



WIM

# Letter From the Editor

Simone de Beauvoir asks in her iconic book *The Second Sex* “what is a woman?” only to answer her own question directly afterward: “woman is womb”(de Beauvoir 162). While this may have been correct for her time period, we at WIM broaden our definition of “woman” to include anyone who identifies as female. Period. We know now that not all women have vaginas and not everyone who has a vagina identifies as a woman.

Women’s magazines have not always included women in their creation. In her groundbreaking book *The Feminine Mystique*, Betty Friedan describes how men used to shape the content of women’s magazine based on what they thought women would be interested in. This, of course, was problematic, as men simply shaped content based on social and cultural norms of femininity. Friedan describes the discourse around an article about having a baby in a bomb shelter: “According to the mystique, women, in their mysterious femininity, might be interested in the concrete biological details of having a baby in a bomb shelter, but never in the abstract idea of the bomb’s power to destroy the human race. Such a belief, of course, becomes a self-fulfilling prophecy” (Friedan 101). These beliefs were steeped in the cultural idea that women were deeply concerned with anything “concrete” relating to babies as that is within the feminine realm, but not something “abstract” that may reside in the masculine realm. At WIM, a magazine geared toward progressive-minded women, we understand that women have wide and varied interests because they are first and foremost human beings.

In her piece, “Trans as Bodily Becoming: Rethinking the Biological as Diversity, Not Dichotomy,” Riki Lane writes, “We need to get past binaries of gender in general and trans in particular...mobilizing a reading of biology as open-ended and creative supports a perspective that sees sex and gender diversity as a continuum, rather than a dichotomy” (Lane 137). Lane proposes a world where gender is conceptualized as a continuum rather than iron-clad binaries. In this way, difference can be embraced as a facet of life rather than that which may separate and isolate us.

At WIM (Women In Media), we intend to use media to examine media through a critical feminist lens. By questioning the traditional ways media has been used, we at WIM intend to challenge perspectives and insert ourselves into a larger conversation about media’s role in our culture.

In this magazine, we examine and criticize how media functions in different spheres of our lives, primarily through social media. One of WIM’s journalists Jason Edelstein and Editorial Assistant Helena Thatcher experimented by disclosing their sexuality through a public declaration on Facebook. In Edelstein’s article “Coming Straight Out of the Closet,” he explores the consequences of our heteronormative society. Journalist Naya Herman investigates the effects and implications of the recent trending hashtag “#BlackOutDay” and its trans-equivalent “#GirlsLikeUs” in her article “Virtual Visibility.” Amazing workhorse that she is, Herman wrote another article on how a women’s rugby team from Harvard took control of how THEY want to be portrayed in “Feminism You Feel The Next Morning.”

And finally, I interviewed an incredible woman named Gloria Calderon Kellett on her professional experience as a female comedy writer in a male-dominated profession. The interview, “People Thought I Was Funny: Gloria Calderon Kellett on Being a Woman Writing for Comedy in Hollywood” is introduced and concluded by Editorial Assistant Helena Thatcher. Throughout the magazine, you will find advertisements conceptualized and created by our incredible Graphic Designer Trina Reynolds-Tyler in addition to original photos taken by Thatcher. These photos are different than those from typical magazine because the subjects chose the poses and how they wanted to be portrayed. We believe that portraying women the way they want to be portrayed is a first step to challenging typical way women have been depicted in media. This magazine is first and foremost a team effort and it would not be here without the tireless efforts of Jason Edelstein, Naya Herman, Trina Reynolds-Tyler, and Helena Thatcher.



Thank you and enjoy!

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Photo courtesy of: [ruggedgrace.tumblr.com](http://ruggedgrace.tumblr.com)

# **Feminism You Feel The Next Morning**

Naya Herman  
Colorado College  
'16

With seven wins and six losses, the Harvard University women's rugby team fought their way through last season with their fair share of bruises and bittersweet endings. Despite their challenging season, the players engaged with a different sort of challenge off the field, one that left a lasting impression on more than just their immediate fans. Last June, the team published a photo essay that portrayed the players' bodies' strength and size, as well as their own self-love. Photographers Shelby Lin and Lydia Burns created "Rugged Grace" in response to a survey from the National Association of Anorexia Nervosa and Associated Disorders which indicated "86% of female students surveyed reported the existence of an eating disorder by age 20, and eating disorders claim more lives than any other mental illness in the United States." Incensed by this statistic, Lin and Burns decided their photo essay would show several types of bodies that the players were proud to have. They stated, "[This photo essay] seeks to infiltrate the media landscape dominated by body negativity by inviting lookers to join us in our celebration of the distinctive beauty of each of our bodies...every time a woman celebrates the beauty of her own body or of another woman she is making a political statement... she is refusing to accept that her body is only valuable as a visual object."

Lin and Burns are still using women's bodies as "visual objects" by creating a photo essay with women's bodies, dressed only in gray spandex and sports bras. However, by directing the shots to highlight the players' strength, power, confidence and self-love, "Rugged Grace" resists becoming another advertisement exploiting feminine sexuality, and instead uses media as a tool to offset the stereotype that all women have slender, dainty bodies that cannot be used for athletic or physical purposes. Throughout history, women's bodies have been held to stereotypical notions of "femininity" and celebrated as desirable only to the point that they meet certain cultural criteria. For example, in her article, "Lesbians under the Medical Gaze: Scientists Search for Remarkable Differences," Jennifer Terry critiques a scientific study about "sex variants" in 1941. She writes, "In 1941 Dr. George Henry, a psychiatrist who established the Committee [for the Study of Sex Variants]" published a study that would "assist doctors in identifying and treating patients who suffered from 'sexual maladjustment'" (Terry 109). Through physical examinations, women's bodies were critiqued as "feminine" or "masculine," and conclusions about their sexuality as well as psychological state were drawn based on these

observations. According to Terry, "'Graceful' and 'delicate' pelvic bones were feminine," which left anything that appeared less "feminine" to be considered "deviant" (Terry 111). Furthermore, Susan Bordo explores how deeply engrained our cultural conceptions of what is "ladylike" really are in her article, "The Body and the Reproduction of Femininity from Unbearable Weight: Feminism, Western Culture, and the Body." Bordo writes,

The nineteenth-century 'lady' was idealized in terms of delicacy and dreaminess...with the advent of movies and television, the rules for femininity have come to be culturally transmitted more and more through standardized visual images...we learn the rules directly through bodily discourse: through images that tell us what clothes, body shape, facial expression, movements and behavior are required. (462)

The "Rugged Grace" project is an extension of the "bodily discourse" that Bordo refers to, although it plays by a new set of rules. By creating a photo essay, "rules for femininity" are still being "culturally transmitted" through "visual images," although there is nothing "standardized" about these images. Instead of reinforcing stereotypical ideals of femininity, the photo essay tells women that there are several "body shapes," "movements," and "behaviors" that can women can embody without being less or more feminine.

In her article, "The Radical Potential of Women in Sports," Sena Christian explores the many benefits for women competing in sports. She asserts that women who compete in sports are less likely to suffer from mental health issues, including anorexia: "Girls and women who play sports have higher levels of confidence and self-esteem and lower levels of depression" (Christian 26). Since the passage of Title IX in 1972, there are more spaces than ever for women and girls to be athletes and coached seriously. Christian writes, "Before Title IX, women were 2 percent of college students participating in sports, and by 2001 this rate had risen to 43 percent" (Christian 26). Not only is participation in athletics beneficial to women and girls personally, but the very existence of female athletes also helps break down the rigid rules of femininity. Christian argues, "Female athletes have given us a space to critique the ideology of what it means to be a woman... Bodies are signified with meaning, and female bodies that are athletic, strong and muscular disrupt gender binaries and provide a foundation for deconstructing oppressions grounded in biological difference" (Christian 27). The photos of the women's rugby team are literally "signified with meaning" not only through their "strong" and "muscular" builds, but players also wrote words like "powerful"

and “battle-tested” directly onto their bodies to enhance their message. Players appear in a variety of positions, some posed and some candid. There are about ten different players, with a few of the photos taken as portraits and a few with a group of women present. Women are unabashedly showing their scars, with messages written over the scars such as “battle scars,” “won’t stop,” or “no feelings.” Other messages include “huge,” “proud,” “so ripped,” “fearless,” and “fighter.” The phrases make it clear that these women are not concerned about upholding the nineteenth-century “dream” and “delicate” lady, but rather they love their bodies and are excited to show them off exactly as they are.

Rugby itself is an especially physical sport, and it appears that the photo essay is attempting to incentivize more women to get involved. Throughout the essay, there are statements made by the players about why they love the sport, and think more women should play. One response states, “I love the feeling you have in the last minutes of a game, when... you have to pull out just one more hard scrum... and then one of you scores and you’re hugging each other and you’re muddy and bruised and tired, but there’s no way you’d want to be anywhere else in the world.” It’s clear that the sense of empowerment and community that this player derives from rugby makes the strenuousness worth it and is even perhaps part of the fun. Women are not typically heard advocating for bruises and mud, but this woman counts those details as part of why she loves playing rugby in the first place. Additionally, rugby is the only sport that has the same rules for both genders and the physicality, endurance, and level of strength that rugby demands of both men and women is unmatched by many other sports. The fact that the women who play rugby also enjoy a high level of body positivity about themselves and their teammates serves as a very influential reason to start playing.



Photo courtesy of: [ruggedgrace.tumblr.com](http://ruggedgrace.tumblr.com)

While this project may be liberating to women through its intentional portrayal of bodies in several shapes and sizes, as well as increasing the visibility of female athletes in general, it is important to not oppress “some” women in our attempts to liberate “all” women. For example, physically disabled women may not feel particularly emancipated through images of “female bodies that are athletic, strong and muscular,” as the ability to be athletic is also a major privilege. In her article “Integrating Disability, Transforming Feminist Theory,” Rosemarie Garland-Thomson writes on this topic: “Thus, the disability system functions to preserve and validate such privileged designations as beautiful, healthy, normal, fit, competent, intelligent - all of which provide cultural capital to those who can claim such statuses, who can reside within these subject positions” (Garland-Thomson 517). Although rugby may serve as an opportunity for some women to increase their level of self-love, body positivity and confidence, not every woman has the privilege to play. It is important to include disabled women in conversations about self-love, body-positivity, and dismantling stereotypes about femininity. Not only do they experience the same pressures that able-bodied women do, but they also must deal with another layer of stereotypes and oppression associated with disabled bodies. The positive intentions behind “Rugged Grace” are undeniable: transforming mainstream media’s depiction of femininity to include strength and myriad body types, as well as empowering women to love their bodies and love each other’s bodies. Additionally, Christian points out that “female athletes feel compelled and pressured into apologizing for their strength and athleticism,” and this photo essay shows women who are intentionally unapologetic for their strength and size (Christian 26). However, we still must acknowledge that athleticism is a privilege, and that women who are not “fit” can still be “beautiful,” “competent,” “healthy,” and “normal,” and have every reason to love their bodies.

*I'm not going to be able to make it.*

*Sounds great, but I'm busy.*

***Nah.***

*I'm unavailable.*

***NO***

*I'm good.*

***No thanks.***

*Thanks for asking!..but no.*

***Lawyers get paid to explain their cases, you don't.***

***You don't have to explain yourself to anyone... you don't get paid for it.***

***Just say no.***



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# Coming Straight Out the Closet

Jason Edelstein  
Colorado Collge  
'18



Photo courtesy of: facebook.com



Just over ten years ago, coming out to all one's friends and family required many phone calls and conversations. Today, with the emergence and increasing popularity of social networks, such as Facebook, in the twenty-first century, it can be done with just a few keystrokes and a click. However, this broad reach is not without consequence, many LGBTQ persons still have to be selective about whom they disclose their sexuality to. The phrase 'coming out' in general also calls into question our heteronormative society, and the assumptions made in that society about one's sexuality. Straight people rarely 'come out' as being heterosexual, because the assumption is that being heterosexual is 'normal,' and thus there is no need to 'come out.' Perhaps the necessity of the act of coming out itself reinforces this heterodominant patriarchy. Social networks have made the coming out process an even more public declaration. However, since only LGBTQ people make these declarations, in order to disrupt our heteronormative society, heterosexuals too should 'come-out.'

In her essay "The Straight Mind," Monique Wittig describes our heterodominant society with, "you-will-be-straight-or-you-will-not-be," (Wittig 11). This statement shows that homosexuality and any other non-heteronormative identities do not stand independently; instead, our language has coded them to simply be 'not the norm.' Furthermore, LGBTQ relationships are often seen as an imitation of a typical heterosexual relationship, i.e. the lesbian butch/femme binary. Jeannine Delombard describes this issue in her essay "Femmenism,"  
To [her lesbian friends], butch femme is a label, it's role-playing, and they want no part of it. Not that I can blame them. Anyone who's had a pleasant walk with her lover spoiled by some jerk yelling, 'which one of you is the man?' knows the frustration of having one's lesbianism taken for a cheap imitation of heterosexuality (Delombard 479)

So in an attempt to observe what would happen if this dichotomy is disrupted, WIM's editorial assistant Helena Thatcher, and I came out on Facebook... as straight.

We crafted our statuses so that there would be no confusion, though we couldn't count on everyone on our friends list to know what the word 'heterosexual' means. While I was excited to read the responses, and bask in whatever controversy I may have created, I felt some anxiety. Would people think that I was mocking the LGBTQ community? Would my friend who came out on Facebook earlier this year think I was mocking him directly? Helena also expressed similar anxieties after posting her status to Facebook:

After posting the message 'I am taking this time and space to come out as a heterosexual/ straight female. I welcome your responses,' I felt nauseous. With a single click, I had shared a serious and personal sentiment with over one thousand people. I had not made eye contact with any of them, establish mutual understanding with tone, or explain my reasoning. My words simply hung in a space I could not grasp with consequences I could not control. Yet this anxiety came from a statement did not cross hetero norms. I ran little risk of being teased, hurt, or discriminated against based on those nineteen words. And yet as I sat in the library that afternoon, I felt naked. I worried each person who walked past me had read my words and was now passing judgment.

The anxieties LGBTQ people feel coming out are a lot more serious than the ones Helena and I experienced coming out as heterosexual. In a study conducted by Klein et al. in 2014 on the daily experiences of LGBTQ teens, participants were asked to take photos in order to document their daily lives. Following a discussion of those photos, many participants described their coming out process, and holding onto relationships with various family members as being as a difficult choice between revealing their sexuality and maintaining those relationships. This is not an easy choice for anyone, and Liz, one of the participants in the study, talks about one of the reasons why coming out is so difficult is our heteronormative society:

I think it's very much viewed as, well, the 'difficult coming out experience' is just something that's inherent to being queer, it's inherent to being gay. You know, [derisively] no no, it's inherent to living in a heterosexist society and if we change that, maybe that won't be this big thing that every single person has to, you know, cope with or struggle with. (Klein et al. 308)

Perhaps one step towards the change that Liz discusses is for it to become a social norm to not assume anyone's sexuality and for the coming out process to become a universal act.

In an article on the Huffington Post website by Lori Duron titled "What Happened When My Son Came Out... As Straight," she describes her experience raising children in a household where no assumptions were made about their gender or sexuality. As a result of her parenting techniques, at ten years old, her oldest

son felt the need to come out as heterosexual to her. In her article, she questions whether it's even necessary for homosexuals to come out of the closet at all, saying, "I don't mean staying closeted forever; I mean never entering the closet" (Duron). For this to happen, sexuality must never be assumed, which could mean that Facebook posts like Helena's and mine could potentially become more accepted and prevalent.

The comments and replies, or in my case the lack-thereof, speak to the current state of heteronormativity in our society. Helena's friends seemed to be very supportive of her declaration of heterosexuality, with comments such as "Thanks for being so brave," or "omg I'm so proud of you, congrats," but the sarcasm in these comments is fairly evident. It seems that most people took the status for a joke. Follow up conversations with the commenters confirmed for the most part that those who knew Helena understood the status for what it was.

Based on the lack of responses, I inferred that people saw my status as a joke as well. Following up with the people who liked the post (who were all heterosexual males) confirmed this assumption. The fact that these two separate proclamations of heterosexual identity was both largely interpreted to be jokes reinforces how heteronormative our society is today.

Bruce E. Duschel asserts that social networks are the go-to platform for people coming-out because of the support system that these social networks provide. According to Duschel, support systems are vital in one's coming out process, both for themselves and for their friends and family, as coming out is a process. These social networks offer a community with a certain sense of anonymity where individuals are able to discuss their feelings about their sexual identities openly.

Social networks are filled with strangers from all over the world, that have all gone through, or are currently going through the struggles that LGBTQ youth may be experiencing. This community has led to many young LGBTQ persons coming out earlier and earlier.

Kristina Dzara argues that coming out on social networks can come in many forms, aside from the typical 'out' status, giving individuals the flexibility to be as subtle as they want about disclosing their sexual identity. According to Dzara, users may come out at their own pace by simply posting articles, and social, or political activities "relating to some topic of interest to the LGBT audience" (Dzara 102). She also discusses how individuals on Facebook construct and regard their profile as a direct reflection of themselves: "Through Facebook, the user creates a social artifact expressing one's self" (Dzara 101). For this social artifact to be as accurate as possible, sexual identity is often included, whether it is through LGBTQ articles, a post, or even a relationship status.

Perhaps in the future more heterosexuals will declare their sexual identity, but in the current state of our heteronormative society, this is unlikely. Instead, as a culture, we need to normalize and validate all sexual identities so that either the process of 'coming out' is something that everyone experiences or sexuality becomes simply a facet of one's being, rather than a huge part of their identity.



# Baby, I Got Your Back!

Name: Lucille Wenegieme

Preferred pronoun: She

Graduate of Colorado College, radical lover, fashionista, Biology major, Race and ethnics studies minor..

Favorite Feminist Quote: We are born female and male, biological sexes, but we are created woman and man, socially recognized genders.



Photo courtesy of: facebook.com

Name: Wesley Brandt

Preferred pronoun: He

Graduate of Colorado College, self-declared feminist, Political Science and Music double major, loves dogs...and memes about Ryan Gosling

Favorite Feminist Quote: For we have, built into all of us, old blueprints of expectation and response, old structures of oppression. -Audre Lourde



Photo courtesy of: facebook.com

Raising your child gender neutral? Tired of the babysitter forcing social constructions down your child's throat? Your babysitter should be as critical of society as you are! Join "Baby, I Got Your Back" to find babysitters suited for your needs!

# “People Thought I Was Funny:” Gloria Calderon Kellett on Being a Woman Writing for Comedy in Hollywood



Photo courtesy of: [cfa.lmu.edu](http://cfa.lmu.edu)

In 1650, Anne Bradstreet became the first American woman writer to be published. 365 years later, women are still struggling to make it in the male dominated world of writing. Female comedic writers began to emerge in the eighteenth century with figures such as Frances Burney, Maria Edgeworth, and Jane Austen (Bilger 9). Audrey Bilger asserts in her book *Laughing Feminism: Subversive Comedy in Frances Burney, Maria Edgeworth, and Jane Austen*, that “writing comic novels allowed these women to contribute to the ongoing debate about women’s proper place in society by criticizing, among other things, eighteenth-century gender politics” (Bilger 9). The restrictive nature of a women’s “proper place,” is a common issue within the feminist movement. Regina Barreca views women’s laughter as an essential tool for breaking away from that “proper place:” “anytime a woman breaks through a barrier set by society, she’s making a feminist gesture of a sort, and every time a woman laughs, she’s breaking through a barrier” (Bilger 10). However, in recent years, the art of laughing and comedic writing has begun to redirect women into the niche of women’s comedy.

In 2010, an empirical study of TV comedy audiences in Britain and Norway was conducted. After analyzing “two sketch shows dominated by female performers,” both male and female focus group participants concluded that women’s comedy shows such as the one in question have a “limited appeal for male viewers” (Bore 139). In concluding his study, Bore argues that these women’s comedy shows “tended to be marginalized as niche products with limited appeal to male views” (Bore 139). Thus the efforts to break out of the social constructed definition of female through comedy ultimately lead to yet another type of marginalization. By constraining women’s comedy to a niche of Hollywood productions “constructed a hierarchy that positioned male comedians above comediennes and reinforced the dominance of masculinity in TV comedy” (Bore 139).

Gloria Calderon Kellett, a screenwriter and producer, is an example of a woman succeeding in the male dominated world of comedy. After graduating from Loyola Marymount University with a BA Communications and Theater Arts, Kellett earned a Masters degree in Theatre from the University of London. She now lives in Los Angeles, California with her two children and husband Dave Kellett, the creator of the webcomic Sheldon. She is a founding member of the sketch comedy group And Donkey Makes Five in addition to being a stand-up comedian, actress, playwright, screenwriter, executive story editor, and co-producer. Most recently she has been a supervising producer on the hit TV shows iZombie, Mixology, Devious Maids, and How I Met Your Mother. In the midst of staffing season, the period directly after pilot season when writers begin interviewing for recently picked up shows, Gloria Calderon Kellett agreed to speak with WIM’s Editor Nina Murray. Balancing the duties of professional, wife, and mother, Kellett agreed to an interview over her car speakerphone as she drove to a job interview.

### **How did you first get into the industry?**

I didn’t know anyone here and I didn’t grow up near L.A. I’m a 1st generation Cuban immigrant and I started [out] as a playwright and actor. I went to Loyola Marymount University. I finished school and did some writing. While I was at LMU, I did a semester in London then went back there for grad school for playwrighting. I literally just started asking people I knew how to get a job in L.A. I’m totally self-taught and I just did what I knew and put up plays. I was lucky. I was mostly approached by people because of my background in plays and they knew me from that.

### **How did you start to make the shift from writer into producer?**

Writers are kings in TV. We all did the same things. There are just different titles based on how long you've been there, so you become a producer once you've been there for a long time. When you know more, you do more.

### **What is the breakdown of a typical writing room?**

It's always different and changing. [There are] 10-14 writers generally, but it varies based on budget. It is mostly men. There are times when you are the only woman in the room, but that changes once they get more money and can hire more women.

### **What has been your experience being a woman in Hollywood?**

I've had a really good experience being a woman in Hollywood. I've also been fortunate to come into it at a time when women are valued again. What's difficult is that comedy is much racier, so you have to [be able to] hang with the boys. I don't think many women have the stomach for it. It can get rough in there. You have to share a lot of inappropriate stories about people [you] know. The jobs become very encompassing and demanding. Women get edged out because you want to go home to your kids. But men don't have to make the same sacrifice. It is more societally okay for men to work a lot and maybe the guys are more okay being the providers. I know a couple brilliant woman writers and sometimes you have awesome show runners who allow that mother things to happen.

### **What draws you to comedy?**

I rode the horse and I took the jobs I was getting offered. People thought I was funny and the jobs I was given and what I write tends to be more comedic. I'm more of a romantic comedy writer. But writing for comedy wasn't necessarily intentional

### **What advice do you have for someone who's just getting into the industry now?**

You really have to stick with yourself and get in for the long haul. It's like you're going into law school. People get frustrated when it's not happening really quickly; like it's been four years and they're still a PA. It takes 10 years! The road from the traditional PA to writer to staff writer takes time to develop those relationships and maintain a fan base. You need to be writing all the time and you need to know that you got to start somewhere and work your way up. Find your own way and constantly be writing! The amount of talent in L.A. is amazing. Be savvy. Meet with everyone. Be smart with money. I see people working hard for 5 years on a script and they get \$50,000 for it and they spent it all, but then they don't sell anything for 5 years. I've been very conservative with my money because I can't have financial weight on me [because] I have kids. I call myself luxuriously modest. Since I'm financially secure, I'm thus a fulfilled artist because I can take jobs that I love and be choosier. Work really hard early and have dedication.

## What's your next project?

Right now, it's staffing season. It comes right after pilot season, so after the shows are cast, the writers start meeting on potential shows that could be picked up. I would love to return to *Mixology* if it gets picked up because the staff is great and the cast is great. But I need to be smart and go on job hunts with other shows in case it doesn't get picked up. The ideal situation is writing and producing for a show where I am valued with a kind staff and great actors to write for, with a side project and time with my kids.

I had hoped to idealize Gloria Calderon Kellett. A successful woman in media, with impressive education and professional accomplishments, she could have lived out the reality of Sarah Jessica Parker's role in the film *I Don't Know How She Does It*, where Parker's character flawlessly juggles family and work. In her essay, "From Maternal Thinking," Sarah Ruddick writes, "to be a 'mother' is to take upon oneself the responsibility of child care, making its work a regular and substantial part of one's working life" (Ruddick 33). It is this need to dedicate "a regular and substantial" portion of one's life to child rearing that forces me to question any human's ability to balance both parenthood and professionalism. However, after reading Kellett's responses, I began to realize "doing it all" does not necessarily imply perfection. Why do I, and millions of other women, need to believe it is possible to exceed both professionally and within the home flawlessly?

Societal norms do not project a need to simultaneously change a diaper and answer a conference call on men as it does for women. In this way, Kellett may stand as a new age role model for women. She confronts the "boy's club" dynamic of the Hollywood comedy world, while readily admitting the challenges and sacrifice associated with being a professional mother. Clearly Kellett has dedicated a great deal of time and energy to her career. She knows that it takes 10 years to travel the long road from the low levels of PA to being a staff writer because she experienced it. Kellett also concedes the duties of motherhood hinder her career, as she discusses the sacrifice between your profession and the desire to stay home with your kids. She readily admits to Murray during the interview, "it is more societally okay for men to work a lot and maybe the guys are more okay being the providers" (Kellett). With this disparity in the forefront of our minds, we must value those women who find themselves to be the only woman in a room full of male comedic writers cracking misogynistic jokes and furthermore, strive to put more women in that room. Kellett lives out Ruddick's vision of mother as "committed to meeting demands that define maternal work. Both her child and the social world in which a mother works" in addition to professional demands (Ruddick 33). She embodies both roles as she ends the interview with her ideal situation of "writing and producing for a show where I am valued with a kind staff and great actors to write for, with a side project and time with my kids."

While Kellett is an example of a successful woman in a male-dominated sphere, she is nevertheless still a minority in her profession. Indeed, her success in such a profession is due in large part to her ability, as she says, to “hang with the boys.” Yet this is problematic because it is women who must adapt to this environment, rather than questioning its existence and working to change it. As Simone de Beauvoir argues in *The Second Sex*, “Women who assert that they are men lay claim nonetheless to masculine consideration and respect” (de Beauvoir 162). In this instance, Kellett does not assert that she is a man, but she nevertheless plays by their rules. The film industry is a special case to examine because it is inherently hierarchical; thus it is unrealistic to demand the power structure to be dismantled. Perhaps instead, we should advocate for women throughout the power structure, at all levels, in order to combat the male-dominated nature of the film industry. In order to achieve this, we also need to advocate for women to continue working while raising children, potentially by reconceptualizing gender roles in the home. Until this time, we must support women already in male-dominated spheres and advocate and encourage more women to enter and remain in those spheres.



# NEED TO BRUSH OFF THE HATERS?



Photo courtesy of: [jvinnyg.blogspot.com](http://jvinnyg.blogspot.com)

## USE "BE GONE!" AND MAKE YOUR HATERS DISAPPEAR!

\*\*HATERS WILL DISAPPEAR TO A NEVER ENDING CLASS WITH DR. HEIDI LEWIS AND WILL BE FORCED TO WRITE "I WILL THINK BEFORE I SPEAK" UNTIL THEIR FINGERNAILS TURN INTO GLITTER.





I love my brown skin because I accept my body. My scars, stretch marks, and brown tint is the product of my growth and womanhood. Judge me.

I am woman. I am beautiful. I am love.

\*These photographs are of Colorado College women. They selected their favorite body part and directed how the camera viewed them.



# Virtual Visibility

Naya Herman  
Colorado College  
'16



Photo courtesy of: Helena Thatcher

This past week, a new hashtag took over the virtual streets of social media. “#BlackOutDay” was created, with the intention of cultivating images of people of color and celebrating their beauty. YouTube celebrity Francesca Ramsey helped bring publicity to the hashtag, aiding its momentum. Ramsey told ABC news: “We’re asking black people to share pictures, videos and GIFs of themselves to celebrate our people coming from all different walks of life. It’s a celebration of black beauty and our individuality.” Although the hashtag is meant to represent a range of black beauty, it was also created to offset the overwhelming presence of negative images of people of color in the media. These images only serve to perpetuate racist stereotypes. Ramsey laments that typically media produced about people of color is “mostly of us breaking the law, being killed or mistreated.” Ramsey believes that the hashtag helps “combat these negative images and stereotypes with positive representations of ourselves.” Over the course of one day, over 200,000 tweets were sent out as part of #BlackOutDay. Despite the negative existing representations of people of color, Ramsey and other participators used social media as a tool to represent themselves, collectively showcasing their own beauty.

The speed in which people of color responded to #BlackOutDay proves how necessary the movement was, and how hungry people are for positive representations of people of color. In her article, “Michelle Obama ‘Got Back’: (Re)Defining (Counter)Stereotypes of Black Females,” Margaret M. Quinlan believes the present representations about black women are directed by historically racist ideologies. “Black women...are often portrayed as criminals, buffoons, or hyper sexual individuals. These stereotypes originate from the historical roots of slavery but are also presenting contemporary media...the media perpetuates stereotypes in ways that people believe are accurate descriptions of groups” (Quinlan 120). If people believe that media representations provide “accurate descriptions of groups,” #BlackOutDay serves as an antidote to the overwhelming majority of negative images of marginalized groups. The majority of Quinlan’s article focuses on one woman of color that a significant (albeit problematic) amount of media is centered on: Michelle Obama. Although this makes Obama vulnerable to racist, sexist, and exploitive commentary, Quinlan thinks many people benefit from just seeing her picture appear. She writes, “When I see Michelle Obama on the cover of magazines and on TV shows, I think, ‘Wow, look at her and her brown skin...it’s nice to see a brown girl get some attention and be called beautiful by the world’” (Quinlan 122). Quinlan brings up an important point: If people see media as “accurate representations of groups,” groups of people who are characterized without any positive representation become obscured and their

identities become articulated for them. In her article, "From The Progress of Colored Women," Mary Church Terrell comments on the "surprise" white women often express when they are exposed to successful women of color:

I expected to see a dozen clever colored women, but instead of twelve I saw two hundred. It was simply an eye opener.' This is the way one white woman expressed herself, after she had attended a convention of colored women held in Chicago about four years ago. This sentiment was echoed by many other white women who assisted at the deliberations of the colored women on that occasion. (Terrell 120)

Similarly, #BlackOutDay's mission was to increase visibility of black people to empower the black community, and also to show anyone who believed there would be only 12 images that there are more than two hundred thousand.

Unfortunately, it is often up to marginalized groups to convince mainstream culture of their presence. In the case of trans women, they are represented even less frequently than cisgender people of color. When they are represented, their images are often governed by the same set of stereotypes against women and women of color, as well as a third set of stereotypes that operate against trans women of color. In her article, "Trans Woman Manifesto," Julia Serano outlines three main ways the media exploits trans women. Through hyper-feminization, hyper-sexualization and objectification, the media "creat[es] the impression that most trans women are sex workers or sexual deceivers" while "sensationalizing sex reassignment surgery...and openly discussing our 'man-made' vaginas without any of the discretion that normally accompanies discussions about genitals" (Serano 549). The media is overwhelmed by trans-misogynistic images, and members of the trans community, as well as cisgender viewers, have little access to less offensive representation. However, trans writer Janet Mock recently published an autobiography titled, "Redefining Realness" to share her story, and Tina Vasquez interviewed her for Bitch magazine. Vasquez writes, "I wanted the story of a trans woman of color written. But weirdly, I didn't know that I'd have to be the one to write it or that it would be my story" (Vasquez 34). Mock feared that readers would generalize her story to be representative of all trans women or all trans women of color, which is problematic for all groups who are under-represented and marginalized by the media. She clarifies, "This is one story, one book. I am not speaking for all trans women of color; I'm telling my story...I want the real takeaway to be if I made it, other trans women of color can make it too" (Vasquez 34). Not only does increased media increase visibility for oppressed groups, but it also creates the potential for recognition. Mock wanted other trans women of color to be able to recognize themselves in her success, and to keep the momentum going: "I knew there weren't many women 'like me' in the media, but I didn't realize what 'like me' meant...it wasn't something I thought anything of initially, I was just a black girl living my life...If you don't know a lot of women like you, you contextualize your experience. You can't see your own oppression, only your own experiences" (Vasquez 37). With visibility and recognition, trans women of color can establish a community to theorize about their personal experiences, and become empowered politically. In order to help mobilize the trans community, Mock created a hashtag of her own: "#GirlsLikeUs." Initially, Mock created the hashtag because she wanted a faster way to connect with other trans women. She was working with a group of women who did not call themselves transgender, but who Mock would identify as trans. "It made sense, when you're young and poor, you often don't have access to language. They would tell me, 'We're just girls.' So #GirlsLikeUs is about our lived experiences that link us, it's what makes it 'like us.' It wasn't done to build a movement, but it has and now I own it to be that. It lives beyond Twitter" (Vasquez 36). The power of social media, as well as publishing written work, is significant in this example. For marginal identities that are often spoken for in mass media, sharing one's story is one of the only ways to create visibility and recognition.

Although writing about one's experience is a great first step to gaining representation, getting published is another battle altogether. This is especially difficult in academic settings, and feminist and gender studies departments are not exempt from criticism. In their article, "The Costs of Exclusionary Practices in Women's Studies," Maxine Zinn, Lynn Cannon, Elizabeth Higginbotham and Bonnie Dill analyze the oppression and exclusion within academic institutions. They write, "Despite white, middle-class feminists' frequent expressions of interest

and concern over the plight of minority and working-class women, those holding the gatekeeping positions at these journals are as white as are those at any mainstream social science or humanities publication” (Zinn et al. 200). It is challenging enough to change representation in the media at the corporate level, but the dismissal of voices of color in the very departments in which racism is studied extensively is counterproductive. Indeed, women of color are rarely sitting around the table when problems are defined and strategies are suggested. They are not in positions to engage in the theoretical discourse behind specific decisions on what will be published (Zinn et al. 200). The systematic exclusion of people of color is not just an issue of misrepresentation in the media, but also an issue within feminism and feminist studies in general.

#BlackOutDay and #GirlsLikeUs are contemporary responses to a history of exclusion and misrepresentation of marginalized identities in the media. Perhaps, trans women and people of color would not be referred to as “marginal” if they were portrayed fairly. Perhaps academic institutions could help alleviate this marginalization, rather than contribute to it, by publishing works by writers of color or hiring more professors of color. Perhaps, more autobiographies about trans women would exist if trans women felt what they have to say is valuable and would be valued. Janet Mock claims “for every person who tweets me, because I’ve seen how powerful it is to hear those who haven’t been heard” (Vasquez 36). Utilizing the tools afforded by social media, the power of representation is put back into the fingertips of those who are creative enough to ditch the stereotypes and start their own hashtag.



Photo courtesy of: Julia Wood

**Nina Murray, Editor** (Middle)

**Helena Thatcher, Editorial Assistant** (Top left)

**Jason Edlestein, Journalist** (Bottom right)

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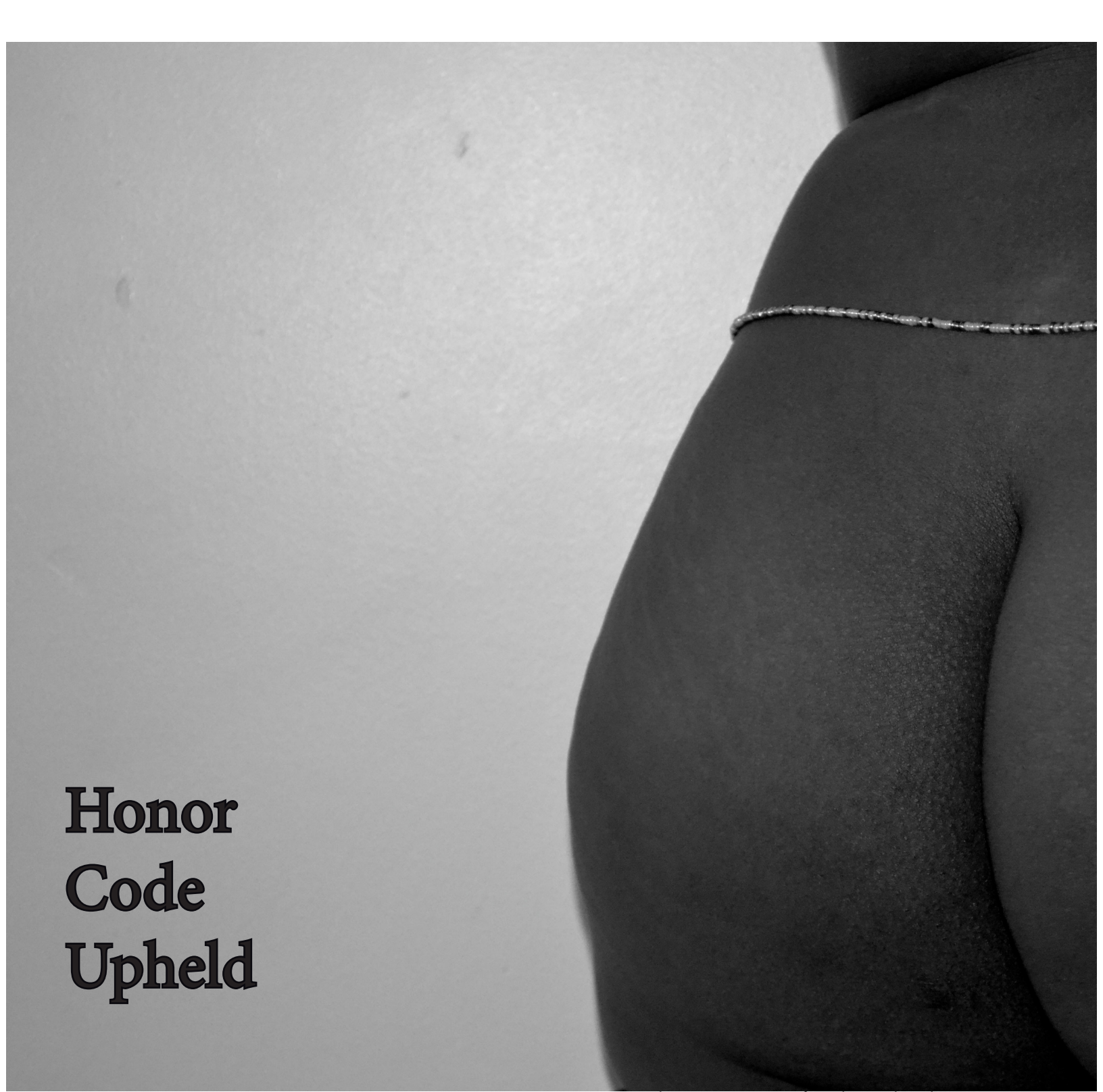
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A black and white photograph showing the back and shoulder of a person. The person is wearing a thin, delicate chain necklace. The lighting is soft, highlighting the contours of the body. The background is a plain, light-colored wall.

# Honor Code Upheld

Photos courtesy of: Helena Thatcher