally Field, Blythe Danner, Charlotte Rampling, Lily Tomlin are all able to carry movies and have those movies make money. Streep is sort of in that zone but sort of out of it. She has "crossover appeal," which in turn gives her more power in Hollywood.	<ul style="list-style-type: none"> • Industry imbalance • Inequality 	<ul style="list-style-type: none"> • SS says that MS is in a rare position, and particularly older women of colour have difficulty. • SS says that there are many seniors buying movie tickets and allowing many older female actresses to star in films, specifically for that demographic. • MS stands alone, and being an actress for the older demographic, but also for everyone else. 	<ul style="list-style-type: none"> • SS is lamenting the fact that MS's power is rare, and by pointing out that women of colour have a more difficult time, she is implying things should change. 	<ul style="list-style-type: none"> • I like that SS has brought the rarity of MS's position into the discussion. It could simply be a discussion about MS, or about the movie, but instead SS has taken the opportunity to discuss the fact that while MS is in a rare position of power, it's much harder for other women, particularly women of colour.
Guy Lodge on Streep in Florence Foster Jenkins: And why wouldn't they be, when said gusto is filtered through the indefatigable performing presence of Streep? Once hailed as American cinema's most meticulous thespian technician, the 19-time Oscar nominee has, if not at any cost to her eerie knack for verisimilitude, broadened into something of a high-volume barnstormer: Whether playing Margaret Thatcher or "Mamma Mia!," her latter-day work is largely defined by its vivid, palpable eagerness to entertain. And while some have complained that Streep has a monopoly on plum screen roles for women her age, that very rafter-reaching enthusiasm makes her an ideal fit for Jenkins, even if incompetence can hardly come easily to her. (Viewers should know well by now that the star can more than capably hold a tune.) Streep certainly has a ball mimicking the scarcely human strangulations of Jenkins' vocal technique, though her characterization skates graciously shy of belittling burlesque: There's an empathetic ardor for performance at work here, one that deftly coaxes even bewildered viewers into her corner.	<ul style="list-style-type: none"> • Quote 	<ul style="list-style-type: none"> • SS includes a quote from the article, which talks about the scope of MS's talent and her many talents. It also says she may have a monopoly on roles for women of that age. 	<ul style="list-style-type: none"> • Quote 	<ul style="list-style-type: none"> • Interesting quote, particularly the idea that MS has her pick of all the roles for women her age – as SS says above, it's probably because without her those roles wouldn't exist, the films wouldn't have been made. • There are very few good roles for older women (Fairclough, 2012; Van Den Bulck and Claessens, 2013).
At the moment, Streep looks to be headed for a nomination here, but she'll be going for the big 2-0 and if it's an extremely competitive year, there's always the chance voters will opt for the newbies. On the other hand, this star has earned her place in the pantheon.	<ul style="list-style-type: none"> • Opinion 	<ul style="list-style-type: none"> • SS says MS may or may not get nominated because it's going to be a competitive year, but regardless, she is still great. 	<ul style="list-style-type: none"> • SS admires MS. 	<ul style="list-style-type: none"> • Interesting article, I like how SS brings complex issues into what could be a simple article about MS.

Awards Daily, August 27, 2016

Blog post title: Documentary Watch: Equal Means Equal Makes Forceful Argument for the ERA

Writer: Sasha Stone

Description: Review of a documentary

URL: <http://www.awardsdaily.com/2016/08/27/documentary-watch-equal-means-equal-makes-forceful-argument-for-the-era/>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
I thought I knew all there was to know about the Equal Rights Amendment. I knew that it was first passed in 1972, but by 1982 not enough states had voted to ratify it so the amendment was left in limbo. It's been reintroduced year after year, but opposition has been well-organized, and numerous court cases did little to clear the path. I also knew, because I lived through it, that feminist became a label that many women resisted. From the very beginning, millions of women seemed to believe feminism would mean less attention from men, that it would upset the balance of power in a world ruled by men, or that it would somehow make them appear less attractive. The backwash from that mindset can still be heard today from young actresses like Shailene Woodley who proudly declare they are not feminists. Once she hits about 45 or 50 she'll understand why women need the benefits that feminists have fought for.	<ul style="list-style-type: none"> • Background • Opinion • Women's rights 	<ul style="list-style-type: none"> • SS says the Equal Rights Amendment has never been ratified officially. • She notes that many people thought that by legally taking exclusive power away from men, that women would seem less attractive. • SS notes the concept of feminism is widely misunderstood, and many people still resist the label today. 	<ul style="list-style-type: none"> • SS is stating history here. 	<ul style="list-style-type: none"> • I agree, a lot of people say they believe in equality but aren't feminists – this shows the ignorance and misunderstanding of the word.
Either way, the groundbreaking work done by people like Gloria Steinem, Betty Friedan, Coretta Scott King, and Shirley Chisholm began to evaporate. We can clearly see the detrimental effects of the ongoing struggle all across America, as women continue to get paid less than men for doing the same job. In Hollywood, women are mostly locked out of the secret club of writers and directors. While the newest piece of ass may have less trouble getting a job, yesterday's piece of ass finds fewer and fewer opportunities. We see it in the narratives of most Hollywood films, in stories that predominantly revolve around a young boy, a teenage boy, a grown man, an aging man, or a dying man.	<ul style="list-style-type: none"> • Background • Industry imbalance • Women's rights 	<ul style="list-style-type: none"> • SS writes that feminism continually fades from importance in peoples' minds. • She notes wage inequality as a symptom of this, and the fact that Hollywood is run by men and most often tells male-driven stories. Women have a harder time finding their place – the new hot thing is quickly replaced. 	<ul style="list-style-type: none"> • SS again equates an issue in the public realm to what is going on in Hollywood. She sees direct correlation between society and its reflection through film. 	<ul style="list-style-type: none"> • I like how SS ties things together, clearly and concisely. The world is unequal, therefore of course films don't represent equality (Collins, 2011; Gerding and Signorielli, 2014; van Zoonen, 1994).
The good news is that in the last few years I've personally seen things begin to change. Part of that change has to do with the explosion of television where women's stories are still valued, where women of any age or women of color can still get work, where women can write and direct. Just look at powerhouse Jill Soloway. Women filmmakers have for many years been thriving in the field of documentaries. One such documentary is called Equal Means Equal. It was made by Kamala Lopez, and features many familiar faces of feminism in its interviews, including Steinhem and Patricia Arquette.	<ul style="list-style-type: none"> • Positive step 	<ul style="list-style-type: none"> • SS says things are getting better, particularly on television. • She says that there is more opportunity for women on TV in terms of age and racial diversity. • SS names Jill Soloway as a great filmmaker. • SS names the documentary Equal Means Equal, which is about feminism. 	<ul style="list-style-type: none"> • SS values the positive steps on television. • She seems to like this documentary. 	<ul style="list-style-type: none"> • Television keeps popping up as the beacon of hope for diversity of all kinds. • Another discussion about television is how it is so much better than film in terms of quality, period. Perhaps film will take note of WHY television is becoming a powerhouse.
Equal Means Equal is a film that should be seen by young women everywhere so that they know exactly what the Equal Rights Amendment is, why people are still fighting for it, and the reasons for resistance to living in an equal society. For women, the range of rights violations is laid out plainly by Lopez in stark terms: domestic violence, rape and sexual assault, sex trafficking, reproductive rights, a double standard for self-defense cases, and of course, equal pay. Separately, each of these issues has been explored before, but until this documentary, no one has ever put it all together in a cohesive way that makes such unquestionable sense for women. The conclusion is simple: the Supreme	<ul style="list-style-type: none"> • Inequality • Positive step • Women's rights 	<ul style="list-style-type: none"> • SS says that this documentary is about the Equal Rights Amendment and why it's important. • The documentary is about attaining equal rights, and all the ways in which our society is not equal: "domestic violence, rape and sexual assault, sex trafficking, reproductive rights, a double standard for self-defense cases, and of course, equal pay." 	<ul style="list-style-type: none"> • SS celebrates the scope of this film, and clearly feels that all people should educate themselves on these issues. 	<ul style="list-style-type: none"> • This sounds like a really interesting and educational documentary, which I'd like to see.

Court needs to facilitate passage of the amendment, so our Constitution can at last state clearly that there can be no discrimination whatsoever because of sex or gender. This applies, by the way, to both men and women. It means, simply, “For the first time, sex would be considered a suspect classification, as race currently is.” [source]		<ul style="list-style-type: none"> SS says that this should be required viewing for all young women – because it concisely discusses these issues with clarity. She affirms the Equal Rights Amendment should be ratified. 		
One of the stunning issues raised in the documentary is that women often have to pay for their own rape kits (absurd). Another disgraceful fact is that restraining orders are occasionally “optional.” It’s wrong that self-defense in a domestic violence case has a stricter standard to meet in courts than self-defense between strangers, and it’s hideous that teenage girls can be sent to prison for “prostitution” after becoming victims of sex trafficking. The Constitution, said the now departed Justice Antonin Scalia, does not protect against any of these nightmare scenarios created by sex discrimination, but surely everyone can see that it needs to.	<ul style="list-style-type: none"> Women’s rights 	<ul style="list-style-type: none"> SS mentions some of the topics discussed in the documentary, including that women have to pay for their own rape kits and other deplorable ideas. 	<ul style="list-style-type: none"> SS is clearly disgusted by the facts presented by the documentary, and supportive of change. 	<ul style="list-style-type: none"> These are US-specific issues, but I wonder how many of these things are similar in Canada?
Equal Means Equal is a film that provides all the necessary ammo for anyone who wants to fight for the ERA and needs concrete examples to explain why it’s important. Patricia Arquette chose to speak out against pay discrimination in Hollywood when she won the Oscar for Boyhood, which helped reopen the debate about equal rights for equal work. Although widely derided by complainers on Oscar night, her words have since led many other actresses, like Jennifer Lawrence and Amy Adams, to speak out. Many others remain silent. Probably because competition for work in Hollywood is so intense, actresses are afraid to make demands when twenty other more complacent actresses are waiting in line to take the scarce roles that are available. Women in Hollywood today lack the kind of leverage and power they used to have. Some are now beginning to stand up. Let’s stand behind them. Let’s stand with them.	<ul style="list-style-type: none"> Industry imbalance Positive step 	<ul style="list-style-type: none"> SS discussed the idea of pay inequality in Hollywood, which is a topic from the documentary. Several actresses have spoken out about it, but not all have or maybe can. Quote “Many others remain silent. Probably because competition for work in Hollywood is so intense, actresses are afraid to make demands when twenty other more complacent actresses are waiting in line to take the scarce roles that are available. Women in Hollywood today lack the kind of leverage and power they used to have.” SS says there are too few roles for women to stand their ground over – it’s easy enough to pass them over for someone else. 	<ul style="list-style-type: none"> SS is supportive of equality, including equal pay for women. She encourages people to be supportive of these ideas. 	<ul style="list-style-type: none"> I agree that this is important, but it seems difficult for actresses in particular. People like Jennifer Lawrence are rare and hot commodities – not everyone will have the same clout. Paying men and women equally needs to be looked at as the norm, not a special case.

Awards Daily, September 1, 2016

Blog post title: The State of the Race: In the Shadow of a Monster

Writer: Sasha Stone

Description: Editorial on politics and Best Picture race

URL: <http://www.awardsdaily.com/2016/09/01/the-state-of-the-race-in-the-shadow-of-a-monster/>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher’s Interpretation
In the past three days, I’ve walked the streets of	<ul style="list-style-type: none"> Background 	<ul style="list-style-type: none"> SS describes her travels, 	<ul style="list-style-type: none"> SS dislikes DT and 	<ul style="list-style-type: none"> I also dislike DT and

<p>New York City. I've flown home to Los Angeles. I drove out of Los Angeles in the thick of an August night. I woke up in a casino town, where a shitty river runs through it. I've driven out of the desert and into the hills and watched the clouds form over a vast and craggy Arizona mountain range. I've stopped in Flagstaff to spend the night, where I happened last night to flip on the television to a Fox News broadcast of Donald Trump's "speech" on immigration. Falsely billed as a policy statement, what it really was was a terrifying confrontation with the ugliest side of human nature. The emergence of Donald Trump doesn't divide America. It merely answers the call of an already divided nation, pitting the dwindling white population against everyone else. There are a few people of color hanging on for dear life to Trump, hoping that when he is elected they will be spared. "Don't beat me up or set my house on fire or shoot me — I like Donald Trump too." Unfortunately, even the Jews who supported Hitler, as reportedly there were, were not spared. But primarily this is the moment for White America to rise up and try to reclaim what it perceives has been taken from them.</p>	<ul style="list-style-type: none"> • Opinion 	<p>seeing various parts of the US.</p> <ul style="list-style-type: none"> • SS comments on a Donald Trump (DT) speech in which she says he appealed to white people's anger and hatred of other people. 	<p>his values.</p>	<p>his values.</p>
<p>This year's Oscar race will exist in the shadow of a monster. I've watched the Oscar race through four election cycles and I have always believed that election years do impact Oscar voting, even if irrationally and indirectly.</p> <p>2000 was Bush vs. Gore and Gladiator won Best Picture that year. So many young voters this year don't know what it was like to watch Bush get elected by just 538 votes. None of us expected a landslide, but he won because it was closer than it should have been. 10 months later, Osama bin Laden downed the twin towers and changed the country forever. Nothing would ever be the same after that. In 2004, anointed as a "war-time" president, Bush was re-elected and Million Dollar Baby would win Best Picture. Because voters were told there was an arbitrary "Level Orange" terror threat, there was no way Bush wasn't getting re-elected, allowing his reckless damage to continue. As a mirror of the times, Gladiator suits 2000 more than Million Dollar Baby suits 2004. Re-election was such a fait accompli, most people barely remember Bush v. Kerry anyway. Million Dollar Baby was the last film to win without being seen till after the festival season, and the first to win after Oscar pushed its date forward one month — from late March to late February. Especially coupled with Clint Eastwood's win, M\$B seems to be the kind of movie that would have won in any year, election or no election.</p> <p>It was really during Bush's second term when the most damage to our national psyche would be done. A shattering string of misfortunes that locked our institutions into chronic malfunction and set into motion many of the same forces at play in this year's election.</p> <p>Bush's election would cause so much visible and obvious damage — two endless, unwinnable wars, a Wall Street meltdown that led to an economic crash and the subsequent bailout to avoid global economic collapse.</p>	<ul style="list-style-type: none"> • Background • Opinion 	<ul style="list-style-type: none"> • SS calls DT a monster. • SS describes the pattern of Oscar winning films in election years, and says they're often tied together. • SS outlines the difficulties of 9/11, the subsequent wars, the financial crash. 	<ul style="list-style-type: none"> • SS clearly hates DT. • SS doesn't like George W Bush either, implying his election and reelection were unfair and difficult to watch. 	<ul style="list-style-type: none"> • Interesting to see how the events in the world are reflected in the most popular/successful films of the year.
<p>But really, we were sufficiently freaked out by the devastation wrought by two wars: when Obama finally came along as antidote to two terms of GOP rule the country was more than ready for real</p>	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • SS says that Obama's election came at a time when the US was ready for change and hope. 	<ul style="list-style-type: none"> • SS is more positive about Obama. 	<ul style="list-style-type: none"> • SS clearly likes Obama more. She makes an interesting tie to the film The Hurt Locker

change. As popular a president as Obama became, his audacity of hope helped unearth and inspire a different kind of race awareness that would fundamentally change how we talk about the film industry and the Oscars. Yes, much of that is due to the dream of the first black President at last materializing. But really, the only Best Picture to mark that era of transition was Kathryn Bigelow's <i>The Hurt Locker</i> , the only Iraq war film to ever win, and what a film it was. Nothing ever described the quagmire better.		<ul style="list-style-type: none"> SS says that the film <i>The Hurt Locker</i> (Oscar winner) marked that period well, depicting the conflict of the war. 		winning – it showed the difficulty and conflict of the soldiers and the country during the Iraq War.
Finally, in 2012, Obama's second term was secured. Exactly one year and two days later, <i>12 Years a Slave</i> would premiere. Maybe it won Best Picture because Obama was our president, maybe it won because many Academy members felt the Oscars still has a debt to pay, as does America itself. Whatever the reasons we might suss out, there are some years where the election seems to really impact the race. I'm betting this is one of those years.	<ul style="list-style-type: none"> Opinion 	<ul style="list-style-type: none"> SS notes that shortly after Obama was reelected, <i>12 Years a Slave</i> won Best Picture. She suggests this happened because of Obama, or because the Academy felt indebted to so many years of celebrating white-focused stories. SS posits that the election one way or another had a major effect on the Oscar race. 	<ul style="list-style-type: none"> SS sees a direct connection between the election of Obama and the popularity of <i>12 Years a Slave</i>. 	<ul style="list-style-type: none"> I don't like that SS didn't suggest that maybe the movie is just really great – she may think it but didn't say it here.
We've already touched on what a Clinton election might do to the film industry overall and to the Oscar race. It's an industry where women are still fight to be valued on a level playing field with men (an understatement) and an industry where it seems the latest "hot girl" is recycled at an increasingly rapid rate. In the Oscar industry itself — where almost every film that catches fire revolves around a male protagonist, where women are allowed to be mothers and wives and girlfriends, but rarely the heroes — the first woman to lead the free world could indeed begin to change minds and open doors. But along with Hillary's ascendance, there is a hot wave of misogyny — primal and seemingly permanent — standing in the way of that.	<ul style="list-style-type: none"> Opinion Industry imbalance 	<ul style="list-style-type: none"> Quote: "It's an industry where women are still fight to be valued on a level playing field with men (an understatement) and an industry where it seems the latest "hot girl" is recycled at an increasingly rapid rate. In the Oscar industry itself — where almost every film that catches fire revolves around a male protagonist, where women are allowed to be mothers and wives and girlfriends, but rarely the heroes — the first woman to lead the free world could indeed begin to change minds and open doors." SS says that Clinton being president will undoubtedly affect things for the better, but also acknowledges that she is followed by inevitable misogyny. 	<ul style="list-style-type: none"> SS thinks that Clinton being elected will be a great thing for the country and the film industry. SS is hopeful that while inequality is rampant, that Clinton winning might improve things for the better. 	<ul style="list-style-type: none"> This quote I pulled out is exactly in line with the literature (Collins, 2011; Taylor and Setters, 2011; van Zoonen, 1994) – there are only places for women related to men (wives, mothers, lovers, etc).
What we haven't talked about is what might happen in the wake of an appalling Trump election, a kind of Brexit-level global shocker that would play like a cauldron of poison spilling out onto the streets. Most liberals — especially far-left liberals who are actually considering voting third party — feel confident that Hillary Clinton has this. But even Nate Silver at fivethirtyeight.com is remaining cautious and fearful about the potential for this depressingly close race to "tighten." Maybe you think politics has nothing to do with the Oscars, or maybe you think it will have no impact on how voters think. I would argue that, heading into November, the reality of Trump will continue	<ul style="list-style-type: none"> Opinion 	<ul style="list-style-type: none"> SS says the other option is that DT wins. Many think this won't happen, but there is still a chance. SS says that some people don't think that politics and the Oscars are related, but that they are. SS says while other Republicans campaigned on the promise of something better, DT is campaigning on hate. 	<ul style="list-style-type: none"> SS seems to be warning those who think Clinton is a shoo in to be careful. SS thinks DT is a monster and should be stopped – that he is campaigning on hate is deplorable. SS says the Oscars and politics are linked. 	<ul style="list-style-type: none"> SS writes about politics often, and I like how she ties it to the Oscar race.

<p>to loom large. In one way, the Oscar race will exist as it always has in the years since the public stopped being a factor — as an insular world that seeks to examine the goodness of men. In another way, the voters themselves will be greatly impacted — and has been greatly impacted already — by what we’re all watching unfold.</p> <p>If the elections of Richard Nixon, Ronald Reagan, George Bush and his son, W.. used an uneasy sense of oppression to their advantage in their embrace of the silent majority and the promises of “that shining city on the hill,” Trump ushers in a much thicker, darker version of that discord. Trump is saying many of the same things they said: “We’re going to restore law and order, we won’t be soft on crime, we’ll get the loafers off of welfare, firm up the military.” But there is now a wider and more pervasive distrust of that macho posturing after Americans were lied to about why we went into Iraq and Afghanistan. Thus, Trump can’t coast into the White House on macho posturing alone. It has to be about something more fearsome and what it’s become about — as disgusting as it is to imagine, let alone say out loud — is hate.</p>				
<p>Trump’s speech last night from here in Arizona wasn’t just a typical Trump speech. It was Trump laying out in stark, unequivocal terms that his election is going to be about “blaming immigrants” for the poverty, the crime, the violence, the terrorist threats. He wants, still, to build the wall, to block immigrants from the south, as well as war-torn regions like Libya and Syria. And he’s given full permission and free-license to red-faced, gun-toting rednecks to let them know it’s perfectly okay to hate out in the open. That hate, by the way, will not be based on whether or not a person is an American citizen — but whether or not they have brown skin or wear Muslim-looking beards, or Middle Eastern clothing. We’re reminded that Nazi Germany was not all that long ago. The only way Hitler got away with his atrocities was by dehumanizing Jews, and by giving angry nationalist Aryan citizens permission to wreak havoc by telling them that Jewish families were to blame for all their woes.</p>	<ul style="list-style-type: none"> • Background • Opinion 	<ul style="list-style-type: none"> • SS describes DT’s speech on immigration in Arizona as being particularly hateful, giving permission to other hateful people to be free and open with their bigotry. • SS says that DT is basing that hate on the colour of one’s skin, not merely on if one is an American citizen. 	<ul style="list-style-type: none"> • SS clearly hates DT and what he stands for — she is against the racism he perpetrates and encourages. 	<ul style="list-style-type: none"> • I agree with SS and find DT to be a terrible person, encouraging people to be their worst selves.
<p>I don’t know how anyone can look away from this looming horror, and that will include — has to include — Oscar voters. Here is a quick rundown of the films maybe up for Best Picture and why they might resonate this year more than they would any other year with our heightened sociopolitical sensibilities.</p> <p>Hell or High Water – If the Oscars were held today, this film would win Best Picture. It captures the anger of the time, the way the white man feels victimized by the economy on both the right and the left, and it expresses the same kind of vigilante justice that is so palpable at Trump rallies right now. Hell or High Water feels like America right this moment, where everyone has a gun, where no one is to be trusted and it’s high time to right the wrongs of the corporate owned government. It’s also just a really great movie.</p> <p>Loving – On the other side of the spectrum is the Obama coalition still standing up for the rights of women, LGBT families, black lives, and the right to practice the Muslim faith as an American citizen. If there is one film so far that evokes that coalition this year, at least so far, it’s Loving. Subtle, yes, but powerful in what it says, ultimately, about bigotry, hatred and how we have often used our</p>	<ul style="list-style-type: none"> • Opinion • Background 	<ul style="list-style-type: none"> • SS says there is no way that Oscar voters are immune to the hatred of the Trump campaign. • SS lists the Best Picture contenders of the year, and discusses why and how each could be affected by the political climate. • SS names movies that will appeal to right leaners, left leaners, and those looking for escape. 	<ul style="list-style-type: none"> • SS calls DT and the racism he encourages a horror. • She discusses movies that will appeal to both sides fairly – one right leaning film she calls “great”. 	<ul style="list-style-type: none"> • SS fairly assesses the films, despite her political leanings. • It is interesting to see how things will play out.

<p>legal system — and our politicians — to enforce and justify injustice. Trump's coalition is represented in the film, too. It's the coalition that hides behind antiquated laws that would allow bursting into someone's bedroom at night and throwing a pregnant woman in jail just because she married a man with white skin.</p> <p>La La Land — If there is a movie to take people away from all this turmoil, like <i>Oliver!</i> did in 1968 at the height of the Vietnam War, it's got to be <i>La La Land</i>. It's the talk of Venice this week. I have not yet seen Damien Chazelle's film yet but it seems to exist in a world that doesn't know about Trump. A happy pill of delight could be just the antidote to the unbearable perpetually churning news cycles. In any other year, it might not be considered serious enough, but in a year like this it might just be precisely not-serious enough.</p> <p>Billy Lynn's Long Halftime Walk — Here we're headed into an exploration of the identity of America itself, and probably not in a great way. War heroism as a blessing and a curse that likely will tell a painful truth. There may never be enough films about the wars in Iraq and Afghanistan to help us purge these disasters from our collective consciousness. For one thing, soldiers and civilians are still dying over there. The aftershocks of the Iraq war are part of this election year on almost a daily basis, as it should be. That makes this movie either the most relevant or the one to avoid.</p> <p>Sully — This film will be seen in the next few days but how it plays into the election is going to be tricky. Tom Hanks as the hero pilot could be just what America needs right now. But Eastwood himself often gets involved in politics, too, in often awkward ways. Oscar voters don't seem to care, though. At least not yet. Eastwood is respected for lasting this long and for still being able to make good films and that, I believe, will always be rewarded.</p> <p>The Birth of a Nation — The films that deal with race could also prove either polarizing or unifying, depending on the messages they convey. Nate Parker's <i>The Birth of a Nation</i> was to be the one that really did rise up to challenge the forces that oppose, for instance, Black Lives Matter, and sought to shine a light once again on slavery by telling the story of the visionary rebel, Nat Turner. But that movie is going to have a hard time finding footing in this climate. No one really knows at this point what its fate will be.</p> <p>Manchester by the Sea, 20th Century Women, Silence, Rules Don't Apply and Arrival are probably films that would probably do well in any year, and perhaps won't be impacted either way no matter which direction this election veers in November. As character dramas with knockout performances, they are each likely to find fans on both sides of the political spectrum. As the films begin to be screened and seen and discussed we will begin to see whether or not they pop or not.</p>				
<p>Twitter was aghast with horror at Trump's speech, though you'd never know the outrage happened if you read about it in the neutered and homogenized top story in today's New York Times. It could be that we've reached maximum outrage levels and our system needs to restart, which is perhaps how we've allowed a Trump to get this far in the first place. Maybe when you start calling Meryl Streep a</p>	<ul style="list-style-type: none"> • Opinion • Unfair media 	<ul style="list-style-type: none"> • Quote: "When future generations look back on this election year and sift through the wreckage, part of that story will be what won Best Picture the following February. The movies we choose to 	<ul style="list-style-type: none"> • SS is using this article to express her political leanings and beliefs firmly. 	<ul style="list-style-type: none"> • This is a firmly political piece, with some film talk sprinkled in.

racist for wearing a t-shirt it might be time to restart that machine. On the other hand, it doesn't really matter in the face of an ugly reality how we got here, or why we're here. All that matters is that we must rise to the occasion and do our best to stop it. If America is a government of the people, by the people, and for the people, we the people cannot let fascism, ignorance, and hatred become once again the law of the land. When future generations look back on this election year and sift through the wreckage, part of that story will be what won Best Picture the following February. The movies we choose to honor will help illustrate who we were to those looking back, just as now it will tell us who we are.		honor will help illustrate who we were to those looking back, just as now it will tell us who we are.” <ul style="list-style-type: none"> • SS questions media coverage of DT's speech, saying it didn't reflect the outrage that was expressed on Twitter. • SS questions the things that outrage people, and the things that people have no problem accepting. 		
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Awards Daily, September 7, 2016

Blog post title: Best Actress Shaping Up to Be Most Competitive in Years

Writer: Sasha Stone

Description: Editorial on Best Actress race

URL: <http://www.awardsdaily.com/2016/09/07/best-actress-shaping-up-to-be-most-competitive-in-years/>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
It was already a packed Best Actress race even before the season officially began. Early contenders included Sally Field in <i>Hello, My Name is Doris</i> , Meryl Streep in <i>Florence Foster Jenkins</i> , Ruth Negga in <i>Loving</i> , and Alicia Vikander in <i>The Light Between Oceans</i> . Coming up, we'll see Viola Davis, heading for her first major nomination since 2011 in <i>Denzel Washington's Fences</i> , Amy Adams in <i>Nocturnal Animals</i> and <i>Arrival</i> , Jennifer Lawrence in <i>Passengers</i> , Jessica Chastain in <i>Miss Sloane</i> , and Rachel Weisz in three movies — including lead roles in <i>Complete Unknown</i> and <i>Denial</i> . Add Marion Cotillard in <i>Allied</i> , Rebecca Hall in <i>Christine</i> , Sally Hawkins in <i>Maudie</i> . Then there is Molly Shannon in <i>Other People</i> , Michelle Williams in <i>Certain Women</i> , Taraji P. Henson in <i>Hidden Figures</i> , Jennifer Connelly in <i>American Pastoral</i> , Kristen Stewart in <i>Personal Shopper</i> , Emily Blunt in <i>The Girl on the Train</i> , and Rosamund Pike in <i>A United Kingdom</i> , Rooney Mara in <i>Una</i> , and now, Natalie Portman in <i>Jackie</i> . That's all before we even get to the current frontrunner, Emma Stone in <i>La La Land</i> .	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • SS says it's going to be a competitive year for the Best Actress race and lists many of the contenders. 	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • There are many women in the Best Actress race so far, and this article was written in September.
Here is a little quick and dirty information every Oscar watcher needs to know: the reason people like me like often grouse about the relative dearth of Best Actress contenders is not because there aren't plenty of roles available to women who want to work. There are plum roles for women on television, in premium channel movies, and in films distributed through Netflix and Amazon. There are plenty of roles in movies that screen in the art house circuit and produced by independents.	<ul style="list-style-type: none"> • Industry imbalance 	<ul style="list-style-type: none"> • SS says that there are many great roles for women, but they're rare in the films considered as a part of the Oscar race, which she says represents the power in the industry. 	<ul style="list-style-type: none"> • SS disagrees with the people who say there is no problem, because there are lots of roles for women — those roles tend to go unseen, or at least seen on a lesser scale. 	<ul style="list-style-type: none"> • I agree with what SS is saying, and would add the box office topping movies as another representative of power — those often are male-driven as well.

These are challenging roles, great performances that go ignored every year, so we'll often hear some critic say something to the effect of, "I don't know why everyone is complaining that there aren't good roles for women." Here's the problem, though. The most significant arena where great roles for women are absent — not always, but far too often — is among the prestige studio films vying for Best Picture. That matters in terms of Oscar race clout because the Best Picture category — and the Best Director category — represents the power in the film industry. Maybe it shouldn't matter, but there's no question that it does. So what I tend to look for is how many films in the Best Picture race are about women and feature leading roles for women.				
So last year, if we're being really honest about it, there was really only one film with a story centered on a woman, and that was Brooklyn. It was 100% a film about an Irish immigrant girl coming to America to start a new life. The narrative began and ended with her. Two other films last year offered brilliant performances with women front and center, but their spotlight was shared with a significant male partner in each film. Mad Max: Fury Road is about Max's encounter with Charlize Theron as the badass Furiosa. Despite her dominance, the film was still called Mad Max: Fury Road. And Room was really more about the young son's point of view, albeit with very strong and important support by Brie Larson as his mother. The women are essential to the story, but in essence both those films are mainly about the world seen through the eyes of the male characters.	<ul style="list-style-type: none"> • Positive step 	<ul style="list-style-type: none"> • SS names one movie from last year's Oscar Best Picture nominees that was truly female-driven: Brooklyn; two others that had strong women at the centre were Mad Max: Fury Road, and Room. 	<ul style="list-style-type: none"> • SS is happy that these films were made, but is saying really only one film (out of 8) was strictly about a woman. 	<ul style="list-style-type: none"> • This is a good point, one that easily shows the problem with equality in the film industry. It seems that people only care about stories about men. Women usually only exist in relation to a man, as a wife, love interest, or mother (Collins, 2011; van Zoonen, 1994).
But we're not going to complain about that because we can't. We simply do not have the luxury of complaining. We have to take what we get. In 2014, there were no films at all that had a woman at the center of the plot. Even though The Theory of Everything provided an opportunity for a Best Actress contender — really, that movie was about Stephen Hawking. In 2013, Philomena and Gravity offered up two films with females at their center, and in 2012, there was Beasts of the Southern Wild and Zero Dark Thirty.	<ul style="list-style-type: none"> • Industry imbalance 	<ul style="list-style-type: none"> • SS says that complaining about it does not good. • She outlines the few movies from the previous 3 years that had women at the centre. 	<ul style="list-style-type: none"> • SS laments the lack of female-driven stories included in the Best Picture race. 	<ul style="list-style-type: none"> • It really is shocking how few stories really about women are celebrated at the Oscars. The fact that people don't even notice or don't think there is a problem is even more shocking.
The best recent year for films about women (and even directed by women) was 2010, the last time the Academy allowed for a solid ten nominees for Best Picture. That year we had Winter's Bone, The Kids Are All Right, and Black Swan all nominated for Best Picture, which is quite remarkable.	<ul style="list-style-type: none"> • Positive step 	<ul style="list-style-type: none"> • SS says that 2010 was a great year for women, and 3 out of 10 Best Picture nominees were female-driven. 	<ul style="list-style-type: none"> • What happened in 2010 was positive. 	<ul style="list-style-type: none"> • It's a good thing, but that's only 30% - and that's the best it's ever been.
Having a solid ten nominees for Best Picture meant that the Academy could break out of their comfort zone and nominate lots of different types of films — including a exciting array of female-driven projects. But once the Academy reduced the number of nominee slots on the ballot back down to five, it became that much harder for films by and about women to break through. Women who appear in Best Picture contenders in the past few years are mostly cast as love interests, wives, supporting characters who help move the lead male towards his character arc.	<ul style="list-style-type: none"> • Industry imbalance 	<ul style="list-style-type: none"> • SS says that having a solid 10 nominees was a good thing for gender equality. • Since 2010, the Academy has nominated somewhere between 5 and 10 films, however many get enough votes. In that time, there have been occasions when female-driven films were left off the list, but there were only 8 nominees (room for more). • SS notes that since the change, most female roles 	<ul style="list-style-type: none"> • SS is always pushing for the ways in which more women can be included in the conversation. 	<ul style="list-style-type: none"> • Again, this brings up the idea that women are most often featured as the man's limb: wife, mother, lover, etc. (Collins, 2011; Taylor and Setters, 2011; van Zoonen, 1994)

		in Best Picture nominees are wives and love interests, guiding the male character along his story.		
<p>Even if there are a wide variety of films starring women this year, how many of those will break through to the Oscar race?</p> <p>Generally speaking, there are three ways into the Oscar race. The first and most important is to be a big star in town with a lot of friends. Having the buzz about you is always helpful in a town ruled by insiders. Being young and beautiful helps. The second way is to be in a popular movie, like <i>The Theory of Everything</i>, though of course being young and beautiful helps here, too. The third way is to deliver a performance so remarkable it cannot be ignored. Obviously, to have all three is the best way in, but having one or two factors in your favor always helps.</p> <p>The one thing that doesn't seem to help anymore is being a veteran who has never won an Oscar. But that can only take you so far — perhaps because there is so much competition and the Best Actress race has always favored the young. You really need to have that situation paired with another thing — like being featured in a Best Picture contender, or nailing an extraordinary performance. Look at how Lily Tomlin was ignored for <i>Grandma</i>, for instance, or even Jane Fonda for her knockout supporting role in <i>Youth</i>.</p>	<ul style="list-style-type: none"> Industry imbalance 	<ul style="list-style-type: none"> SS asks of the great female-driven films of the year, how many of them will actually make into the race? She says there are only a few ways into the Oscar race, and that young, beautiful women are more often favoured. She says older women have to work even harder to be recognized. 	<ul style="list-style-type: none"> SS clearly wants to see a path for all women, old and young, white and non-white to be celebrated at the Oscars. 	<ul style="list-style-type: none"> This is a good point — often there are many films featuring women and diversity in the cast until the nominations come out. Hopefully the more diverse Academy will help remedy this issue.
<p>Here is the problem for all of this year's contenders: Oscar voters will only be selecting from the small pile of movies that they will watch. Most voters probably won't even watch all the movies mentioned above. They have a short amount of time to work their way through their screener pile, and they aren't going to watch something that got middling reviews or didn't make money or doesn't have any major stars in it or has really rough subject matter. As a further limitation, since they watch most of their screeners around the holidays, they usually want to see movies that make them feel good.</p> <p>That they chose to nominate Rachel McAdams last year, who was perfectly fine in <i>Spotlight</i> but by no means exceptional, shows how little of the screener pile they actually get through. They watched that movie, they liked her in it, so they marked her down. If they had watched everything, I suspect their choices would not be as narrow as they've been in the shortened season, since about 2004.</p>	<ul style="list-style-type: none"> Industry imbalance 	<ul style="list-style-type: none"> SS says the reason many films get ignored is because Academy members don't watch them all — they watch what appeals to them for whatever reason. 	<ul style="list-style-type: none"> SS thinks this limitation is a bad thing for diversity. 	<ul style="list-style-type: none"> This is a great point, and will clearly restrict the voting. If old white guys aren't interested in stories about women or non-white people, no wonder they don't get included. Again, hopefully a more diverse Academy will help remedy that.
<p>Buzz makes all of the difference, and occasionally the critics can mobilize to get a contender recognized. Marion Cotillard and Charlotte Rampling are recent examples. To understand this, we have to think like many Oscar voters — or rather, leave the thinking to the voices guiding them. They want people to tell them what to watch or who has the most buzz going in to help them winnow down the massive pile they have in front of them. If one person is already beginning to win acclaim, there is a good chance that performance will be recognized by Academy members.</p>	<ul style="list-style-type: none"> Opinion 	<ul style="list-style-type: none"> SS points out that Academy voters often rely on the people around them to tell them what is worth watching. 	<ul style="list-style-type: none"> SS values the power of the critics, when they try hard enough, they can enforce diversity. 	<ul style="list-style-type: none"> This speaks to the above problem — who is advising them? People just like them?
<p>If you've done this long enough, you'll be able to skim through the list of names and know instinctively which ones have a shot and which ones don't. Occasionally you'll be surprised when you see that the one you thought had a shot, didn't, and vice versa.</p>	<ul style="list-style-type: none"> Opinion 	<ul style="list-style-type: none"> SS says that the demographic of the critics are changing and wonders how that will affect things. 	<ul style="list-style-type: none"> SS is implying that perhaps this shift will be in favour of diversity. 	<ul style="list-style-type: none"> This is interesting too — I would think that younger and more diverse critics would sway people in the favour of more diverse

It is still too early to make that call because the critics haven't begun handing out their honors. But this year there has been a noticeable shift in the film criticism community. Gone are many of the old timers I've spent the last two decades with, and in their place are less experienced critics who seem to have less in common with Oscar voters than their veteran predecessors. That makes me wonder how their influence will shape this year's race, knowing that they tend to like movies that are often far too daring and obtuse for your average industry voter.				films. Perhaps this won't be helpful to older women though.
<p>At this stage of the game, there are a few I feel ready to write off because I've seen their work, but for the most part, it's best to keep an open mind. Here is how I see it shaking out:</p> <p>Actresses who are big stars with a lot of friends in town:</p> <p>Emma Stone, La La Land Viola Davis, Fences Amy Adams, Arrival Meryl Streep, Florence Foster Jenkins Annette Bening, 20th Century Women Natalie Portman, Jackie Jessica Chastain, Miss Sloane Emily Blunt, The Girl on the Train Rooney Mara, Una Amy Adams, Nocturnal Animals Jennifer Lawrence, Passengers Sally Field, Hello My Name is Doris</p> <p>Films with Best Picture buzz that might propel their lead actresses to a nomination:</p> <p>Emma Stone, La La Land Viola Davis, Fences Annette Bening, 20th Century Women Amy Adams, Arrival Meryl Streep, Florence Foster Jenkins Marion Cotillard, Allied Ruth Negga, Loving Jennifer Lawrence, Passengers Rosamund Pike, A United Kingdom</p> <p>Exceptional performances that don't rely on traditional star-power or a movie's mainstream popularity:</p> <p>Sally Hawkins, Maudie Molly Shannon, Other People Kristen Stewart, Personal Shopper Michelle Williams, Certain Women Isabelle Huppert, Elle, Things to Come Sandra Hüller, Toni Erdmann</p> <p>Here's how I would currently predict this category, without having seen everything:</p> <p>Emma Stone in La La Land Viola Davis in Fences Ruth Negga, Loving Amy Adams, Arrival Meryl Streep, Florence Foster Jenkins Jessica Chastain, Miss Sloane Annette Bening, 20th Century Women Rooney Mara, Una Emily Blunt, The Girl on the Train Natalie Portman, Jackie</p>	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • SS breaks down the contenders by who she thinks has a chance and why. 	<ul style="list-style-type: none"> • List 	<ul style="list-style-type: none"> • Lots of contenders.
As you can see, there are way too many names already; thus, it's going to be a hell of a year.	<ul style="list-style-type: none"> • Industry imbalance 	<ul style="list-style-type: none"> • SS says this year there is a wealth of riches in the 	<ul style="list-style-type: none"> • SS is happy about all the names and 	<ul style="list-style-type: none"> • This seems positive, but anything can

Generally speaking, we're never this lucky. Best Actress is usually not this crowded. But happily this is not one of those years.		race.	diversity in the contenders list so far.	happen when the nominations come out.
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Lainey Gossip, April 7, 2016

Blog post title: Scarjo's 3 major answers

Writer: Elaine Lui (EL)

Description: Critique of Scarlett Johansson's interview with Cosmopolitan

URL: <http://www.laineygossip.com/Scarlett-Johansson-in-Cosmo-on-equal-pay--Planned-Parenthood--and-love/43541>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
In the hierarchy of fashion and beauty magazines, where do you rank Cosmopolitan? Not above VOGUE or ELLE, right? Probably below Marie Claire and Flare and Harper's Bazaar? How about Glamour? I was all about Cosmo when I was 17. And I probably haven't picked up a Cosmo since I turned 20.	<ul style="list-style-type: none"> Background Opinion 	<ul style="list-style-type: none"> EL is giving a value based opinion on fashion and beauty magazines, preferring Vogue and Elle to the likes of Cosmopolitan. Further devalues Cosmo by saying she hasn't read it in years. 	<ul style="list-style-type: none"> Values Cosmo low, Vogue high. 	<ul style="list-style-type: none"> Discussion about tiers of magazines.
Scarlett Johansson , one of the biggest movie stars in the world, definitely on the highest level, covers the newest issue of Cosmo. And this surprised me, seeing her today in the magazine. Because, well, when Scarjo's on promotion, in this case for <i>The Jungle Book</i> and <i>Captain America: Civil War</i> (the junket is this weekend, the <i>Avengers</i> are coming), I can't imagine that she'd have a hard time landing a top tier magazine cover. But. But. We already know that Beyoncé's taken over ELLE for the May issue. Who could possibly have taken over VOGUE for May 2016 that would be a bigger get than Scarlett Johansson?	<ul style="list-style-type: none"> Background Opinion 	<ul style="list-style-type: none"> EL has a lot of respect for SJ, less so for Cosmo. Suggests it's an odd fit. SJ is one of the biggest movie stars in the world and is promoting two huge movies, and she's still only on Cosmo. Wonders who is bigger than SJ to get the Vogue cover – at this point unknown to EL. 	<ul style="list-style-type: none"> Values SJ highly. 	<ul style="list-style-type: none"> Saying SJ is better than Cosmo.
So anyway, it's Scarjo and Cosmo and the magazine has released a preview of the piece with Scarjo taking on big subjects ranging from Planned Parenthood to the gender pay gap to when she hit "rock bottom". Let's start with the conversation that seems to be making her angry – as it should: On cutting the budget for Planned Parenthood: <i>"There are countries at war, there's terrorism, global warming, and we're like, 'We should definitely cut the budget for Planned Parenthood. Let's take away the availability of women's health initiatives!'... It's nuts. We're talking about preventing cervical and breast cancers. Growing up, I used [PP's] services. All my girlfriends did—not just for birth control but for Pap smears and breast exams. You read about the rise of back-alley abortions, women having to mutilate themselves and teenagers having to seek help in unsafe conditions, and for what?! We're moving backward when we're supposed to be moving forward."</i> Yes. A thousand times yes. And I'll take it a step further in my outrage because, to me, diminishing Planned Parenthood is an attack on women. These	<ul style="list-style-type: none"> Quote Opinion Positive step Women's rights 	<ul style="list-style-type: none"> Planned Parenthood is a much-discussed topic in the US because conservatives relate it to abortions, which they're against, and therefore decide it shouldn't get money. They don't prioritize any of the other services provided, or women's right to access to abortion if it's against their personal beliefs. EL likes that SJ is taking on an important topic like Planned Parenthood in a clear way. EL clearly supports Planned Parenthood and access to women's healthcare. EL commands SJ's approach and her bravery 	<ul style="list-style-type: none"> EL values SJ for standing up for an important issue. EL values access to Planned Parenthood and women's healthcare. 	<ul style="list-style-type: none"> SJ is tackling an important women's health issue – in the US, it is polarizing to discuss anything political. If conservatives decide they don't like you, that's a lot of people who won't buy your movie tickets potentially. Many stars stay away from political topics. EL is taking a firm supportive stance, standing up for Planned Parenthood, women's health, and SJ's right to discuss this topic.

are services supporting women. And any time someone decides to take away resources that provide women with knowledge and safety about and around their health, it's an assault on a basic right for women to care for themselves. So I appreciate that Scarlett isn't restrained in her response here. Because it's infuriating. It's beyond infuriating.		for discussing the controversial topic.		
<p>As for her position on equal pay, the issue that has been dominating not only her industry but every industry:</p> <p><i>"There's something icky about me having that conversation unless it applies to a greater whole... I am very fortunate, I make a really good living, and I'm proud to be an actress who's making as much as many of my male peers at this stage... I think every woman has [been underpaid], but unless I'm addressing it as a larger problem, for me to talk about my own personal experience with it feels a little obnoxious. It's part of a larger conversation about feminism in general."</i></p> <p>Smart. Acknowledging that she's not exactly in a position to complain. But don't let the second point slide either – that Scarlett Johansson, in the prime of her career, makes as much as her male peers in the prime of their careers. You'll recall, not even Jennifer Lawrence could say the same, at least not until recently. That should give you some idea, again, of Scarjo's status in Hollywood.</p>	<ul style="list-style-type: none"> • Quote • Positive step • Women's rights 	<ul style="list-style-type: none"> • Equal pay is another topic of controversy – some people don't think the gender pay gap exists, even though it's been proven over and over. Some people think women don't deserve to get paid as much as men. • Sometimes female celebrities complain that they don't make as much as male counterparts and it doesn't go over well – because actors make so much more money than the rest of the world, it's seen as petty. • EL commends SJ's ability to say "this isn't about me, I'm fine, but this is wrong". • Mentions a similar case of Jennifer Lawrence who wrote an article on equal pay, but JL wasn't being paid equally to her male costars at that time. SJ has said that she is. 	<ul style="list-style-type: none"> • EL posits that of course men and women should be paid equally. It's important for people to stand up and say so – the fact that SJ is here is important and will help make it true in the future. 	<ul style="list-style-type: none"> • SJ takes this on in a smart and important way. She could have gone further to totally condemn the unequal payment of men and women, in my opinion. • EL commends SJ for her stance, and therefore supports the right for women to get paid the same for the same work.
<p>And yet she too can be stupidly self-destructive in love:</p> <p><i>"Long, long ago, I had someone in my life who was forever unavailable...but, like, so attractively unavailable. You have to get to your breaking point... rock bottom is the moment when you're like, 'I've lost myself. Why am I standing outside this bar at 1:30 in the morning texting while my friends are inside? Or taking a taxi to see him at some ungodly hour? This isn't me.' That is the moment you've gotta cut it off. Otherwise, it will keep coming back, suck your blood."</i></p> <p>Oh MY GOD, you've been there, right? And she described it so perfectly. Don't we all have that f-cker in our past who turned us into someone else? You know, you KNOW when you're parked outside his place at 3am, knowing he's not home, but needing to be there anyway because it's as close as you're going to get, and your shame in that still isn't enough to point you somewhere else, you know in that moment you're no good. Hopefully, though, you'll figure out eventually that neither is he.</p> <p>So. Who? Jared Leto or Josh Hartnett?</p>	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • SJ's personal story about heartbreak is relatable. • EL relates, and wonders about which of SJ's boyfriend is in question. 	<ul style="list-style-type: none"> • EL values the gossip value of this story. 	<ul style="list-style-type: none"> • Discussion about old boyfriends.

Blog post title: Miley & Liam non-engagement

Writer: Elaine Lui (EL)

Description: Commentary on Miley Cyrus and Liam Hemsworth's reconciliation

URL: <http://www.laineygossip.com/Liam-Hemsworth-tells-Australias-TV-Week-that-he-is-not-engaged-to-Miley-Cyrus/43623>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
Shortly after Miley Cyrus and Liam Hemsworth got back together, a ring showed up on her finger and everyone rumoured that they were engaged again. Liam apparently did an interview with Australia's TV Week on March 31st however and made this statement : "I am not engaged, no."	<ul style="list-style-type: none"> Background Quote 	<ul style="list-style-type: none"> Miley Cyrus and Liam Hemsworth were in a relationship previously and broke up. 	<ul style="list-style-type: none"> Factual interpretation. 	<ul style="list-style-type: none"> Reporting facts.
I wish we had the context. I wish we knew the flow of the conversation that prompted this answer. Still, it's definitive. They have reconciled but that doesn't mean they're talking about marriage. Which, actually, is not stupid. Getting engaged when she was 19 was stupid. So I'm good with them taking their time, re-enjoying themselves before re-engaging themselves.	<ul style="list-style-type: none"> Background Opinion 	<ul style="list-style-type: none"> EL wants to know more about this situation. Did he blurt it out immediately or was it coaxed? Was he hesitant or emphatic? This gives the reunion context. EL thinks getting engaged or married young is stupid. 	<ul style="list-style-type: none"> EL posits that being engaged at such a young age isn't smart. Values waiting over rushing into marriage. 	<ul style="list-style-type: none"> EL is celebrating nontradition.
What I worry about is how this will be interpreted. Because remember, the way their reconciliation has been presented to us so far – Miley's been domesticated, she had to "earn" Liam back, etc etc – has adhered to a narrative that puts her in a position of inferiority. There was something wrong with HER. SHE had to make the changes. SHE had to prove that she was worthy of him.	<ul style="list-style-type: none"> Unfair media 	<ul style="list-style-type: none"> Other media painted the breakup as being MC's fault – she was too wild and LH just wanted a normal girl. Stories of them getting back together are all about her settling down to earn LH back. EL says this positions MC as inferior to LH, positioning MC's behaviour as unacceptable, and her as unsavoury by acting that way. LH had to accept that she'd changed and forgive her for her indiscretions. 	<ul style="list-style-type: none"> EL worries about the message that LH saying they're not engaged sends, and how people and the media will interpret it. That perhaps MC is still 'on probation' with LH. EL does not like the way the media has positioned the reconciliation of MC and LH either. Inferring that MC having to 'earn' her way back into LH's favour is bad. 	<ul style="list-style-type: none"> I agree with EL's stance. MC's actions around the time of the breakup were controversial only because she was violating the traditional role of woman (Taylor, and Setters, 2011; Fitzgibbons Shafer and Malhotra, 2011; Matud, Bethencourt and Ibáñez, 2014) – she was wearing little clothing, dancing provocatively (but not in a traditional way that men find appealing) and was being painted as promiscuous (though in a serious relationship, and there were no accusations of cheating on her part), and as having gone wild. Positioning it as her having to earn LH back says that her actions were unacceptable, and that he's the bigger and better person for forgiving her.
And so now, being that he's the first one to even comment on the situation, even though she posts on Instagram 8 times a day and is undeniably the bigger star between them, it sounds again – to the	<ul style="list-style-type: none"> Unfair media Questioning narrative 	<ul style="list-style-type: none"> EL says that by him being the first to comment on the situation, that it further positions LH as 	<ul style="list-style-type: none"> EL is condemning the media outlets that are positioning MC as having to 	<ul style="list-style-type: none"> This is in line with the virgin-whore dichotomy (Van Den Bulck and Claessens,

<p>idiots who keep perpetuating this assumption – like HE’s calling the shots and she’s waiting on them. Still gross. And it’s killing my boner for these photos of them leaving <i>The Huntsman</i> premiere the other night. Because it seems like they’re slowly stepping out as a couple again. Which is exciting. Except for how people insist on characterising the way they are together.</p>		<p>being the one in charge, and that meek, apologetic MC is wearing her ring and just hoping that he’ll marry her one day.</p> <ul style="list-style-type: none"> • EL calls the people who are pushing this narrative idiots. • EL is supportive of their reconciliation but critical of the narrative that other media are using to frame that reunion. 	earn LH back.	<p>2013) – MC was acting like the whore, but now she’s seen the light and has become completely traditional, waiting around for her man to marry her, like the virgin. This simplistic idea of women allows no depth of character – you are either one or the other. The idea that MC was a good fiancé that liked dancing funny and wearing scanty clothing (while being an internationally-renowned popstar) was impossible. She made people uncomfortable by her actions, lost her man, and now must have totally changed in order to have gotten LH back. The idea that LH may have done something wrong, or that their breakup had nothing to do with MC’s untraditional actions isn’t considered possible.</p>
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Lainey Gossip, May 30, 2016

Blog post title: Keira Knightley’s Douchebag Director

Writer: Elaine Lui (EL)

Description: Commentary on director’s comments about Keira Knightley

URL: <http://www.laineygossip.com/Keira-Knightleys-performance-in-Begin-Again-criticised-by-insecure--pathetic-director-John-Carney/44014>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher’s Interpretation
<p>My relaxing weekend became rage-filled Saturday, when I read “Keira Knightley’s performance in ‘Begin Again’ criticised by director John Carney”. I know. “Director <i>who</i>?” I’ll tell you, but read the article anyway. I want you to understand exactly what kind of insecure pustule we’re dealing with here.</p>	<ul style="list-style-type: none"> • Background • Opinion 	<ul style="list-style-type: none"> • A director, John Carney (JC) criticized actress Keira Knightley (KK) in an interview with the Independent, a UK news outlet. • The movie he refers to, <i>Begin Again</i>, is one he directed KK in in 2013. • EL is angry with JC at the outset. 	<ul style="list-style-type: none"> • EL notes that no one knows who JC is, and that he’s a bad person. 	<ul style="list-style-type: none"> • EL is very angry and negative about JC from the start.
<p>After <i>Once</i>, John Carney wrote and directed <i>Begin Again</i>, which starred Keira Knightley, Mark Ruffalo, and Adam Levine. Carney isn’t a recognizable name himself, but don’t worry, he’s</p>	<ul style="list-style-type: none"> • Opinion 	<ul style="list-style-type: none"> • JC has a new movie coming out, and EL says he’s publicly criticizing KK because he wants 	<ul style="list-style-type: none"> • EL criticizes JC for using KK’s name to get publicity for his new movie. 	<ul style="list-style-type: none"> • Not cool that JC’s insulting KK for publicity – his new movie has nothing to

not above drumming up attention by unprovokedly talking sh-t about a famous actress. Repeatedly.		publicity for his new movie. • She notes his criticisms are unprovoked.		do with her, there's no reason to bring her name into an interview about it.
In an interview about his new movie <i>Sing Street</i> , the interviewer opens with 'isn't it great the movie's gotten great reviews'. Carney responds: "I'm very surprised, it's a small personal movie with no Keira Knightleys in it" . Yeah. That's how it is. He turns her into a thing in his <i>first sentence</i> , conditioning you to think of her as an object as he so clearly does. Later, when asked what he learned on <i>Begin Again</i> , he says: "I learned that I'll never make a film with supermodels again" .	• Quote • Opinion	• JC brings up KK in the context of "wow isn't it surprising that this film is getting so much attention" – acknowledging her for his last film's success. • Seems like JC's got a low opinion of KK, which is at odds with her professional reputation and the fact that she's been nominated for multiple Academy Awards and other awards. • JC brings up KK for no reason relevant to his new movie, other than to disparage her. • EL criticizes JC for bringing KK up at all, and so soon. • Then JC calls KK a 'supermodel' as an insult.	• JC's opinion of KK is low. • EL's opinion of JC is very low, based on this interview. • JC calls KK a supermodel, as an insult, as if supermodels have no value.	• JC is talking about KK as if she's a no-talent fame-whore – relative to other actresses, she lives a quiet life, doesn't have social media or get photographed by paparazzi often, and certainly has talent. • He acknowledges her as the reason for his last movie being seen, but disparages her at the same time. • Referring to her as a supermodel diminishes her talent, but also unfairly insults supermodels.
Have you ever in your pop-culture-obsessed life heard Oscar-, BAFTA-, and Golden Globe-nominated Keira Knightley referred to as a supermodel? No? Doesn't matter to Carney, who's determined to use derisive words like 'supermodel' and 'entourage' so you'll join him in sneering at her. He says "It's not like I hate the Hollywood thing, but I like to work with curious, proper film actors as opposed to movie stars."	• Opinion • Quote	• EL is incredulous that JC would call KK a supermodel, given that she's a talented and award nominated actress. • EL calls JC out for using 'supermodel' as an insult, and by inferring that KK has an 'entourage' as a negative thing. She says it seems that JC wants the whole world to sneer at KK. • JC says he prefers 'proper film actors' to 'movie stars'.	• JC decides that KK is a 'movie star', not a 'proper film actor' and therefore that she is bad. • EL is snide and sarcastic about JC's evaluation of KK.	• This guy seems like the ultimate hypocrite – he hired someone and people saw his movie because of her, and now he's criticizing the fact that she's famous. He's decided – despite multiple Oscar nominations, that she's not a proper actress, and further that he gets to decide what that means.
On its own, this could be true enough. Indie film is different than a big studio franchise, and I could possibly be convinced to give this thought of John Carney's a dubious pass, on its own. But I can't, because you know what else he said? "Mark Ruffalo is a fantastic actor and Adam Levine is a joy to work with and actually quite unpretentious and not a bit scared...Keira's thing is to hide who you are and I don't think you can be an actor and do that." Sorry? Adam <i>"The Voice"</i> on NBC? Levine, who has covered every magazine on the newsstand, is the picture of authenticity, but Keira Knightley isn't an actor because she hides who she is? Actually, that's the exact <i>definition</i> of acting, you professional horror show. Not that I'm trying to compare them. Levine could be Sir Laurence Olivier or an airbrushed 3-D printed animatronic human facsimile, and it wouldn't matter either way.	• Inequality	• EL accepts that JC may prefer indie films to Hollywood style films. • However, then JC praises Mark Ruffalo and Adam Levine and criticizes KK in the same sentence. • Ruffalo is also an Oscar-nominated actor. Levine is a musician. • EL is incredulous about this as well – Adam Levine is the paragon of authenticity? He is far more 'commercial', paparazzi-friendly, on social media regularly and on singing competition television show. • JC says KK isn't a good actor because she 'hides who she is' – which EL says is the definition of action. • EL calls JC a 'professional horror	• EL is clearly and fairly angry. • JC comparing KK to Mark Ruffalo and Adam Levine, and preferring the men to her is unfair. • He calls KK fake in comparison to Ruffalo and Levine – who arguably is far more commercial and 'supermodel-like'. Interestingly, Levine is married to a supermodel.	• Perhaps JC prefers indie films, but he still chose to make this film with this actress, and then years later criticize her for no reason other than to drum up publicity – not okay. • KK and Ruffalo are peers, similar in careers. Levine is clearly in a different class, being primarily a musician and television personality. • Regardless, JC hired all of these people himself. Blaming the famous movie actress for being a famous movie actress is ridiculous.

		<p>show’.</p> <ul style="list-style-type: none"> • EL doesn’t care about this comparison – saying no matter how fake Levine is, there’s no reason to bring KK down. 		
<p>Because what Carney is trying to do, in the kind of incredibly transparent and patronising insult you haven’t seen since third-year-university when your upstairs housemate’s insufferable ‘older’ boyfriend first introduced you to the phrase “um, actually”, is put himself and Ruffalo and Levine on one side, the cool kids, and Knightley on the other.</p> <p>He is <i>begging</i> you to think that because he “rejects” Hollywood (‘successful actress’ = Hollywood, apparently), he must be cool, so obviously you’ll want to see his movie and snicker about ‘supermodels’ because you’re also cool.</p>	<ul style="list-style-type: none"> • Opinion • Inequality 	<ul style="list-style-type: none"> • EL compares JC to other patronizing, gross men who create a brotherhood with other men automatically, and put the women they don’t like on the other side of it for whatever reason. JC acts superior to KK. • EL suggests that JC positioning himself as the opposite of ‘Hollywood’ that he’s automatically cooler and better than her. 	<ul style="list-style-type: none"> • JC thinks that being un-Hollywood makes him cool, and that he’s insulting KK to make that point. • EL thinks he’s a patronizing jerk for doing so. 	<ul style="list-style-type: none"> • JC seems like a jerk – there’s no reason to bring KK up in this context, and talking to a movie audience about how uncool movie stars is is ridiculous.
<p>He’s especially cool for talking sh-t about someone he worked with <i>four</i> years ago, who has nothing to do with his current project, but whom he names six times in one interview. He’s definitely not insecure at all, and definitely isn’t projecting his insecurities about being the one who doesn’t get it onto the nearest scapegoat who will also conveniently get him column inches. I also strongly suspect that this has little to do with Knightley herself - that Carney felt pushed around by the studio or the Weinstein Company or one of his financial backers, but couldn’t tell them how pissed off he was – so he used her an easy target for his frustration.</p>	<ul style="list-style-type: none"> • Opinion • Inequality 	<ul style="list-style-type: none"> • EL calls out the fact that JC talks about KK six times in this interview, though his new movie has nothing to do with her, and that he worked with her four years ago. • EL calls JC insecure and calculating. Suggests JC used KK as a scapegoat for feeling badly about his experience on <i>Begin Again</i>. 	<ul style="list-style-type: none"> • EL thinks JC is calculating here, using KK’s name only to get publicity. 	<ul style="list-style-type: none"> • Not sure if EL’s right about only targeting KK because it was a bad movie experience – why not Ruffalo or Levine then?
<p>Look, Keira Knightley will be fine. I doubt this is her first inkling that this guy is a douche and I now like her more for not screaming that fact from the rooftops years ago.</p>	<ul style="list-style-type: none"> • Opinion 	<ul style="list-style-type: none"> • EL says KK probably knows that JC is a jerk, and that she likes KK more for keeping that to herself. 	<ul style="list-style-type: none"> • EL values KK’s discretion here – JC is the bad one in this situation for airing any dirty laundry that they had. 	<ul style="list-style-type: none"> • I agree that this won’t affect KK – personally or professionally – anyone who wants to hire her knows she’s a movie star, but also that she’s a respected actress, and wouldn’t hire her and then criticize her for something they already know.
<p>But this makes me crazy because this happens <i>all the time</i>. A man is threatened, generally, by others’ success or people passing him by or the spectre of the person he thinks he should be, and decides the problem is some woman’s success or power. So he starts talking about how she’s really not all that great, actually. You’ve seen it happen. You’ve been in meetings where it’s happened. Worse, because we’re all often in places where we need allies, you’ve felt pressured to agree—or at least consider—that maybe so-and-so <i>is</i> a crazy bitch. Maybe she <i>doesn’t</i> know what she’s doing. Maybe her assistant <i>is</i> saving her ass on a daily basis, or she <i>did</i> only get that deal because someone promised their boss they’d bring in diversity, and on and on and on.</p>	<ul style="list-style-type: none"> • Inequality 	<ul style="list-style-type: none"> • EL says that this is common – men blame women for their own perceived inadequacies. Says men do this all the time – insult a woman to make themselves look better. She says it happens at work, and the men even encourage other women to agree with him. Says men do this by calling a woman a ‘crazy bitch’ or by saying she doesn’t know what she’s doing, or say they’re only there because they’re women. 	<ul style="list-style-type: none"> • EL says this is largely because JC is insecure and putting his inadequacies at the feet of a woman he can blame. • EL says this is common in society and we are all brought into this type of discussion, even encouraged to participate in it. 	<ul style="list-style-type: none"> • This might seem like a leap, but the fact that JC praised Ruffalo and even Levine is suspect. Levine is arguably more commercial than KK – certainly more visible – so why does he get a pass when KK gets criticized (again for being the person he hired).
<p>It also doesn’t just denigrate the person in question, but everyone who’s ever hired or cast or liked that person before. So, everyone who’s ever hired Keira Knightley over her 21-year-career knows nothing, but John Carney alone is brave enough to tell the truth? Where’s his medal? Where are his multiple</p>	<ul style="list-style-type: none"> • Inequality • Opinion 	<ul style="list-style-type: none"> • EL says this criticism of KK is also a criticism of anyone who likes her or has hired with her – JC is superior for (after the fact) recognizing that 	<ul style="list-style-type: none"> • EL thinks JC is a snobby, superior jerk. He positions himself as better than KK, but also better than anyone 	<ul style="list-style-type: none"> • This is a good point – it speaks to JC’s motive for bringing KK up at all, and serves as a reminder to be on the lookout for

Academy Awards that he patently doesn't care about? What a hero! Like I said, she'll be fine, and he's nakedly pathetic. No problems there. But watch for this the next time it happens. Be aware of the woman who's being made into a stepstool for someone's ego and self-esteem just because she happens to be in the eyeline of someone so desperately fragile.		she's less-than because he says so. • EL says this only makes JC look bad. • EL says to watch for this happening, in this context and in life – a man denigrating a woman just because he's insecure.	who chooses to make a movie with her, or anyone like her. EL condemns this.	this happening. Why is the man criticizing the woman? Is it fair?
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Lainey Gossip, June 1, 2016

Blog post title: Amber Heard: the December photos

Writer: Elaine Lui

Description: Criticism of TMZ's treatment of Johnny Depp and Amber Heard divorce

URL: <http://www.laineygossip.com/Photos-of-Amber-Heard-with-bruises-on-her-face-from-alleged-incident-in-December-with-Johnny-Depp-cover-PEOPLE-Magazine-as-her-expenses-make-headlines/44035>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
As mentioned in the open, Amber Heard covers the new issue of PEOPLE Magazine . The injuries on her face were allegedly sustained during an incident with Johnny Depp in December. According to Page Six , during the argument, Johnny also allegedly tried to smother Amber with a pillow. You'll recall, in her court filing for a restraining order, she alluded to something that went down in December after which she "feared for her life". Click here to see more pictures in addition to the one on the cover. And Entertainment Tonight reported last night that when Johnny hurt his hand and had to have surgery last year, resulting in a month-long production delay on <i>Pirates 5</i> , it's because he punched a wall during a fight with her.	• Background	• EL is giving background on the ongoing Amber Heard (AH) Johnny Depp (JD) divorce. AH accused JD of physical abuse, JD accused AH of being a gold-digging opportunist.	• EL reports what other outlets have reported on the issue so far.	• Background info.
But you know what else is making headlines? Amber's expenses – click here to see. And how she's justifying her spousal support request of \$50K a month. She goes shopping and eats out a lot and that means she's lying? Was Amber Heard an opportunist in marrying Johnny Depp? It's definitely believable. Can an opportunist be battered by her husband? Even more believable. They're not mutually exclusive.	• Unfair media • Women's rights	• US Magazine published AH's expenses, which was part of how AH justified requesting spousal support. • EL says it seems like they're saying that if AH eats out and spends money, that makes her a liar. • EL says that maybe AH was an opportunist marrying JD, but that she could still be telling the truth about the abuse.	• EL is calling out the victim shaming – stories and commenters on stories were taking JD's side because AH only married him to get his money, and therefore she was a liar. EL suggests she could be abused even if she only wanted the money.	• There is a specific view of what a victim should be – exemplified in the Jian Ghomeshi trial – those women didn't act the right way after being abused, therefore the abuse was okay (or didn't happen). That seems to be what is happening to AH here.
Amber Heard has pictures. LOTS OF PICTURES. She has witnesses to back up her claims. And a lot of people still don't believe her. TMZ is running reports from doctors trying to analyse rates of bruise formation and swelling. Others are studying the shapes of her wounds for legitimacy. The implication here is that she may have faked these	• Unfair media	• EL says that AH has proof of the abuse, in pictures. But people still don't believe her. TMZ in particular is on JD's side, critiquing everything, including photos of AH's	• EL reports the two sides of the scenario: AH has pictures, TMZ is critiquing her proof.	• No real value judgments here, just saying who is doing what. • It's kind of gross that TMZ is scrutinizing AH's bruises so

injuries to frame his ass.		bruised face. • This scrutiny implies that people think she faked being beat up just to hurt JD.		closely, as if by looking at a photo they could decide she's lying and faked her injuries.
My problem with that scenario is a simple question of likelihood: that there are those who think it's MORE likely for a woman to run herself into a wall or ask a friend to punch her in the eye and devise an elaborate tale of terror than it is for a famous, white, formerly-beautiful middle-aged man-artist to commit violence against that woman. The first scenario is the one that's the rare exception. The second scenario is the one that's preposterously common. And yet. And yet.	<ul style="list-style-type: none"> • Women's rights • Unfair media 	<ul style="list-style-type: none"> • EL questions the above scenario now. She finds it unfortunate that there are people who think it's more likely that AH is faking her injuries, because then JD doesn't have to be a bad guy. Particularly since JD is white, middle-aged and famous – beloved, really. But in reality, it's much more common for a man to beat his wife than it is for a woman to fake it. Much more common. But still, some would rather discredit AH than believe it. 	<ul style="list-style-type: none"> • EL's perspective is that people are choosing to side with JD to protect their idol, rather than face the more likely reality that he hit his wife. In EL's perspective, that's because JD is famous and people are fans of him. 	<ul style="list-style-type: none"> • On the story, it seems that people are choosing to believe JD because it protects fans from having to admit they're fans of a wife beater. It's easier to say they don't believe AH. • As EL's written the story, she's taken this opportunity to discuss domestic violence, and point out that victims aren't always perfect, but that it's incredibly rare for a woman to lie about being beaten.

Lainey Gossip, June 6, 2016

Blog post title: Matt Damon & Ben Affleck: "Dickheads of the Decade"

Writer: Elaine Lui (EL)

Description: Commentary on Matt Damon and Ben Affleck's comments at an awards show

URL: <http://www.laineygossip.com/Ben-Affleck-and-Matt-Damon-receive-Guys-of-the-Decade-Award-at-Spike-Guys-Choice-Awards-and-narrow-definition-of-MAN-after-rapist-Brock-Turner-sentenced-6-months-in-prison/44071>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
The Spike Guys' Choice Awards happened this weekend. The show will air on Spike on Thursday. Matt Damon and Ben Affleck received the Guys of the Decade Award and everybody was all excited about seeing them together again. This is what happened during their acceptance: "I think it goes without saying that this is an award Matt and I have been dreaming about since we were little boys," (Ben) told the audience. "I did <i>Gigli</i> and Matt did that Liberace movie and all of a sudden, it all seemed out of reach. Then I did <i>Batman</i> and all of a sudden, it was back in reach again. Now, we're the ... coveted Dudes of the Decade ... the Guys of the Dickheads? What is it?" (Matt) jokingly responded, "No, the D--kheads of the Decade Award." Haha, I guess.	<ul style="list-style-type: none"> • Background • Quote • Opinion 	<ul style="list-style-type: none"> • Matt Damon (MD) and Ben Affleck (BA) won an award the Spike Guys' Choice Awards. • In their acceptance speech, BA said that he was in <i>Gigli</i> (a critical and box-office failure), and MD did <i>Liberace</i> (<i>Behind the Mirror</i>, a well-received, award-nominated TV movie), and they thought that 'guys' wouldn't like them anymore. But <i>Batman</i> brought it back within reach. • EL doesn't find this funny. 	<ul style="list-style-type: none"> • BA is making a seemingly harmless joke about making a couple of 'bad' movies that they thought would make them less cool with 'guys' – but the <i>Liberace</i> movie wasn't a bad movie. The only thing that could be questionable is that it was about <i>Liberace</i>, and MD played a gay man. 	<ul style="list-style-type: none"> • Already, this makes me wonder where BA is going with this.
Maybe it's my mood, after what I read on Friday but I'm just not feeling those f-cking jokes, you know? Matt Damon played a gay man in a movie about <i>Liberace</i> and somehow that might have	<ul style="list-style-type: none"> • Inequality 	<ul style="list-style-type: none"> • EL suggests maybe she's just being sensitive because of what she read on Friday – that was the 	<ul style="list-style-type: none"> • EL doesn't find this funny. Suggesting that playing a gay man shouldn't 	<ul style="list-style-type: none"> • Interesting of EL to bring up the rape victim's letter in a story like this – it's

threatened his “Guy” card?		<p>day that rapist Brock Turner’s victim released her letter. She wrote about her experience as a rape victim.</p> <ul style="list-style-type: none"> • EL is angry that they’re suggesting that by playing a gay man, that MD is less of a man. 	affect one’s manliness.	<p>something that seems harmless (BA and MD’s comments), but if you look at what they’re saying and implying, they’re speaking to a problem in our culture. Men must be a certain way – women must be a certain way.</p>
Isn’t that part of the problem? Isn’t it? Especially at a show like this? It’s just not funny to me to support that narrow definition of MAN that events like these reinforce, maintaining a culture of misogyny that enables the MAN at the expense of...well... everyone else.	<ul style="list-style-type: none"> • Inequality 	<ul style="list-style-type: none"> • At a show like this – the Guys’ Choice Awards – they’re reinforcing the idea of what it means to be a man – namely, being heterosexual. 	<ul style="list-style-type: none"> • EL is angry that they chose these words, basically putting down gay men and making them seem less-than. 	<ul style="list-style-type: none"> • I agree, fostering the idea that MEN are only one thing does a disservice to everyone else. • Discouraging men and boys from being different is an issue that goes along with the suppression of women (Martin, 1990).
<p>It’s not funny because there was a girl found unconscious behind a dumpster last year and her rapist was only sentenced to 6 months in prison, of which he’ll likely serve 3, because the judge was more concerned about the “severe impact” he would experience if he’d handed down a longer term. Brock, you see, used to be a promising athlete. He coulda gone to the Olympics and won gold. He coulda been a Guys’ Choice Award recipient one day. Until, you know, he decided to violate a woman’s body without consent. Which, apparently, is only worth half a year of incarceration – because despite that very minor fact, that he is a rapist, we’re still all so worried about Brock’s future. As Brock’s dad put it, Brock shouldn’t have to suffer so much for just...</p> <p>“20 minutes of action”</p>	<ul style="list-style-type: none"> • Women’s rights 	<ul style="list-style-type: none"> • EL brings up the rape victim directly. She criticizes the fact that rapist Brock Turner was only sentenced to 6 months in prison and that he’d likely only serve 3 (this is what happened). She criticizes the judge for worrying about the impact being in prison would have on rapist Brock Turner, because he could have been an Olympic swimmer. Except that he raped someone – he was convicted. • EL is angry that rapist Brock Turner’s dad chose to characterize the rape as “20 minutes of action”. • 	<ul style="list-style-type: none"> • EL is critical of the justice system, and of a culture in general that allowed anyone to be concerned for rapist Brock Turner’s future in this case. He was convicted of rape, we shouldn’t be worried if his future is affected – it should be affected. 	<ul style="list-style-type: none"> • This subject was debated and discussed much in popular media, but really had nothing to do with MD and BA or the Guys’ Choice Awards – except that they chose to further the idea of traditional masculinity at the expense of others, which denigrates gay men, untraditional men, and women alike. • EL bringing this subject up here is a way for her to use popular culture as a gateway to a more serious issue – the rape culture that allowed this to happen, and for the judge to be as concerned (or more) for the welfare of the rapist as for the victim.
<p>Lauren Duca @laurenduca RAPE CULTURE: Brock Turner's dad is sad he only got "20 minutes of action" & doesn't even like eating steaks anymore 12:14 PM - 5 Jun 2016</p>	<ul style="list-style-type: none"> • Tweet 	<ul style="list-style-type: none"> • Tweet about incident including screen cap of the father’s letter. 	<ul style="list-style-type: none"> • Tweet reflecting the attitudes about the incident. 	<ul style="list-style-type: none"> • Good example of how people feel about the situation – he doesn’t enjoy steak? Good, he raped someone.
<p>So, with that in mind, at events like the Guys’ Choice Awards, wouldn’t it be great if the victim’s impact statement was mandatory reading? Please click here if you haven’t already.</p>	<ul style="list-style-type: none"> • Women’s rights 	<ul style="list-style-type: none"> • Suggests that perhaps those guys at the Guys’ Choice Awards should read the victim’s impact statement. 	<ul style="list-style-type: none"> • The culture reflected at the Guys’ Choice Awards is problematic. 	<ul style="list-style-type: none"> • EL has a point – pushing a heteronormative idea of male-ness doesn’t help anyone. This victim’s impact statement is a strong counterpoint to this idea that men should be men, and everyone else is wrong and bad.

Lainey Gossip, June 6, 2016

Blog post title: #IDumpedTaylorSwiftBecause

Author: Kathleen Newman-Bremang (KNB)

Description: Commentary on criticism of Taylor Swift after breakup

URL: <http://www.laineygossip.com/Taylor-Swift-faces-backlash-with-sexist-hashtag-%23IDumpedTaylorSwiftBecause-after-Calvin-Harris-split/44075>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
On Friday, the hashtag #IDumpedTaylorSwiftBecause was a global trending topic. People were weighing in on her breakup with Calvin Harris by tweeting stupidity like this:	<ul style="list-style-type: none"> Background Opinion 	<ul style="list-style-type: none"> KNB explains that it became popular to tweet jokes about why one might break up with Taylor Swift (TS), following her breakup with DJ Calvin Harris (CH). 	<ul style="list-style-type: none"> KNB says the tweets are 'stupidity', clearly not a fan of the practice. 	<ul style="list-style-type: none"> It is common for people to be negative about TS, particularly her love life.
Marshall @MarshallSbar #IDumpedTaylorSwiftBecause she wears granny panties 5:52 AM - 3 Jun 2016	<ul style="list-style-type: none"> Tweet 	<ul style="list-style-type: none"> Tweeter is saying TS isn't sexual enough, by accusing her of wearing granny panties. 	<ul style="list-style-type: none"> Tweet joking about why TS isn't worth dating. Demeans her sexuality. 	<ul style="list-style-type: none"> This is a childish dig at someone who wouldn't consider dating this Twitter user, and who would most likely date her if given the chance.
I was expecting the sexist backlash that would inevitably come after this breakup. I was about as shocked at this hashtag as the world was that Taylor was single again. Really, was anyone really that surprised? That's not a jab at Swift. We shouldn't be surprised that Taylor is now single. We shouldn't be surprised because she is 26 years old, at the top of her game and probably has a few more healthy breakups in her future. But a lot of people aren't surprised that Calvin was supposedly the one who "ended it" because Taylor Swift's tabloid narrative is that she is the Stage 5 Clinger who desperately wants to be in love but no one will love her. Poor Taylor and her "granny panties" can't keep a man.	<ul style="list-style-type: none"> Inequality Opinion Questioning narrative 	<ul style="list-style-type: none"> KNB expected sexism to emerge after TS's breakup. She is not shocked, and doesn't think anyone really was. KNB says that TS is young (26) and professionally successful and will likely go through more relationships and breakups in her future. The narrative told about the media is that TS was dumped, because she is too clingy and just wants someone to love her. The idea is that she can't keep a man. 	<ul style="list-style-type: none"> KNB expected this sexism – has a low opinion of Twitter users, and expected the worst. KNB further normalizes the idea that TS would and should date and breakup with people at her age and stage in career. KNB is critical and skeptical of the narrative that TS is desperate to be loved. 	<ul style="list-style-type: none"> It is sad that KNB can easily expect and predict the sexism that would emerge after something like this – it's common to be critical of a woman, particularly a successful one. The media is particularly harsh on women (Gies, 2011; Fairclough, 2012; Edwards, 2013). The idea that TS is desperate to be loved doesn't serve her in a positive way – first of all, so what if she does want to be loved, and secondly, these people have no idea of the truth. The idea that the monumentally more successful TS was dumped by fledgling CH is harder to believe, unless we consider that he might have been jealous of her success.
#IDumpedTaylorSwiftBecause is essentially a list of all the reasons why this crazy girl deserved to lose her boyfriend. To me, this sh-t is worse than the slut-shaming stuff Taylor always puts on herself. Remember when she called herself a "national lightning rod for slut-shaming" to Vogue (click here for a refresher)?	<ul style="list-style-type: none"> Inequality Background 	<ul style="list-style-type: none"> The hashtag demeans TS by listing why she deserved to get 'dumped'. KNB mentions the 'slut-shaming' that TS also suffers in the media – if she dates too many people in a period of time, she is accused of changing her boyfriends like her 	<ul style="list-style-type: none"> KNB compares this "TS is undatable" narrative to the often-used "TS is a slut" narrative and says this one is even worse. 	<ul style="list-style-type: none"> It seems like TS can't win – unless she has a man that people approve of, and stays with that man (maybe). If she dates a lot of people, she's a slut; if she breaks up with someone (a long-term relationship), she's not

		<p>underwear.</p> <ul style="list-style-type: none"> • TS herself has commented on the ‘slut-shaming’ criticism she has received. 		<p>worth being with at all. She is a virgin or a whore and both are bad (Van Den Bulck and Claessens, 2013).</p>
<p>No one is calling out Taylor for her sexual appetite. If anything, they are calling her out for her lack of one. They are calling her naïve, pathetic, insecure and dependent on the affections of men. A story I like better is that those rumours of Taylor and Tom Hiddleston were true and that she dumped Calvin to play the field or here’s a shocking theory: maybe a twenty-something woman with the world at her fingertips actually just <i>wanted</i> to be single? How much of a blow to Calvin’s ego would it be if HE was the one who got dumped by pop’s Queen Cat Lady?</p>	<ul style="list-style-type: none"> • Unfair media • Inequality 	<ul style="list-style-type: none"> • KNB says this hashtag critiques TS for being unisexual, desperate and needy. • KNB says she hopes TS dumped CH so she could date someone else (that TS had the power), or that she wanted to be single. • KNB note that it would be a blow to TS’s ex’s ego if he was the one dumped by this ‘unisexual, needy’ woman. 	<ul style="list-style-type: none"> • KNB points out an important idea – isn’t it possible that TS just didn’t want a boyfriend for awhile? 	<ul style="list-style-type: none"> • It seems impossible that TS would just want to be single, or that she was in a position of power – it made people more comfortable to laugh at her for being dumped (for being essentially a loser, even though she is one of the most successful musicians of the last decade).
<p>I wonder why no one is tweeting that they dumped Calvin Adam Harris Wiles because he changed his name so people wouldn’t know if he “was black or not.” He actually said those words. A privileged white dude deliberately used race to further his career. As Lainey wrote last week, the idea that he hated the spotlight and is so “not Hollywood” is bullsh-t. He’s the WORST. Why is no one calling him out for being the worst? While ‘sources’ have since denied this, PEOPLE reported that Calvin Adam Harris Wiles couldn’t handle Taylor’s success and that he, “said on multiple occasions that he was intimidated by Taylor, which is why he would not attend any events where she was being honoured, or any award shows unless he was nominated.” This guy is THE WORST.</p>	<ul style="list-style-type: none"> • Opinion • Unfair media • Inequality • Questioning narrative 	<ul style="list-style-type: none"> • KNB brings up history on CH – he changed his name from Adam Wiles to Calvin Harris so professionally people might assume he was black – which he thought would make him more successful. • KNB criticizes CH for doing this. • The narrative that CH dumped TS because she was ‘too Hollywood’ for him doesn’t fit with this new information – a guy who changed his name to be more appealing to the masses (by being racially ambiguous) wouldn’t then also care about anonymity. • People magazine reported that CH was intimidated by TS, so he wouldn’t go to events where she was being honoured – she calls him the worst. 	<ul style="list-style-type: none"> • KNB criticizes CH for changing his name to seem less white. • KNB calls him out for being a hypocrite. • Mentions CH wouldn’t go to events to support TS when she was being honoured because it made him uncomfortable – he sounds like a terrible boyfriend. 	<ul style="list-style-type: none"> • The trying to seem less white thing is gross. • Also, no one forced CH to try to be a successful artist (he’s on the radio, he has a Las Vegas residency – is he arguing that he wanted to be successful and famous but not really famous?) • CH not supporting TS at events is terrible – he’s an unsupportive and jealous boyfriend. • How is she getting trashed for this breakup?
<p>So where are the #IDumpedCalvinHarrisBecause stupid tweets? I’m not saying that would solve anything but it proves the double standard that exists when male celebrities don’t get the same scrutiny. Joe Jonas has also had a string of short-ish relationships. So has Nick Jonas. Bradley Cooper. Chris Pine. I could go on.</p>	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • KNB points out that even though CH is far from perfect – no one invented a similar hashtag to explain why TS might have dumped CH. • Notes that male celebrities don’t get the same level of scrutiny as is displayed against TS here. • Mentions several male celebrities who have dated many people and broke up with them. 	<ul style="list-style-type: none"> • By pointing out the hypocrisy in this case, KNB is pointing out the inherent sexism and lack of fairness when it comes to criticizing celebrities. 	<ul style="list-style-type: none"> • Yes, great point. Similar men in the same situation don’t get the same scrutiny – CH didn’t get the same scrutiny in the same breakup. TS is too successful, therefore she’s boring and deserved to be dumped. Totally sexist and unfair.
<p>Aside from her music, I’m not usually one to defend Taylor Swift but let’s not forget that she is young, HOT, talented and a f-cking Grammy-winning POWERHOUSE in the music business. She’s smart and calculating and sure, she invites us to weigh in on her love life by sharing the details through her music, but she doesn’t deserve the Internet’s misogynistic tirades. If and when Taylor does settle down, “keeping” a man will be very low on her list of achievements.</p>	<ul style="list-style-type: none"> • Opinion • Inequality 	<ul style="list-style-type: none"> • KNB says she’s not really even a fan of TS, but says she’s talented, successful, at the top of her game. • TS is a smart with PR, and she invites people to comment on her love life by writing songs about her relationships. • At the same time, the sexist treatment of her is unfair. 	<ul style="list-style-type: none"> • Mentions that while TS opens the door to scrutiny of her love life by writing songs about it, it is still sexist to not do the same for men. • KNB notes importantly that 	<ul style="list-style-type: none"> • This is an excellent point – why the need to criticize TS? She’s professionally very successful, why is her finding a man on the top of everyone’s list of things that would make her successful? Because people assume that women

			even if TS one day settles down and marries someone and stays married – that will be low on her list of accomplishments – her professional success is so much more important and notable.	want babies and a husband, always – women should be traditional, and if they're not, they're failures. • KNB points out that this outdated narrative doesn't hold here – even if TS does get a traditional life one day, that is low on her list of accomplishments in life. This is a great reminder.
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Lainey Gossip, July 6, 2016

Blog post title: Margot Robbie: the “throwback” girl next door

Writer: Elaine Lui (EL)

Date:

Description: Lainey Gossip analysis of a Vanity Fair article about actress Margot Robbie

URL: <http://www.laineygossip.com/Margot-Robbies-Vanity-Fair-cover-story-is-derisive--condescending--and-misogynistic/44325>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
There is so much nonsense in this Vanity Fair cover story about Margot Robbie, so much derisive, condescending, misogynistic language that it is easy to pinpoint where it goes wrong. It goes wrong from the first sentence: “America is so far gone, we have to go to Australia to find the girl next door.” You know what so far gone means in this context? The busty blondes just aren't what they used to be. That there aren't enough agreeable and f-ckable women in Hollywood these days. They bitch about things like <i>wage equality</i> . It's crass. It's unladylike.	<ul style="list-style-type: none"> Opinion Quote Women's rights 	<ul style="list-style-type: none"> VF creates competition among women, particularly all American actresses and this Australian one. VF says while once American were great, now they're not. 'The girl next door' is held up by VF as the ideal. Points out that actresses lately have been mentioning that they don't make as much as their male counterparts. Implies VF thinks this is bad, and those women are diminishing their value for speaking up. 	<ul style="list-style-type: none"> Competition between women is unnecessary and bad. Nostalgic 'girl next door' idea repressive and old fashioned. Celebrating traditional gender stereotypes is bad. 	<ul style="list-style-type: none"> EL calls out the writer for immediately creating competition between each other – this one is good, so all others must be bad. “Busty blondes just aren't what they used to be” – how dare a woman have an opinion and talk about it? EL brings up wage inequality even though it wasn't mentioned in the article, as an excuse to shine light on a controversial subject.
One paragraph in and we've already been treated to some Esquire-level bullshit . He then goes on to describe her body. She's blonde (but not a natural blonde, which is somehow more palatable), she is tall (but not so tall she would intimidate a man), she is “sexy and composed” - so she will f-ck you politely? I don't know what that means.	<ul style="list-style-type: none"> Unfair media Opinion 	<ul style="list-style-type: none"> Implies Esquire magazine is bad. VF description of MR's body is a series of contrasts to what other women look like, puts others down while complimenting her. VF describes her as “sexy and composed” – so sexy, but not too sexy? Context: outside of Health magazines, why is a 	<ul style="list-style-type: none"> Describing an actress by her body traits is bad. Calling her “sexy and composed” relies on contrasting feminine stereotypes. 	<ul style="list-style-type: none"> The article reflects the writer's random preferences – she's not a natural blonde, so that's a good thing. Don't worry she's not too tall! This article is describing her as if all she needs to be is desirable to men – many men, so he

		description of one's body important; men don't get the same treatment.		seems to be taking her down to the lowest common denominator.
Then it's a hilariously dumb description of Australia, a "throwback" country that is obsessed with soap operas, watching morning TV and shopping in markets (and not big box stores). Australians watch us while we are sleeping, they are aliens intent on learning all about North American culture while we are unconscious. I'm not making this up: <i>"When everyone here is awake, everyone there is asleep, which makes it a perfect perch from which to study our customs, habits, accents. An ambitious Australian actor views Hollywood the way the Martians view Earth at the beginning of The War of the Worlds."</i>	<ul style="list-style-type: none"> • Opinion • Quote 		<ul style="list-style-type: none"> • EL thinks the article is bad and uses this as an example of how. 	<ul style="list-style-type: none"> • Indicative of how this article is really about the writer's whims and not at all about MR.
So Margot, who VF anoints the actress of the season, was positioned to ride "the perfect wave" into Hollywood. You know, straight into a Martin Scorsese movie, as one does. Because, as the writer put it, she was "sneaking off" to audition for <i>The Wolf of Wall Street</i> , like a naughty school girl. At the time, she was working on a TV show, <i>Pan Am</i> . AS IF anyone would tell you not to audition for Martin Scorsese because she was on a new TV show. You don't just answer an open call and end up at a Martin Scorsese casting call. This is called a career move, not sneaking around. Of course she got the part, which then allows the writer to peg her as one of "Scorsese's women" like Sharon Stone. Have you ever thought of Sharon Stone as a "Scorsese woman"? I certainly haven't.	<ul style="list-style-type: none"> • Inequality • Unfair media 	<ul style="list-style-type: none"> • VF takes away MR's agency – gives credit to Scorsese, her own luck, but not shrewd business decisions. • VF calling MR 'Scorsese's woman' gives Scorsese all the credit; he found her and made her. • Context: in articles about frequent collaborator Leonardo DiCaprio, he's referred to as being a collaborator, and having a working relationship, not as being 'made' by Scorsese. 	<ul style="list-style-type: none"> • If you're celebrating a woman, why not give her credit for her own work and decisions? • Calling her one of "Scorsese's women" is gross and misogynistic. • Assumption that MR's value is that she's a product for consumption. 	<ul style="list-style-type: none"> • I like how EL calls out the assumption that a woman must be lucky to be successful, and she must credit her success to a man. Thank goodness a man plucked her out of nowhere to make her famous. She couldn't possibly be calculating and determined to be successful.
Then there's some talk of kangaroos and accents and the interview shifts its focus on the late movie producer Jerry Weintraub, who the writer says dubbed Margot as "Audrey Hepburn." (Not to speak ill of the dead, but that's a little rich, no?) And if you are profiling an actress that you are putting up as THE one to watch, why spend so much time on Jerry? It's because poor little Rich (the writer, who incidentally also worked on the ridiculous Nic Pizzolatto piece) gets a major case of the sads thinking about Jerry. He literally writes, "This made me feel lonesome and sad."	<ul style="list-style-type: none"> • Opinion 	<ul style="list-style-type: none"> • VF is giving credit to a man who once admired MR. • Asks why so much talk about Weintraub, implies that the article is about MR so shouldn't be spending time talking about a relatively irrelevant man. • Posits that VF writer is being self-indulgent to discuss Weintraub. 	<ul style="list-style-type: none"> • Again giving credit to another man. No respect to MR's decisions. As if Weintraub's description of MR defines her. 	<ul style="list-style-type: none"> • Again, the VF writer is being totally self-indulgent with this article.
But it's OK, he still has the cliché "sex scenes are so uncomfortable" jerk off paragraph to get to. And he does, quoting her <i>Wolf of Wall Street</i> character and asking her how she prepared. You can practically hear him panting.	<ul style="list-style-type: none"> • Inequality 	<ul style="list-style-type: none"> • EL implies VF writer gets turned on by talking about MR's sex scenes. Context: <i>Wolf of Wall Street</i> is a couple of years old – neither the beginning or ending of MR's career. She's supposed to be promoting <i>Legend of Tarzan</i>. However, MR is naked in <i>WWS</i>, so perhaps that's why VF focuses on it 	<ul style="list-style-type: none"> • Taking the opportunity to talk about an irrelevant sex scene reduces MR to a sex object. • Writer is being self-indulgent. 	<ul style="list-style-type: none"> • EL relays that it's MR's job in this article to be sexy for the writer, so he can relay her sexiness to the other men. It's a totally biased portrait. Not about MR as a person at all.

		so much.		
<p>Margot, for her part, gives the standard answers: she's not comfortable with fame; she isn't celebrated in Australia anymore because of Tall Poppy Syndrome, but she's not of anywhere right now. She has roommates and a non-famous boyfriend. It's a similar profile we've seen of so many of them – see Emilia Clarke– they come off as humourless and boring.</p> <p>Or maybe the good bits are taken out, and they have to be stripped of any interesting quotes or ticks because then they would have a personality, and a brain, and not be the blank fantasy girl of the writer's dreams.</p> <p>This is where the throwback really comes from. Not the throwback of who the woman is or the country she comes from, but the throwback of a time when these writers think they had a chance to f-ck someone like Margot Robbie. Or even Margot Robbie herself.</p>	<ul style="list-style-type: none"> • Inequality • Opinion 	<ul style="list-style-type: none"> • Refers to Emilia Clarke article as being similar, stripped of creativity, implying a pattern. • Implies VF writer has stripped MR's answers to only represent her as what wanted her to be. • Pattern of actresses being treated as the object of the writer's gaze and nothing more. • VF mentions nostalgia, as if at one time women were better, but now most aren't, but MR is. • Implies VF writer just wants to paint a picture of an actress who would want to sleep with him, doesn't care about her as a person, didn't write about her as if he was actually interested in her. 	<ul style="list-style-type: none"> • MR comes off as boring, not given the chance to be creative or give creative answers. • Writer wasn't really interested in MR as a person, just as a theoretical sex object. • Treating women as if they have no personality, or that it doesn't matter what it is, is bad. 	<ul style="list-style-type: none"> • EL suggests that the writer has stripped all personality from MR in this article. She might be interesting and opinionated and many other things – but the writer doesn't give her the opportunity to be.
<p>You can practically see the #makepusygreat again hashtag forming. But that's the thing with people who want to go back – they usually want to go back to a time that never even existed, except in their minds.</p>	<ul style="list-style-type: none"> • Inequality 	<ul style="list-style-type: none"> • References Donald Trump's #makeamericagreatagain movement – a known misogynistic political campaign. 	<ul style="list-style-type: none"> • This article is an example of a male-centric agenda. • Nostalgic idea of women who comply and don't have personalities is unfortunate. 	<ul style="list-style-type: none"> • Great reference to an antiquated way of thinking. Women exist to please men, this one does because she's not like the other girls, and here's how...

Lainey Gossip, July 7, 2016

Blog post title: DJ Carly Simon

Writer: Elaine Lui (EL)

Description: Criticism of TMZ's coverage of Taylor Swift and Calvin Harris breakup

URL: <http://www.laineygossip.com/Calvin-Harris-is-reportedly-writing-a-song-about-Taylor-Swift-called-Ole/44330>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
<p>Taylor Swift is known for writing songs about her exes. And it's gotten to the point where people act like she invented the practice. But Carly Simon was doing it over 40 years ago. We all know that song. It's not just women though. Men do it all the time. It's just that when men do it they're not called</p>	<ul style="list-style-type: none"> • Background • Inequality 	<ul style="list-style-type: none"> • Taylor Swift (TS) often writes songs about people she's dated. • EL says Carly Simon did this a long time ago, TS didn't invent this. 	<ul style="list-style-type: none"> • EL is saying that TS does something that many people do, men and women, but only women, 	<ul style="list-style-type: none"> • This is a good point – another example of women being held to a different standard.

<p>petty. Taylor Swift is petty, of course she is. <i>Cry Me A River</i>, Justin Timberlake's song about Britney Spears, was also f-cking petty. The video was even pettier. But we don't criticise JT. We just let him bail out on Janet Jackson and go on being an asshole.</p>		<ul style="list-style-type: none"> • EL points out that men do this too – but only women are called out for being petty. • Justin Timberlake wrote a song about Britney Spears, and cast a lookalike in his video, which EL calls petty. • EL points out that people only criticize TS for the practice, but no one criticized Justin Timberlake for doing the same. • EL mentions that years ago, after the Timberlake and Janet Jackson incident at the Superbowl, only Jackson was 'punished' for this, and Timberlake let that happen. EL often points this out as a reason she doesn't like Timberlake. 	<p>TS in particular, are called petty for doing so.</p> <ul style="list-style-type: none"> • EL's perspective is that TS is doing something common but being criticized unfairly for it. 	
<p>Taylor's ex, DJ Chappie Hoover, is apparently writing a song about her. And he probably thinks he's an original but John Mayer did that too with a song called <i>Paper Doll</i>. But anyway, TMZ reports "exclusively" that the song is called <i>Ole</i>: <i>"... and it's written from Tom Hiddleston's POV. The lyrics make it clear ... Calvin believes Taylor had hooked up with Tom way before she broke up with him. One lyric goes, "I see online that you begun to be a good girl and take trips with your boyfriend. Being attentive, continue to pretend ..." If that wasn't clear enough, the song goes on ... "You've hidden my name in your phone so you can call me to tell me you've been going through hell. Left him alone and you booked in a hotel."</i> <i>And, using Tom's famous 'Thor' character, Loki, the song (sung by John Newman) goes on, "Low key you won't tell none of your friends about me." Our Calvin sources say he has no animus towards Tom ... he feels he's under Taylor's spell, and the one who made the fateful decisions was her and her alone."</i></p>	<ul style="list-style-type: none"> • Background • Quote 	<ul style="list-style-type: none"> • TS's ex-boyfriend Calvin Harris (CH) (who EL changes the name of in every article, in reference to CH changing his own name to sound more racially ambiguous) is writing a song about her. EL says that another person TS dated, John Mayer, did the same thing. • TMZ has the exclusive story, and she quotes it. • The story is that the lyrics of CH's new song are negative toward TS and her new boyfriend, Tom Hiddleston. In the story, it says that CH has no hard feelings toward Hiddleston, but feels bad that he's been bewitched by TS. 	<ul style="list-style-type: none"> • By calling CH by another name, she's expressing her dislike toward him right away. She also says CH probably thinks he's an original, but Mayer did the same thing before him. • The TMZ article is clearly on CH's side, portraying him as helpless, like this song just had to be written, like he's just trying to help Hiddleston. 	<ul style="list-style-type: none"> • The TMZ article is ridiculous – based on the earlier article about this breakup, CH wanted out of the high-profile relationship, but now he's writing a song about TS and her new boyfriend? That doesn't get him further from the headlines, it keeps him in it. Also, if he dumped her, why is he bothered by TS moving on? CH didn't have to write this song, he could have moved on, but he's just a hypocrite. • As an observation, TMZ often takes the men's side in breakups – perhaps their PR people reach out first, or maybe TMZ just has a bigger male audience that would rather side with the men. • Media in general often takes the side of men in situations like this – painting the woman as the bad one for whatever reason (Gies, 2011; Fairclough, 2012; Edwards, 2013).
<p>Chisholm Hannibal has a music manager, a music agent (WME), a commercial agent (WME), and an attorney. As far as I can see, he does not have a publicist. Why would he need one when he has TMZ, the unofficial gossip mouthpiece for men, because men don't get a voice in society? It was TMZ that originally reported that HE ended it with Taylor after realising that she was "too Hollywood" for him. Now she has a new boyfriend. And suddenly she overlapped him with Tom Hiddleston?</p>	<ul style="list-style-type: none"> • Unfair media • Questioning narrative 	<ul style="list-style-type: none"> • EL points out that TMZ is taking the man's side again – CH doesn't have a publicist, but TMZ is doing the job for him • Asks why TMZ always takes the side of men, and asks sarcastically if it's because men don't have a voice in society. • EL points out that the 	<ul style="list-style-type: none"> • This new narrative serves only CH. It is at odds with his original narrative of the breakup, but again he's keeping himself in the story by saying that perhaps TS 	<ul style="list-style-type: none"> • EL asking if men don't have a voice in society is a clear observation on her part that very often men do have a voice and get to spin the story however they like. • TMZ, like with the Johnny Depp and Amber Heard story,

		original version of the story was that CH dumped TS for being 'too Hollywood', but now she has a new boyfriend and he's accusing her of cheating on him.	<p>moved on with her new boyfriend before she and CH broke up.</p> <ul style="list-style-type: none"> EL seems incredulous at how CH's two stories don't go together. 	<p>does seem to be the voice for men.</p> <ul style="list-style-type: none"> CH's new version of the story makes no sense with the #ibrokeupwithtaylorsw if because narrative – if she was too desperate and needy, was she really moving on with another guy? If CH dumped her, was it because she was 'too Hollywood' or because she was cheating? The fact that both of these opposing narratives paint TS as the bad guy are the problem.
But then again, like Taylor, DJ 4Names has never been gracious after a breakup. When his relationship with Rita Ora ended a couple of years ago, he refused to let her perform the song they released together. This is a boy who totally shames the girl who's been mean to him on the schoolyard by drawing a dick picture next to her mouth on the bathroom wall.	<ul style="list-style-type: none"> Background Opinion 	<ul style="list-style-type: none"> Explains that CH has treated an ex badly in public before. EL likens CH to a boy who draws a nasty picture of a girl who was mean to him on a bathroom wall. 	<ul style="list-style-type: none"> EL points out that CH has a pattern of being bad to exes. EL likens CH to a child with a bad attitude, who can't handle being dumped. 	<ul style="list-style-type: none"> By pointing this out, EL is saying that it's unfair to assume that all girls who happen to break up with CH are innately bad. Perhaps CH is the problem. Likening him to a child devalues this story – we shouldn't just believe this version of the story at face value.

Lainey Gossip, August 3, 2016

Blog post title: Rogue One: We need different directors

Author: Sarah Marrs (SM)

Description: Commentary on new Star Wars movie reshoots

URL: <http://www.laineygossip.com/Alarm-bells-go-off-as-its-reported-that-Rogue-One-reshoots-took-five-weeks-with-new-filmmaker-involved-in-editing/44558>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
A few months ago there was a report that <i>Rogue One</i> , the Star Wars spin-off, was undergoing weeks of additional photography, and that the brass at Disney were in a "panic" over an initial cut of the movie not testing well. That whole report seemed fishy to me, not because I don't believe the reshoots happened—they happen all the time on blockbusters—but because Disney people don't throw around words like "panic". But there is more information coming out about the behind-the-scenes situation with <i>Rogue One</i> , and while no one is using the word "panic", there's clearly A Situation.	<ul style="list-style-type: none"> Background 	<ul style="list-style-type: none"> The upcoming movie, <i>Rogue One</i>, is undergoing extensive reshoots, which has some worried. 	<ul style="list-style-type: none"> SM is questioning the validity of this report. 	<ul style="list-style-type: none"> Mostly background here.
The Hollywood Reporter claims that five weeks of reshoots took place—that's a lot. Five weeks is one-fourth of a standard production schedule for a movie of this size, so that's a not-insignificant	<ul style="list-style-type: none"> Background Questioning narrative 	<ul style="list-style-type: none"> SM says the length of the reshoots are worrisome. Mentions many people are being allowed to weigh in 	<ul style="list-style-type: none"> SM is expressing concern. Implies something is 	<ul style="list-style-type: none"> Interesting, seems like the movie might be in trouble.

<p>chunk of the movie being reworked. Five weeks is more than just “we need to shoot a surprise cameo and redo a scene because the lighting came out garbage”; that’s more like a significant overhaul, and the report says the ending was part of what went under the knife. THR further says that Tony Gilroy, writer of the <i>Bourne</i> movies, is “supervising” the editing, with director Gareth Edwards “collaborating” on the final cut. Danger, Will Robinson.</p> <p>I’m not here to demonize reshoots. In and of themselves, they’re a necessary part of filmmaking, especially at the blockbuster level where so much can go wrong on the day and you just don’t have time to fix it right then. You schedule reshoots about halfway through post-production, because by then you have an idea of what you’re working with, and you know what, if anything, needs to be fixed.</p>		on the redo.	wrong with all the people weighing in.	
<p>So the alarm bell isn’t that <i>Rogue One</i> had reshoots, it’s that there is now, on the record, another filmmaker with significant input into the movie. And if you want to know how that usually goes, look no further than <i>Suicide Squad</i>. Another report from THR today confirms months of rumors that there was a lot of BTS drama on that movie, and that director David Ayer was competing with outside editors for the final cut of the film. (Ayer’s cut lost.) <i>Suicide Squad</i> is a f*cking mess—every bit of that back and forth is up there on the screen.</p>	<ul style="list-style-type: none"> • Background • Opinion 	<ul style="list-style-type: none"> • SM mentions all the people giving input may make it similar to <i>Suicide Squad</i>, which turned out poorly. • SM brings up issues with the editor, letting other people cut the film and arguing over the final version. 	<ul style="list-style-type: none"> • SM is saying all the inconsistencies are problematic for the film. 	<ul style="list-style-type: none"> • Seems like trouble, <i>Suicide Squad</i> was terrible. Why isn’t there any strict direction on this?
<p>There’s so much money on the line with these blockbusters, it’s understandable why studios are so anxious about protecting their investment. But here’s the unspoken part of this story—the pool for blockbuster directors is surprisingly shallow. A LOT of top-tier, and even second-tier, directors aren’t willing to give up autonomy to make one, maybe two, installments in someone else’s story wheel.</p> <p>This is why studios so often go for young up and comers, picking up directors right off the festival circuit, or culling talent from TV, where directors are guns for hire, not artistic captains. Those directors are cheaper, sure, but they’re also hungry for the opportunity. They’ll take the oversight of a fleet of producers and studio execs because it means putting their name on a potential billion-dollar hit. But for every Joss Whedon there’s a David Ayer, and for each Colin Trevorrow there’s a Josh Trank.</p>	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • SM says she thinks the problem is that the pool of people interested in making films like this is rather small. • High-profile directors don’t want to do them because there are a lot of restrictions and it takes a lot of time. • Studios turn to up and coming directors, which some of the time pays off. 	<ul style="list-style-type: none"> • Saying the small pool of directors is problematic, and causing this issue. 	<ul style="list-style-type: none"> • This seems like it would be a prestige project, why is the pool of interested/considered directors so small?
<p>Which is all the more reason to look beyond the baseball cap bros for studio directors. There are so many talented directors who are languishing in their careers because they aren’t getting these opportunities. Gwyneth Horder-Payton, for example, is a tremendously talented director who has done stellar work on television shows like <i>Sons of Anarchy</i> and <i>Justified</i>, but who isn’t getting called by movie studios.</p>	<ul style="list-style-type: none"> • Inequality 	<ul style="list-style-type: none"> • SM says if they’re looking for up and comers, they should be (but aren’t) looking beyond promising young men. SM points out Gwyneth Horder-Payton, an experienced and talented TV director, who isn’t in the conversation for directing a big movie like this. 	<ul style="list-style-type: none"> • SM is implying latent sexism – they’re only considering men for these jobs. • She’s pointed out a highly qualified woman for the job, just one example of a possible female director. 	<ul style="list-style-type: none"> • This is interesting – she’s laid out the problem and then brought gender into the issue – good question, why isn’t this qualified woman director being considered? •
<p>Why not is obvious, but it’s also stupid. Horder-Payton has a real flair for exciting action sequences, and she’s been working behind the camera for the last thirty years. She’s not only talented, she’s EXPERIENCED. She’s a no-brainer and ought to be among the first phone calls made if you’re looking for someone to direct a comic book movie, or space opera franchise. But will anyone</p>	<ul style="list-style-type: none"> • Inequality 	<ul style="list-style-type: none"> • SM says it’s obvious they’re not hiring someone like Horder-Payton because she’s a woman, and that is stupid. • SM points out that Horder-Payton is very experienced. • SM says that studios will 	<ul style="list-style-type: none"> • The implication here is that studios are hiring men over women and it’s affecting the quality of films. If they’d just consider the 	<ul style="list-style-type: none"> • This goes back to the idea that women have to prove their worth before being trusted (Allen and Mendick, 2013; Matud, Bethencourt and Ibáñez, 2014;

call her in to pitch <i>Avengers 5</i> or <i>Star Wars 11</i> ? Or will the studios just hire another baseball cap bro and then ride herd on him when he loses control of his movie? How long do we keep playing this game?		just continue overlooking talented female directors, hiring inexperienced male directors, and continue having the kinds of problems that Suicide Squad had and that Rogue One seems to be having.	more talented female director here (Horder-Payton is just one example) – perhaps this issue would be avoided. • Hiring men just because they're being men is problematic, but SM thinks the pattern will continue.	Edwards, 2013) – studios are willing to go out on a limb for a man, assuming he has talent, but it seems they'll only believe that a woman is capable of directing a big blockbuster if she's done it before (which obviously is the problem here).
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Lainey Gossip, August 18, 2016

Blog post title: Rock That Body next June

Writer: Elaine Lui

Description: Commentary on new movie *Rock that Body*

URL: <http://www.laineygossip.com/Scarlett-Johansson--Ilana-Glazer--Zoe-Kravitz--Jillian-Bell--and-Kate-McKinnon-on-the-set-of-Rock-That-Body-in-New-York/44689>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
The cast of <i>Rock That Body</i> – Scarlett Johansson, Ilana Glazer, Zoe Kravitz, Jillian Bell, and Kate McKinnon – have started shooting in New York. As Sarah previously posted, the movie is about five women on a bachelorette weekend and sh-t goes sideways when a male stripper ends up dead. So <i>The Hangover</i> and <i>Weekend At Bernie's</i> and <i>Magic Mike</i> – people behaving like assholes, only the assholes are women. I'm in. It's supposed to be raunchy and hilarious and the script was on the Black List, co-written and directed by Lucia Aniello who has also worked on <i>Broad City</i> . And this is significant because that's the goal, to see more women behind the camera, creating and advocating for content and stories that aren't just about men.	<ul style="list-style-type: none"> Background Positive step 	<ul style="list-style-type: none"> EL explains the plot of the movie starring several women. It's similar to movies starring all men, and EL likes this. Says the script is respected and the movie is supposed to be good. This movie is co-written and directed by Lucia Aniello. EL says that she wants to see more women directing and writing movies. When women are the writers and directors, that means the stories will be more likely about women. 	<ul style="list-style-type: none"> EL likes the idea that this movie is all about women, made by a woman, and wants more stories like this. 	<ul style="list-style-type: none"> This movie sounds interesting, and it's strange that this is a rare occurrence. Women are largely underrepresented in movies (Collins, 2011; Gerding and Signorielli, 2014; van Zoonen, 1994), and when they appear, usually are only there in relation to a man (Collins, 2011; van Zoonen, 1994), and EL is using this opportunity to say "yes, more of this!"
You remember when <i>Bridesmaids</i> and <i>The Heat</i> came out and then <i>Ghostbusters</i> recently, Paul Feig said about both those movies that they had to exceed expectations because otherwise studios would be hesitant to keep making funny movies starring women by women? All of those movies were written or co-written by women. Do you remember hearing the same level anxiety when <i>Bad Moms</i> came out? I don't. <i>Bad Moms</i> was written and directed by men. Just something to keep in mind.	<ul style="list-style-type: none"> Inequality 	<ul style="list-style-type: none"> EL points out that other recent movies starring women have been put under a lot of pressure – if a funny movie starring all women is unsuccessful, studios will decide they don't work and stop making them. EL points out that a recent movie about all women came out and there wasn't similar anxiety – and suggests that was because it was written and directed by men. 	<ul style="list-style-type: none"> EL's opinion is that there is too much pressure on this movie because it is starring, written and directed by women. Says when there are more men involved, there isn't the same kind of concern. 	<ul style="list-style-type: none"> This kind of pressure doesn't exist when the movie is about men. There is never the argument that "this movie failed and it had all men in it, so I guess people don't want movies about men". There is too much pressure on each female-driven movie. When there is true equality, that pressure won't exist.

				<ul style="list-style-type: none"> • Again, this implies that women aren't seen as being as capable as men (Allen and Mendick, 2013; Matud, Bethencourt and Ibáñez, 2014; Edwards, 2013). If a woman fails, it's because she's a woman, period.
<p>Rock That Body is scheduled for release next June, just before Independence Day. So we're getting an all-woman summer blockbuster comedy in 2017. And, this October, Sandra Bullock's female Oceans 8 spinoff goes into production. That movie will be directed by Gary Ross but he co-wrote the script with a woman, Olivia Milch. So they're pushing, it's happening, and we need more.</p>	<ul style="list-style-type: none"> • Positive step 	<ul style="list-style-type: none"> • EL mentions that other female-led movies are also in the works and says we need more of this. 	<ul style="list-style-type: none"> • EL is supportive of this movement – female-driven movies. 	<ul style="list-style-type: none"> • It is great that there are starting to be more movies about and by women. • The sad fact is that we need about 90 years of movies being at least 90% about and by women to make things equal, but at least it's a step in the right direction.

Lainey Gossip, September 6, 2016

Blog post title: Gabrielle Union stands up

Author: Kathleen Newman-Bremang (KNB)

Description: Editorial on Gabrielle Union's op-ed in LA Times

URL: <http://www.laineygossip.com/Gabrielle-Union-releases-op-ed-about-Nate-Parker-and-rape-allegations-in-the-LA-Times/44820>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
On Friday, the LA Times released an op-ed written by Gabrielle Union. Its headline: 'Birth of a Nation' actress Gabrielle Union: I cannot take Nate Parker rape allegations lightly. When I first saw this headline, I literally gasped out loud. What follows the headline is a stirring, emotional and must-read essay by an actress who could have easily chosen to stay silent. Instead, she chose to speak. She chose to stand up in an industry that usually favours those who stay seated.	<ul style="list-style-type: none"> • Background 	<ul style="list-style-type: none"> • Nate Parker (NP) wrote, directed and stars in Birth of a Nation, a film that was originally expected to do very well at the Oscars, until it was revealed that he was tried for rape when he was in college, and found not guilty. • Gabrielle Union (GU) also stars in the film. • KNB is writing about an interview GU gave regarding NP and the film. 	<ul style="list-style-type: none"> • KNB values GU's decision to comment on this matter. 	<ul style="list-style-type: none"> • KNB seems emotionally invested in this story and its implications. • I'd heard about this story and was interested to see if NP's history was something people could get over, like Woody Allen or Roman Polanski.
Gabrielle Union is a rape survivor. She tells us this in the first sentence of her piece. She's also been open about being a survivor for her entire career. If someone was giving Gabrielle career advice, they might have advised her not to add more fuel to the blaze of controversy The Birth of a Nation is embroiled in. You know, since she stars in it and still has months left of press to do while standing beside her boss, co-star and alleged rapist Nate Parker. But according to Gabrielle, speaking up was not a choice.	<ul style="list-style-type: none"> • Background • Women's rights 	<ul style="list-style-type: none"> • GU uses her personal experience as a rape survivor to weigh in on this controversy. • KNB notes that she could have stayed out of the matter. 	<ul style="list-style-type: none"> • KNB seems to think GU is brave for weighing in on something she is very involved in, but could have stayed out of. 	<ul style="list-style-type: none"> • I can see KNB's admiration of GU's choice shining through here.

<p>“My compassion for victims of sexual violence is something that I cannot control. It spills out of me like an instinct rather than a choice. It pushes me to speak when I want to run away from the platform. When I am scared. Confused. Ashamed.”</p> <p>Scared, confused and ashamed are three emotions victims of sexual assault are well acquainted with. They are emotions that prevent victims from using their voices. And for this reason Gabrielle Union says she, “must reach out to anyone who will listen — other survivors, or even potential perpetrators.” She then goes on to talk about Parker’s case specifically. Gabrielle writes, “... silence certainly does not equal “yes.” Although it’s often difficult to read and understand body language, the fact that some individuals interpret the absence of a “no” as a “yes” is problematic at least, criminal at worst.”</p>	<ul style="list-style-type: none"> • Quote • Women’s rights 	<ul style="list-style-type: none"> • KNB says that GU felt more responsibility to other rape survivors to weigh in than she did to her own career to stay silent. • GU notes the complicated matter of NP’s case – he insisted it was consensual, but now he says that he may have been confused about the intricacies of the idea of consent. 	<ul style="list-style-type: none"> • KNB is basically summarizing GU’s position. 	<ul style="list-style-type: none"> • GU wrote a powerful article.
<p>This is when I started nodding vigorously at my computer screen like it was a person or something. It’s just so, so on point and I can’t imagine how long it took Gabrielle to build up the courage or find the words to be so on point about an exasperating controversy.</p> <p>I have been writing about Nate Parker’s rape allegations for over a month now. I’ve written about how so many people were rooting for him, how he’s since lost my support and how I hoped The Birth of a Nation’s entire press tour would be an ongoing conversation about consent. With this essay, Gabrielle Union is continuing that uncomfortable but necessary dialogue. While we have all been struggling week after week to process this story, Gabrielle Union has been “in a state of stomach-churning confusion.” My stomach was all tangled up just reading her essay. We’ve established that this story is confusing for black women. Think of how difficult it has been for a black woman who actually stars in the movie?</p>	<ul style="list-style-type: none"> • Opinion 	<ul style="list-style-type: none"> • KNB strongly agrees with GU’s article and is clearly voicing her approval. • Part of KNB’s conflict is that the Oscar race is so heavily dominated by white people that a lot of people were thrilled that NP had made this great film that could be a contender. • A lot of people were upset that this controversy could likely come in between the film and success. • KNB says she was rooting for him, but stopped doing so amidst this controversy. • GU’s personal conflict over the matter is reflected here as well. • I believe KNB means the conflict for black women is because as black, they’re hoping for other blacks, and as a woman, they’re supportive of other women, including the one that was NP’s alleged victim. 	<ul style="list-style-type: none"> • KNB clearly reflects her support of GU, her conflict over the film in light of NP’s controversy, and her eventual withdrawal of support of NP. 	<ul style="list-style-type: none"> • This passage reflects a lot of what I’ve read about the controversy around this film – people really wanted it to do well, it was a film with a really diverse cast, but this is something that is hard to overlook. • Historically, non-whites have been underrepresented in film, and this film is a good chance for black people to be given good role models in media, which is important for society (Bandura, 2001; Gerding and Signorielli, 2014; van Zoonen, 1994).
<p>In an interview with Vulture in January, Gabrielle Union said the following about Nate Parker: “Watching Nate come on — don’t tell my husband — I’ve never been more proud of anyone in my life. In my life. When it said “Nate Parker wrote, Nate Parker directed. Nate Parker produced!” I just had so much pride. So much f-cking pride, and it’s so important.”</p> <p>If anyone was rooting for Nate Parker, it was Gabrielle Union. She found out about her beloved director/writer/producer’s rape allegations at the same time most of us did. AFTER she had already shot The Birth of a Nation and transformed herself into a character who doesn’t speak a single word but whose rape is a pivotal moment in the film.</p>	<ul style="list-style-type: none"> • Background • Quote • 	<ul style="list-style-type: none"> • GU was really proud to be a part of this project, KNB establishes that GU was cheering for NP from the start. • GU’s character in this film is a rape victim. 	<ul style="list-style-type: none"> • KNB makes it clear that GU was supportive of NP. 	<ul style="list-style-type: none"> • This is interesting to note – I wouldn’t assume that GU wouldn’t have been supportive of someone she worked with, but this clarifies things if anyone might have thought GU just didn’t like NP from the beginning.
<p>“I took this role because I related to the experience. I also wanted to give a voice to my character, who remains silent throughout the film. In her silence, she represents countless black women who have been and continue to be violated. Women without a voice, without power. Women in general. But black women in particular. I knew I could walk out of our movie</p>	<ul style="list-style-type: none"> • Quote • Women’s rights 	<ul style="list-style-type: none"> • GU took the role because she herself was a rape victim, and the character was as well. By playing a rape victim, she thought this was an opportunity to reflect a very specific experience. 	<ul style="list-style-type: none"> • KNB seems angry and mystified about the whole situation. 	<ul style="list-style-type: none"> • This is such a complicated issue – because NP was not found guilty, but not because he wasn’t there. He admitted to what happened, he just thought his actions

<p>and speak to the audience about what it feels like to be a survivor.”</p> <p>This essay has made us painfully aware of the cruel irony that Gabrielle Union, a rape survivor, took this role so that she could speak on sexual assault and the man who gave her that role is allegedly a rapist. It's so f-cked up.</p>		<ul style="list-style-type: none"> • KNB reminds us that while GU took the role to reflect her experience, NP, the one who gave her that role, was accused of being perpetrator in a rape case – the cause of another woman's pain. 		<p>were okay – even though the woman was unconscious. The court agreed with him. Things are different now, and consent is viewed differently.</p>
<p>I want you to really get how f-cked up it is before I get to the part where it seems like Gabrielle still wants us to go see the film. Of course, she still wants us to go see it. It's her work. It's her time, effort and performance. It's a film she chose for other victims of sexual violence. But like I've said before, if this film succeeds, it's a win for Nate Parker. He will reap the benefits of its success. On Twitter, Gabrielle has been supportive of people who tweet that they've decided not to see the film. To me, she's doing everything she possibly can short of boycotting the movie and it's understandable why she isn't doing that. SHE'S IN THE MOVIE. Again, she chose the film because she wanted to help victims of rape. She's in an impossible position.</p>	<ul style="list-style-type: none"> • Opinion • Women's rights 	<ul style="list-style-type: none"> • KNB says in the article, it seems that GU still wants people to support the movie, while at the same time supporting people who chose not to see it. • GU is in an impossible position. 	<ul style="list-style-type: none"> • KNB reflects the difficulty for GU, and seems to not want people to support it, despite relaying that it's an important film overall. 	<ul style="list-style-type: none"> • KNB is conflicted, GU is conflicted, it seems everyone is over this. • This movie is also about slavery – would it change things if NP was discovered to be a slave owner? Does it change the context and intention of the film, or is it still important?
<p>Variety confirmed that Gabrielle will be at TIFF and is set to attend a press conference with Nate Parker. In her essay Gabrielle wrote that she hoped to use this film, “to play an active role in creating a ripple that will change the ingrained misogyny that permeates our culture.”</p> <p>Last time I wrote about Nate Parker, I hoped he would have to keep talking about his alleged rape and the meaning of consent. At every press stop. In every interview. I hoped that he wouldn't think his interview with Ebony was enough. Gabrielle Union just made it even more impossible for this topic to be avoided at TIFF.</p> <p>Click here to read the entire op-ed.</p>	<ul style="list-style-type: none"> • Quote • Opinion 	<ul style="list-style-type: none"> • GU is still complying with her duties to promote the film, and hopes to keep the conversation going. Acknowledges the misogyny that NP contributed to, and hopes that the film and herself can help start change. • KNB has said she wants NP to use his platform to continue the conversation about consent and rape culture. KNB is hopeful that being by GU's side will make that more likely. 	<ul style="list-style-type: none"> • KNB is hopeful – that GU can push this conversation in a positive direction, with NP in tow. 	<ul style="list-style-type: none"> • GU sounds really smart and conscientious. • KNB is very thoughtful and conflicted. • This is a tough topic, and Lainey Gossip allowed KNB to write an article on the complicated, conflicting issue.

Lainey Gossip, September 19, 2016

Blog post title: Viola Davis: Emmy Dress Sixth Sense

Writer: Elaine Lui (EL)

Description: Commentary on Viola Davis' dress at the Emmys

URL: <http://www.laineygossip.com/Viola-Davis-at-the-2016-Emmy-Awards-and-remembering-her-speech-on-opportunity/44961>

Content	Utterance-type (actual meaning of words)	Situated Meaning (context, interpretations, assumptions about writers)	Social Practices (values and perspectives)	Researcher's Interpretation
<p>I don't love this dress on Viola Davis, but I'm always grading on a curve for people who wear colour. Still, this one feels a lot more prom-y than some of the showstoppers she's worn before. So did she choose this because she knew it wasn't her year? Did she know there wouldn't be a repeat win, and so wore a dress that wasn't a 'winner', literally? Other than the official duties of last year's winner, we don't usually focus too much on the previously honoured, but seeing Davis just</p>	<ul style="list-style-type: none"> • Opinion • Background 	<ul style="list-style-type: none"> • This was posted the day after the Emmy awards, amongst other commentary on fashion and the awards show itself. • EL says Viola Davis' (VD) dress wasn't her favourite, but used this as an opportunity to bring up VD's speech last year when 	<ul style="list-style-type: none"> • EL is using this opportunity to praise VD's words from last year, to highlight them even though it's a year later. 	<ul style="list-style-type: none"> • EL is talking about VD's dress. • EL is using an otherwise bland story as a reason to bring up gender and racial inequality.

reminded me of her passionate speech about the path she took to get to that Emmy stage:		she won. VD spoke of the roles available to women, particularly women of colour.		
“The only thing that separates women of colour from anyone else is opportunity. You cannot win an Emmy for roles that are simply not there.”	<ul style="list-style-type: none"> • Quote 	<ul style="list-style-type: none"> • VD’s speech last year highlighted that she had the opportunity to win in her category because someone wrote a role for an over-fifty black woman to be the star of a television show. 	<ul style="list-style-type: none"> • EL is highlighting this year-old speech to bring it back to everyone’s memory. 	<ul style="list-style-type: none"> • VD lost in 2016, but EL is championing her voice from last year because she clearly believes in the message.
I saw a lot of “evidence” of being conscious of diversity tonight. Phrases like “hardworking women and men”, or representatives of the Academy who just happened to be a black man and a woman over 30. Those are all great steps, but the proof of things changing happens over time—not just when everyone’s watching.	<ul style="list-style-type: none"> • Positive step • Inequality 	<ul style="list-style-type: none"> • EL highlights where in the Emmys gender and racial diversity was highlighted – there have been problems, particularly with the Oscars in recent years, with both. EL is taking this opportunity to celebrate the fact that the Emmys are doing something good. 	<ul style="list-style-type: none"> • EL is celebrating the diversity showcased at the Emmys, because it is important to her. 	<ul style="list-style-type: none"> • The Emmys featured men and women of many races, and it was refreshing – it shouldn’t be, because that is what the world looks like, but it’s sometimes rare in entertainment. • Taking the opportunity to acknowledge the good steps is important.

Appendix B: Signed Permission Forms

Consent Form #1: Sasha Stone



INTERVIEW AND RECORDING CONSENT FORM

Mount Saint Vincent University
Graduate Public Relations
Jaclyn Obie
[REDACTED]
Jaclyn.obie@msvu.ca

December 2, 2016

To Sasha Stone:

As we discussed via email, I am a graduate student at Mount Saint Vincent University, and I am conducting interviews for my thesis, which is on the topic of gender inequality in entertainment media. I am working under the supervision of Dr. DeNel Rehberg Sedo.

During this study, you will be asked to answer some questions regarding your experience as a popular culture blogger. This interview is designed to take less than an hour of your time, however please feel free to expand on the questions or add information where you feel it is appropriate. While there is minimal potential for psychological or social harm during the interview process, if there are any questions you do not feel comfortable answering, please let me know and we can discontinue the interview or move onto the next question, whichever you prefer. There could be unanticipated potential harms from having your work highlighted in this academic paper, including but not limited to heightened scrutiny and criticism from other sources. Potential benefits of your participation include having the opportunity to discuss your work in an academic setting and have your work highlighted in an academic thesis. Other benefits could include the improvement of the tradition of sexism in media overall. By learning how and why bloggers like yourself refuse to conform to the sexist traditions shown in other media, perhaps this thesis can be used as a tool to create a pathway to equality in all media.

You will be quoted directly in the final thesis, so this data will not be considered confidential. However, only my thesis committee and myself will have access to the raw data from this interview. Two years following the completion of this project, all raw data will be destroyed. A paper based on this research will be submitted to various academic journals for possible publication – if accepted, I will inform you directly. Should this interview be conducted on the

telephone, it will be recorded for the researcher and thesis committee's use only. You are welcome to withdraw your consent from participation in this project at any time.

Please indicate that you have been informed of these terms, and that you agree to participate in this study, by typing your name into the following box, and returning this form to me:

[__ Sasha Stone _____]

You can contact me at any time if you have questions about the project. You may contact Dr. DeNel Rehberg Sedo, thesis supervisor, at DeNel.RehbergSedo@msvu.ca or 902-457-6478. You may also contact the chair of the University Ethics Review Board c/o Mount Saint Vincent University Research Office at research@msvu.ca or 902-457-6350.

To receive a copy of the study findings, or for any further questions, please contact me directly at jaclyn.obie@msvu.ca or [REDACTED].

Thank you for your time,

Jaclyn Obie

Consent Form #2: Elaine Lui**INTERVIEW AND RECORDING CONSENT FORM**

Mount Saint Vincent University
Graduate Public Relations

Jaclyn Obie



Jaclyn.obie@msvu.ca

December 2, 2016

To Elaine Lui:

As we discussed via email, I am a graduate student at Mount Saint Vincent University, and I am conducting interviews for my thesis, which is on the topic of gender inequality in entertainment media. I am working under the supervision of Dr. DeNel Rehberg Sedo.

During this study, you will be asked to answer some questions regarding your experience as a popular culture blogger. This interview is designed to take less than an hour of your time, however please feel free to expand on the questions or add information where you feel it is appropriate. While there is minimal potential for psychological or social harm during the interview process, if there are any questions you do not feel comfortable answering, please let me know and we can discontinue the interview or move onto the next question, whichever you prefer. There could be unanticipated potential harms from having your work highlighted in this academic paper, including but not limited to heightened scrutiny and criticism from other sources. Potential benefits of your participation include having the opportunity to discuss your work in an academic setting and have your work highlighted in an academic thesis. Other benefits could include the improvement of the tradition of sexism in media overall. By learning how and why bloggers like yourself refuse to conform to the sexist traditions shown in other media, perhaps this thesis can be used as a tool to create a pathway to equality in all media.

You will be quoted directly in the final thesis, so this data will not be considered confidential. However, only my thesis committee and myself will have access to the raw data from this interview. Two years following the completion of this project, all raw data will be destroyed. A paper based on this research will be submitted to various academic journals for possible publication – if accepted, I will inform you directly. Should this interview be conducted on the telephone, it will be recorded for the researcher and thesis committee's use only. You are welcome to withdraw your consent from participation in this project at any time.

Please indicate that you have been informed of these terms, and that you agree to participate in this study, by typing your name into the following box, and returning this form to me:

[Elaine Lui]

You can contact me at any time if you have questions about the project. You may contact Dr. DeNel Rehberg Sedo, thesis supervisor, at DeNel.RehbergSedo@msvu.ca or 902-457-6478. You may also contact the chair of the University Ethics Review Board c/o Mount Saint Vincent University Research Office at research@msvu.ca or 902-457-6350.

To receive a copy of the study findings, or for any further questions, please contact me directly at jaclyn.obie@msvu.ca or [REDACTED].

Thank you for your time,

Jaclyn Obie

Appendix C: Sample Interview Questions

Introduce myself and thank the interviewee for her time.

The blog

- I've noticed that you often point out gender inequality in the posts on your blog. Do you agree that you do this?
- Why do you choose to do this?
 - Probe or follow up: Was writing your blog with a feminist approach a conscious, purposeful decision, or something that happened naturally?
- Do you consider gender equality a priority for your blog?
 - Probe or follow up: Media is traditionally sexist – why did you choose to go against this trend?
- How do you feel your blog is different, in comparison to others?
 - Follow up: What about others when it comes to observing gender inequality in pop culture?
- I've noticed that while you generally write posts that treat the genders equally, sometimes you take on inequality head on – by pointing out inequality in other media coverage, and in the production of films/television. Why do you do this?
- What do you hope to accomplish by pointing out gender inequality?
- What do you think about your audience's reactions to your posts?
 - Do you find your audience is mostly men or women?
 - Do you feel like you're preaching to the choir or changing minds?
 - How has the way you prioritize gender equality affected the blog?
- How has the way you prioritize gender equality affected the blog?
- What celebrity gossip/film stories can you use as an example of being really good for gender equality? What about really bad?
- How do you think being a woman yourself contributes to your feminist perspective?

Other media

- When you look at other media, how do you see women represented?
- Was writing the way you write a reaction to other media?
- What do you notice in the entertainment industry itself, as far as gender inequality and the representation of women?
- What do you notice in celebrity gossip/pop culture media that is hampering gender equality?
- If more media outlets were aware of the harmful nature of writing about women in such an unequal way, do you think that would make a difference?

The future

- What do you think media's role should be in addressing gender inequality?
- What do you think your own role is to do that?
- Do you think other media outlets should consider gender equality in their articles?
- What would you advise other media outlets do when writing articles in the future, regarding gender equality?

- Do you think yours is a model that should be replicated?
- What is your dream scenario, for media coverage of gender? And for media production?