



Order Form

The free sample content follows this form.

Single book:

To purchase a single copy of this book, please follow the 'Buy this book' link on our website.

Single book price discrepancy:

If the price shown on the Amazon website exceeds by more than 10% the price listed on our website, we will honor the lowest price. Simply email us at sales@waterhillpublishing.com stating which book you want to buy. Shipping will be added to the price, and we will provide a detailed quote once you contact us.

Bundle purchase:

If you wish to purchase this book in a bundle of at least 2 different WaterHill titles, we offer a rebate on the total order. The rebate varies (usually starting at 5% of the suggested retail price shown on our website) so please email the information below to sales@waterhillpublishing.com and we will provide a detailed quote.

Titles of books you want to purchase	Quantity
_____	_____
_____	_____
_____	_____

Quantity purchase:

For a minimum of 10 books of a given title to be delivered to a single address, we offer a rebate on the total order. The rebate varies (usually starting at 10% of the suggested retail price shown on our website) so please email the information below to sales@waterhillpublishing.com and we will provide a detailed quote.

Titles of book you want to purchase	Quantity
_____	_____

Building Bridges in Celebrity Studies

Edited by

Jackie Raphael, Basuli Deb and Nidhi Shrivastava

WH

**WATERHILL
PUBLISHING**

ISBN 978-0-9939938-4-8

The views and opinions expressed herein are those of the authors and do not necessarily reflect the positions of the publisher.

© 2016 Papers are licensed by WaterHill Publishing. Copyrights of individual papers is retained by authors. The papers in this edited volume may not be reproduced in any form or by any means without the prior written permission of the authors.

For the entire volume including cover image and design:
© 2016 WaterHill Publishing, Toronto

Contents

List of Contributors.....	iii
Introduction: Bridging the Gaps Between Celebrity and Media	1
<i>Jackie Raphael, Basuli Deb and Nidhi Shrivastava</i>	
PART I - Bridging Celebrity Trends and Consumer Perception	
Celebrity Influence on Audiences' Consumption Practices as Parents	8
<i>Elizabeth Fish Hatfield</i>	
Front Row Aspirations in the Online Era: Bodies, Accessories and Fashioning Celebrity.....	20
<i>Rebecca Halliday</i>	
PART II - Bridging Sensationalised Media and Commodified Celebrities	
Selling the Bromance: Sensationalism of the McAvoy/Fassbender Relationship	32
<i>Celia Lam and Jackie Raphael</i>	
Commodifying Celebrity: Social media, sensationalism, and how the media plays a role in creating celebrities.....	45
<i>Judith Roberts</i>	
Quantifying Celebrity: Influence Measurement in the Digital Age.....	54
<i>Andrew Zolides</i>	

PART III - Bridging Media Controversy and Celebrity Status

A Persona of Global Controversy: Assange, Snowden, and the Makings of the Digital Information Activist..... 64

Andrew Munro

Corporate Colonization and the Myth of Authentic Journalism 75

William Huddy

Celebrity Culture and the Canadian Broadcasting Corporation: Jian Ghomeshi, Global Others, and Sexual Violence 84

Kiera Obbard

PART IV - Bridging Women's Issues and Media Representation

The Power of Celebrity Culture and its Response to Rape and Sexual Violence against Women in Post-2012 India..... 96

Nidhi Shrivastava

Media Representations and Angelina Jolie's Elective Mastectomy and Transnational Adoption 107

Basuli Deb

List of Contributors

Basuli Deb, Assistant Professor, UNL, has published a monograph *Transnational Feminist Perspectives on Terror in Literature and Culture* and peer-reviewed articles in, among others, *Frontiers*, *Meridians*, *South Asian Review*, and *Postcolonial Text* where she also guest-edited. Currently she is working on a monograph on celebrity culture, and another on indigeneity/diaspora.

Rebecca Halliday is a PhD Candidate in Communication and Culture at York University in Toronto. She also holds an MA in Theatre and Performance Studies from York. Her work has appeared in *Transcultural: A Journal of Translation and Cultural Studies* and *Fashion Theory: The Journal of Dress, Body & Culture*.

Elizabeth Fish Hatfield serves the Department of Arts and Humanities at University of Houston – Downtown as an Assistant Professor of Interpersonal Communication. Her work focuses on family, gender and culture in the mass media, including issues such as work/life balance, identity, and gender roles.

William Huddy, Ph.D started his broadcast reporting career at KEYT in Santa Barbara (1971), later anchoring newscasts in El Paso, Colorado Springs, Milwaukee, and Fort Myers, Fl. He earned his Ph.D. in Communication Studies (University of Denver, 2012), and teaches at Metropolitan State University, Denver. He can be reached at whuddy@msudenver.edu.

Dr. Celia Lam is a Lecturer in Communications at the University of Notre Dame Australia, Sydney. She is a Centre for Media and Celebrity Studies advisory board member and associate editor of the IAFOR Journal of Media, Communication and Film. Her research focuses on the cultural and aesthetic impact of digital technologies on media production and consumption.

Andrew Munro (PhD) is a Lecturer in Spanish Studies at Griffith University, Australia. His current research focuses on the interrelations of rhetorical genre theory, Peircean semiotics and persona studies.

Kiera Obbard completed her MA in Cultural Studies and Critical Theory at McMaster University, focusing on feminist theory and representations of gender, sexuality and the body in popular culture. Kiera is currently working as an independent scholar and conducts research on gender, violence, and visual culture in a Canadian context.

Dr. Jackie Raphael is a Lecturer in Creative Advertising and Design at Curtin University in Australia. Her research focuses on celebrity, endorsements and bromances. She is an Advisory Board Member of Centre for Media and Celebrity Studies, on the Steering Group of Inter-Disciplinary.Net and *Celebrity Chat* producer. She has published various papers, edited multiple books and organized conferences globally.

Dr. Judith Roberts teaches journalism and communication courses at Louisiana Tech University. She received her Ph.D. in mass communication with a minor in instructional technology from the University of Southern Mississippi. Her research focuses on social media and politics. She also blogs for a fitness website and writes for a north Louisiana magazine.

Nidhi Shrivastava is a PhD candidate at University of Western Ontario. She holds a double masters in South Asian and Women Studies. A regular contributor to *Anokhi Media* and editorial board member of CMCS, she teaches in alternate high school and at University of Connecticut, Storrs.

Andrew Zolides is a PhD Candidate at the University of Wisconsin-Madison. He researches the *influence economy*, an economic framework for understanding strategies celebrities and brands utilize through social media to generate audiences with significant value. Comparing these practices reveals how influence is generated and given value in contemporary neoliberal culture.

Introduction: Bridging the Gaps Between Celebrity and Media

Jackie Raphael, Basuli Deb and Nidhi Shrivastava

Celebrity and Media

Celebrity culture is highly reliant on media representation. Without media attention celebrities are limited in the way they can depict their identities to consumers. While fans can watch their films or listen to their music, they are more informed about their individual personas through the interviews and other media interactions. As technology has progressed many fans are learning about celebrities through their social media accounts. Whether or not this is an authentic representation is unknown, however it is the way the celebrity or their representatives wish to convey their persona. Perceived authenticity is crucial in reflecting the image of a celebrity. While a celebrity has more control over how they are represented today, there is also an increased chance of being criticised on a global scale through social media. This book aims to bridge the gaps between celebrity culture and media involvement. Through four parts and ten chapters, various themes are investigated including trend setting, consumer consumption, impact of social media, sensationalism in reporting, celebrities as a commodity, media scandal creating fame, and feminism.

Many of the themes mentioned have been covered before by biographies and social critiques of celebrities — the former allied to media sketches/academic literature and the later to academic literature.¹ Films studies scholars of the 1970s such as Richard Dyer whose book *Stars* was instrumental in the development of image theory, Laura Mulvey in her article “Visual Pleasure and Narrative Cinema” (1975), and Richard Shickel in biographical *His Pictures in the Papers: A Speculation on Celebrity in America Based on the Life of Douglas Fairbanks, Sr.* (1974) pioneered celebrity research. As the field became interdisciplinary sociological and semiotic inquiries merged with psychological and media studies perspectives. The 80s and 90s saw the publication of Leo Braudy’s *The Frenzy of Renown: Fame and Its History* (1986), Richard deCordova’s *Picture Personalities: The Emergence of the Star System in America* (1990), and P. David Marshall’s *Celebrity and Power: Fame in Contemporary Culture* as the critical lens

¹ See Kristin Harmon.

2 Introduction: Bridging the Gaps Between Celebrity and Media

shifted to the sociopolitical concept of celebrity fame. Meanwhile, sociological and cultural studies approaches to celebrity biographies like Shickel's continued. Among them are Leonard J. Leff's *Hemingway and His Conspirators: Hollywood, Scribners, and the Making of American Celebrity Culture* (1997), Georges-Claude Guilbert's *Madonna as Postmodern Myth: How One Star's Self-Construction Rewrites Sex, Gender, Hollywood and the American Dream* (2002), and others. These authors situate celebrities in the larger mechanisms of celebrity production as Jason Toynbee in *Making Popular Music: Musicians, Creativity and Institutions* (2000) and Graeme Turner et al. in *Fame Games: The Production of Celebrity in Australia* (2000). Finally, media studies enters celebrity studies in a vigorously new way through the lens of fandom and gossip in celebrity studies from the 90s as in Camille Bacon-Smith's *Enterprising Women: Television Fandom and the Creation of Popular Myth* (1992) and Jackie Stacey's *Star Gazing: Hollywood Cinema and Female Spectatorship* (1994). Racial and gender identity become other important sites for media analysis of celebrity culture as focus on media representation of celebrities gain critical power through works such as Jeanine Basinger's *A Woman's View: How Hollywood Spoke to Women, 1930–1960* (1993), Martha Gever's *Entertaining Lesbians: Celebrity, Sexuality, and Self-Invention* (2003), and Diane Negra's *Off-White Hollywood: American Culture and Ethnic Female Stardom* (2001).

However, what this book provides is a variety of perspectives on celebrities situated within a transnational domain from the virtual to the material dominated by media/social media culture — whether in the form of celebrity in the age of a global consumerist culture or whistleblowing in global political scandals. It examines fraught intersections of media and social media productions of celebrities, issues of sensationalism, self-productions through controversy, as well as the politics of media ethics and gendered expectations. A collection bridging gaps between media and celebrity thus, is not a production that uncritically understands the relationship between the two as interdependent and symbiotic. Rather one that examines new intellectual and creative energies generated to push the boundaries of our knowledge in celebrity and media studies when we examine the tensions between the two. The goal of such critical rigor is to push these fields along ethical directions that will engage in the constructive work of social justice where media and celebrities combine for an ethical commitment to social transformation. Both media and celebrity culture are crucial parts of people's daily lives, thus a greater understanding of how the two co-exist is essential.

Bridging Ideas

Part I of this book is titled *Bridging Celebrity Trends and Consumer Perception*. Included in this section is a chapter by Elizabeth Hatfield titled *Celebrity Influence on Audiences' Consumption Practices as Parents*, and a chapter by Rebecca Halliday titled *Front Row Aspirations in the Online Era: Bodies, Accessories and Fashioning Celebrity*. These chapters explore how celebrities set trends and what impact they can have on different industries. From fashion fads to parenting prestige, these chapters offer a variety of views on how the conventional as well as new media play a vital role for generating and sustaining such impacts.

While Hatfield explored the trends of celebrity parents impacting on consumers, Halliday examined the importance of a celebrity appearance at fashion shows. Ultimately, celebrities help to set trends and can influence purchasing decisions. However, their authenticity is also significant, as Hatfield discussed. While Hatfield's chapter investigates printed magazines, Halliday discussed the impacts of social media trends, in particular, the rise of fashion bloggers. Both chapters focused on the power of celebrities and the influence they have on consumers, creating an interesting dialogue for Part I and establishing the significance of celebrity personas.

Following this, Part II is titled *Bridging Sensationalised Media and Commodified Celebrities*. This section focuses on how the media uses these celebrity identities to sell. The first chapter by Celia Lam and Jackie Raphael is titled *Selling the Bromance: Sensationalism of the McAvoy/Fassbender Relationship*, and explores the way the media romanticizes the bromance between Michael Fassbender and James McAvoy to sell the *X-Men* franchise and gain readers. It is established in this chapter that sensationalism is a large part of popular culture reporting. This theme of sensationalism is continued in the next chapter, *Commodifying Celebrity: Social media, sensationalism, and how the media plays a role in creating celebrities* by Judith Roberts, who looks at the ways in which social media has transformed the methods celebrities and politicians use to market their image and persona in the public. As a result, sensationalized reporting has led to them quickly becoming headliners in the news. Her chapter looks at the history of sensationalism focusing on recent and past cases in the news and finally arguing for new ways of implementing media literacy to create active citizens so that they are aware of new and traditional media.

Like Lam and Raphael discussed, celebrities become commodities, used to sell. Andrew Zolides looks at this theme in his chapter titled *Quantifying Celebrity: Influence Measurement in the Digital Age*. He particularly focuses on how current social media produces micro-celebrities (Internet-based),

4 Introduction: Bridging the Gaps Between Celebrity and Media

celebrities, and the way brands influence the economy. He argues that services like Q-scores and Klouts are part of what he terms “influence economy”, which can be translated into a fiscal economy and is open to any individual with a social media account. From these chapters, it is clear that celebrities are used as commodities to promote and sell a wide range of products and services. Sensationalizing their brand identities and the news surrounding them can help in this promotion.

Part III, titled *Bridging Media Controversy and Celebrity Status*, takes the focus away from Hollywood celebrities and looks at those who become famous due to their media controversy. These chapters also explore the role the media plays in creating these celebrities. The first chapter is by Andrew Munro who looks at *A Persona of Global Controversy: Assange, Snowden, and the Makings of the Digital Information Activist*. It is a study in the contrastive performances with and depiction by the media of celebrity whistleblowers Julian Assange of Wikileaks fame and US National Security Agency contractor Edward Snowden. The chapter examines these performances and media reception as key contributions to the field of persona studies of digital information activists. On the other hand, William Huddy’s chapter looks at *Corporate Colonization and the Myth of Authentic Journalism*. It analyzes how the controversy around NBC’s Brian Williams transformed his celebrity identity as the ethos of this free thinking seasoned journalist clashed with the notion of ‘authentic’ reporting under media corporations. The final chapter of this section was written by Kiera Obbard and is titled *Celebrity Culture and the Canadian Broadcasting Corporation: Jian Ghomeshi, Global Others, and Sexual Violence*. Obbard’s chapter explores how, in the context of Jian Ghomeshi’s sexual abuse scandal, the Canadian Broadcasting Corporation engaged in a project of nation building, demarcating the sexually deviant as the others of the pristine Canadian nationalist imaginary that in turn enabled Canada to remain complicit in a culture of violence against women. The chapters in Part III come together through a thematic focus on media politics around the notion of the ethical.

Part IV of this book also looks at the role that journalists play in reflecting scandalous issues. Titled, *Bridging Women’s Issues and Media Representation* this section explores feminist issues. Like Obbard, Nidhi Shrivastava examines the issue of sexual violence in her chapter. The role of women is important in this chapter *The Power of Celebrity Culture and its Response to Rape and Sexual Violence against Women in Post-2012 India*. Using a postcolonial feminist lens to examine a host of media interviews as well as media critiques of Bollywood celebrities, she posits that sexism marks the realm of Indian celebrities. Shrivastava deploys the examples of Kalki Koelchin, Deepika Padukone, and Aamir Khan to compare and contrast the

problematic and sexist ways in which Koelchin and Padukone are compelled to justify their positions as advocates of women's rights whereas Khan's persona as a public intellectual is more readily accepted. Basuli Deb also explores the way women are represented in the media through her chapter *Media Representations and Angelina Jolie's Elective Mastectomy and Transnational Adoption*. Much like Hatfield's chapter on celebrity parents and how they are perceived, Deb investigates how Jolie is critiqued in remarkably sexist ways as a mother in tabloids. As well, Deb's examination of the misogynistic media responses to Jolie's elective mastectomy is aligned with Shrivastava's critique of sexism in Bollywood. Studying the trends of transnational adoptions from the global South, she looks at the various types of sexist criticism that celebrities like Jolie and Madonna have received for propagating a brand of celebrity colonialism, which further creates a schism between the haves and have-nots across both the domestic and international divisions of labor. Bringing together Bollywood and Hollywood around critiques of gendered expectations from women celebrities, Part IV offers a transnational feminist archive of sexism that marks the media and celebrity lives in the global south, as well as the global north.

To conclude, this volume traces the current trends that are developing in the entertainment and celebrity industry. The role of media in our times has been complemented by diverse forms of new media, generating conduits for celebrity impacts on the local and the global in ways unforeseen in the past. As the combined forces of the media and social media have brought celebrity social activists into close proximity like never before, such power has disseminated news about social justice work, creating new kinds of celebrities, among them politically dissident hackers. This collection aims not only to bridge gaps between celebrity studies and media studies, but also to examine how bridges between traditional media studies and new media studies can generate innovative synergies in celebrity studies.

Acknowledgements

The editors wish to thank the Centre for Media and Celebrity Studies (CMCS) and the Centre for Ecological, Social, and Informatics Cognitive Research (ESI.CORE) who sponsored the conference *Bridging Gaps: Where is the Persona in Celebrity and Journalism?*, which inspired this book.

References

- Bacon-Smith, C. (1992). *Enterprising women: Television fandom and the creation of popular myth*. Philadelphia: University of Pennsylvania Press.
- Basinger, J. (1993). *A woman's view: How Hollywood spoke to women, 1930–1960*.

6 Introduction: Bridging the Gaps Between Celebrity and Media

New York: Alfred Knopf.

Braudy, L. (1986). *The frenzy of renown: Fame and its history*. New York: Oxford University Press.

deCordova, R. (1990). *Picture personalities: The emergence of the star system in America*. Urbana & Chicago: University of Illinois Press.

Dyer, R. (1979). *Stars*. London: British Film Institute.

Gever, M. (2003). *Entertaining lesbians: Celebrity, sexuality, and self-invention*. New York: Routledge.

Guilbert, G. (2002). *Madonna as postmodern myth: How one star's self-construction rewrites sex, gender, Hollywood and the American Dream*. Jefferson, NC: McFarland & Co..

Harmon, K. (2005, Spring). Celebrity culture: Bibliographic review. *The HedgeHog Review*, Retrieved December 29, 2015.

Jeff, L.L. (1999). *Hemingway and his conspirators: Hollywood, scribes, and the making of American celebrity culture*. Lanham, MD: Rowman & Littlefield.

Marshall, P. D. (1997). *Celebrity and power: Fame in contemporary culture*. Minnesota: University of Minnesota Press.

Mulvey, L. "(1975, Autumn). Visual Pleasure and Narrative Cinema. *Screen*, 6-18.

Negra, D. (2001). *Off-white Hollywood: American culture and ethnic female stardom*. New York: Routledge.

Shickel, R. (1974). *His pictures in the papers: A speculation on celebrity in America based on the life of Douglas Fairbanks, Sr.* New York: Charterhouse.

Stacey, J. (1994). *Star gazing: Hollywood cinema and female spectatorship*. New York: Routledge.

Toynbee, J. (2000). *Making popular music: Musicians, creativity and institutions*. London: Bloomsbury.

Turner, G., Bonner F., & Marshall, P. D. (2000). *Fame games: The production of celebrity in Australia*. Melbourne: Cambridge University Press.