

UNDERGRADUATE THESIS

**THE REPRESENTATION OF WOMEN IN SPORTS IN MEDIA: A CASE
STUDY OF KATY PERRY'S *SWISH SWISH* (2017) MUSIC VIDEO**



By
VENTI KATERINA
NIM 121411231110

**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
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SURABAYA
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UNDERGRADUATE THESIS

**Submitted in Partial Fulfilment of the Requirements for the Sarjana Degree
Of English Department, Faculty of Humanities, Universitas Airlangga**

**BY:
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SURABAYA
2018**

DECLARATION

I declare that this undergraduate thesis submitted in partial fulfilment of the degree of Sarjana Humaniora (S.Hum) of the English Department, Faculty of Humanities, Universitas Airlangga is entirely my own work and has been solely the result of my own original research. Hereby, I confirm that:

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Surabaya, 7 June 2018



Venti Katerina

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This thesis is dedicated to:

My mom

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***“You are braver than you believe, stronger than you seem,
and smarter than you think. But the most important thing
is, even if we’re apart... I will always be with you.”***

-A. A. Milne

TABLE OF CONTENT

Inside Cover Page	i
Inside Title Page.....	ii
Degree Requirement.....	iii
Declaration Page	iv
Dedication Page	v
Approval Page.....	vi
Acknowledgement.....	vii
Epigraph	viii
Table of Contents	ix
List of Figures	xi
Abstrak	xii
Abstract	xiii
CHAPTER I: INTRODUCTION	1
1.1 Background of the Study.....	1
1.2 Statement of the Problem	8
1.3 Purpose of the Study	8
1.4 Significance of the Study	8
1.5 Organization of the Thesis	9
1.6 Definition of the Key Terms	10
CHAPTER II: LITERATURE REVIEW	12
2.1 Theoretical Framework	12
2.1.1 The Dynamic Change of Women's Participation in Sports.....	12
2.1.2 Women in the Male-Dominated Sports.....	14
2.1.3 Women and Sports in Media.....	16
2.2 Review of Related Studies	18
CHAPTER III: RESEARCH METHOD	22
3.1 Research Approach	22
3.2 Scope and Limitation	22
3.3 Data Source	23
3.4 Technique of Data Collection	23
3.5 Technique of Data Analysis	24
CHAPTER IV: FINDINGS AND DISCUSSION	26
4.1 Findings.....	26
4.1.1 Female as Coach	26
4.1.1.1 Reality	27
4.1.1.2 Representation.....	34
4.1.1.3 Ideology	38
4.1.2 Female as Player	43

4.1.2.1 Reality	43
4.1.2.2 Interpretation	61
4.1.2.3 Ideology	75
4.2 Interpretation of the Findings.....	81
CHAPTER V: CONCLUSION.....	88
REFERENCES.....	91
APPENDIX	107

LIST OF FIGURES

Figure 1: The Female Coach Reading a Book before the Game Starts	26
Figure 1.1: The Female Coach's Outfit	26
Figure 1.2: The Audience in the Female Coach's Side.....	30
Figure 1.3: The Audience in the Male Coach's Side	30
Figure 2: The Female Coach Asking for Help during Her Team's Performance .	31
Figure 3: The Female Coach Holding Her Breasts	32
Figure 4: The Female Coach Kissing the Referee	33
Figure 5: Perry Falling from Basketball Pyramid	43
Figure 5.1: Perry's Outfit	43
Figure 6: Jenna's Profile View.....	44
Figure 6.1: Jenna's Attire.....	44
Figure 7: Christine's Profile View	45
Figure 7.1: Christine's Attire	45
Figure 8: Perry's Profile View	47
Figure 8.1: Perry's Makeup.....	47
Figure 8.2: Perry's Polished Fingernails.....	47
Figure 9: Female Player from the Opponent's team	51
Figure 10: The Two Teams at the Beginning of the Game.....	52
Figure 11: Perry Crying after Missing the Ball.....	54
Figure 12: Jenna Catching the Ball	55
Figure 13: Perry Being Collapsed on the Floor	55
Figure 14: Christine Kissing the Male Opponent	56
Figure 15: Perry's Male Stunt after Scoring for Her Team	57
Figure 16: Perry after Her Male Stunt Scored for Her Team.....	59

ABSTRAK

Selama bertahun-tahun, bidang olahraga umumnya diasosiasikan dengan laki-laki karena identik dengan kekuatan fisik dan agresivitas. Sebaliknya, perempuan di bidang olahraga masih cenderung dipandang lebih rendah dari laki-laki karena dianggap kurang profesional, tidak kompeten, dan terlalu feminin meskipun mereka telah mencapai kemajuan pesat pada masa sekarang dibanding masa dulu. Di media, para olahragawati juga sering digambarkan dalam gambaran yang sensual dan feminin terutama dari sudut pandang laki-laki. Oleh karena itu, penelitian ini mencoba untuk menganalisis video klip Katy Perry ft. Nicki Minaj yang berjudul *Swish Swish* (2017) yang menggambarkan perempuan dalam bidang olahraga basket dari sudut pandang perempuan. Objek penelitian akan dianalisis menggunakan pendekatan semiotik yaitu *Television Culture* oleh John Fiske dari level *reality, representation, and ideology*. Buku berjudul *Women, Sports, and Media: Challenging Gender Values* (1994) oleh Pamela Creedon akan digunakan sebagai kerangka teoritis untuk menemukan bagaimana perempuan di bidang olahraga direpresentasikan dalam budaya populer. Hasil penelitian menunjukkan bahwa meskipun dibuat dari segi pandang perempuan, para pemeran perempuan dalam video klip tetap cenderung menggambarkan diri mereka dengan stereotip-stereotip tertentu yang berhubungan dengan citra feminin dan sensual melalui parodi yang berlebihan. Terlebih, penampilan Perry sebagai orang kulit putih, mata biru, rambut pirang, dan badan langsing, juga menunjukkan bahwa standar kecantikan konvensional masih lebih disukai dan menjadi prioritas di budaya populer karena penampilan menarik olahragawati dapat berpotensi meningkatkan minat penonton.

Kata kunci: *olahraga, olahragawati, budaya populer, representasi, stereotip gender*

ABSTRACT

Over the centuries, sports have traditionally been identified with men as it requires physical strength and aggressiveness. Women, in contrast, despite their dramatic progress in sports in reality, are still typically considered to be less qualified than men as they tend to be deemed unprofessional, incompetent, and feminine. In media, sportswomen are also frequently depicted in sexualized and feminized images particularly from the perspective of males. This research, therefore, attempted to analyze a parodized basketball-themed music video titled *Swish Swish* (2017) by Katy Perry ft. Nicki Minaj which portrays women and sports in a basketball championship from the perspective of females. By using Pamela Creedon's *Women, Media, and Sports: Challenging Gender Values* (1994) as the theoretical framework, this research aimed to analyze how the sportswomen are being represented in the music video. The data collected included shots and lyrics from the music video on Katy Perry's official YouTube channel. Semiotic's *Television Codes* by John Fiske was used as the method to break down the music video starting from the Reality, Representation, and Ideological level. This research found that even though the music video was filmed from a female's perspective, the women in the music video still are likely to embrace and reaffirm certain gendered stereotypes related to feminization and sexualization by performing parodized exaggerations of the stereotypes. The way Perry appears to be White, blonde, blue-eyed, and slim also shows that the conventional beauty standards are still highly maintained in popular culture as female's attractiveness can potentially increase the audience's interest.

Keywords: *sports, sportswomen, popular culture, representation, gender stereotypes*

CHAPTER I

INTRODUCTION

1.1 Background of the Study

In this twenty-first century, society's attitude towards women tends to be less sexist as there have been various movements, changes, and actions taken place during the past few years including "movement to end sexism, sexist exploitation, and oppression" (Hooks 1984, 8). However, some critical feminists argued that gender discrimination remains still in the society, "the two sexes have never divided the world up equally; and still today, even though her condition is changing, woman is heavily handicapped" (Beauvoir 2015, 29). In the past, women were struggling to achieve gender equality after years of being socially, economically, psychologically, and politically oppressed. Today, however, the existing patriarchal view casting men as the superior, strong, decisive, and rational beings, and women as irrational, emotional, and inferior beings remains subtle (Tyson 2015).

Despite being prejudiced because of their gender, more women are capable to participate in the male-dominated environments, particularly in sports. Sports can be defined as various forms of competitive physical activity to improve skills and at the same time provide entertainment for spectators (Sports Accord 2010). In the sporting world, sports as entertainment might consist of talents including the performing or the cheerleading team, the musicians, the actors, etc (Harvard Business School 2018). While sports as physical activity might consist of the sports

players and their coaches (Creedon 1994). Decades ago, "sport was a core, patriarchal institution in a larger, contested gender order," but with the growth of girls' and women's athletic participation today, it is no longer a conservative male-centered field. "The mass movement of girls and women into sports has empowered women in ways that have challenged and destabilized the masculinist center of American sport" (Messner 2005, 137). In one of the most prestigious sports competitions, The Olympics, women first participated in 1900 in Paris where 22 women competed in tennis, sailing, croquet, equestrian, and golf (Wood 2010). This marked the modern Olympics where the number of women in sports arose, although there is still a disparity remains (Senne, Examination of Gender Equity and Female Participation in Sport 206).

In this modern society, women have contributed in actively participating in the sporting world either for recreational purpose or professional career, e.g. football, basketball, tennis, golf, etc. Globally, women have participated in various sports from the seemingly "feminine" to the "masculine" ones. Hajar Abulfazl, an Afghan medical doctor working in Child Advocacy and Women's Rights International based in Washington, has played for the Afghanistan women's national football team for almost a decade despite growing in a strongly patriarchal Afghan culture (Macur 2017). In the United States, after the National Basketball Association (NBA) was founded on 6 June 1946, the Women's National Basketball Association (WNBA) was formed on 24 April 1996 as the women's counterpart to the NBA (WNBA 2018). Elena Donna, Seimone Augustus, Maya Moore, Sue Bird, for example, are WNBA players listed as Olympic gold medalist at the 2012

Summer Olympics (Olympic.org 2018). In Indonesia, women have also participated under the Indonesian Basketball Association (PERBASI) which was founded in 1952. The Indonesian women's national basketball team has also played in the FIBA Asia Championship for Women and currently ranked in the 58th position for the women FIBA world rank (FIBA 2009). Compared to the past, women's progress in sports has increased dramatically considering the accomplishment they achieve. However, if women's sports are compared to men's, there are still gap and inequalities particularly for women participating in the male-dominated sports.

Chalabaev, et al (2013) stated that to say sports is dominated by men is not necessarily correct considering some types of certain sports are exclusively dominated by women, e.g. gymnastics, dance, and similar sports that require grace and aesthetics. The prominent hierarchy in sport is mainly due to the higher popularity of the male-dominated high profile sports, e.g. soccer, basketball. Therefore, the sportswomen participating in extreme sports dominated by men are more likely to face gender discrimination. Such gender discriminations in sports are partly due to the common stereotypes related to women's characteristics where they are very unlikely to be considered having the physical strength, logical thinking, and aggressiveness required to compete with men in sports (Beasley 2005). It is largely internalized by the masses and perpetuated by the mythical belief of men's inborn physical superiority, which then positions women in the marginalized level. Such stereotypes are falsely built based on various social factors such as language/discourse, gender socialization, peer group, and media. Media are one of

the factors supposedly playing a critical role in achieving the non-gender-biased images of women in sport.

Some studies analyzing women and gender discrimination in sport and media have been conducted to understand the issues. Hively and El-Alayli (2014), in her research titled "*You Throw like a Girl: The Effect of Stereotypes Threat on Women's Athletic Performance and Gender Stereotype*" argued that such stereotype threats thrown at athletes may affect their performance, specifically women in sports who are found to perform worse after facing gendered stereotype threats. Another study titled *Partisipasi Wanita Dalam Olahraga Prestasi* (2009) (Women Participation in Sports) which concerns on the factors affecting women's participation also discussed the social and cultural norms that constrain girls and women's athletic participation. This kind of gender-based constraint in sports does occur in the media as well, a study titled *Women Play Sport, But Not on TV: A Longitudinal Study of Televised News Media* (2013) by Cheryl Cooky, Michael Messner, and Robin Hextrum suggested that sports media still likely to remain dominated by men. These related studies previously conducted are expected to help understand more about the issue. Those previously conducted studies, despite similarly analyzing the women in sports, do not analyze the women in sports in popular culture. Thus it points the significance of this current study.

In sports media, it is proven that sports are being significantly dominated by men. According to The International Sports Press Survey in 2011, "more than 90% of the articles were written by male journalists and more than 85% of the articles focused on sportsmen" (Window 2016). It might explain why sports media have a

strong tendency to focus on male sports participants. Since a large majority of the sports news was frequently written by men, the news is usually written from men's perspective. The sports news covering women, therefore, typically focus more on women's physical attractiveness than their athletic participation. Messner argued that "still, women are underrepresented and rarely appear in commercials unless they are in the company of men" (Messner 2005, 144). Despite the increased number of women's participation in sports, "women only receive 2% to 4% of all sports coverage" (Kane, Progress and Inequality: Women's Sports and the Gender Gap 2017). Among the 2% to 4% media coverage, women are still less likely to be positively portrayed based on their capability and sports participation as they are frequently associated with certain stereotypes.

In popular culture, media also tend to link women who participate in physical sports to certain stereotypes. In *BOLA*, an Indonesian sports magazine, the cartoon representing women and sports are still likely to contain ideologies that suggest women's inferiority in sports (Ikhsan 2004). In the United States, many music videos are also found to perpetuate gender discrimination by portraying certain patterns of gender stereotypes related to women who participate in sports.

One of the music videos portraying women in sports is Drake featuring Future's *Used to This* music video which was published in 2016. Even though the music video portrays sportswomen in the basketball field, Drake did not actually portray the athletic participation of the women in the field at all. The sportswomen in *Used to This* (2016) were merely filmed to do stretching in short tight uniform in which the scenes are mostly shot in a zoomed slow motion showing the women's

buttocks. Katy Perry's *Swish Swish* (2017), on the other hand, still manages to portray women's athletic participation in the music video.

Another music video which discusses the similar issue is *Best I Ever Had* by Drake which is released in 2009. The music video features sportswomen in uniforms but similar to *Used to This* (2016), *Best I Ever Had* (2009) only shows women in tight sports uniform stretching in slow motion during the whole video without playing in the game. In contrast, Katy Perry's *Swish Swish* (2017) still puts the women into their athletic participation.

Another similar music video featuring women in sport is *Give it 2 U* by Robin Thicke which is released in 2013. The music video, despite featuring women in football uniforms in the middle of the football field, it only shows sportswomen dancing and shaking their hips and buttocks in a sexually-provocative way during the game. Similar to the previous music videos, *Give it 2 U* (2013) is still likely to portray women who participate in sport in a sexually-objectified frame, without putting them in their actual athletic participation.

Filmed from the perspective of male singers, the previous three music videos are found to bring certain gendered stereotypes related to women in sport by portraying the women in sexualized manner without putting them in their sports participation. Compared to the three music videos by male singers above, Katy Perry's *Swish Swish* has provided a different approach as it was filmed from females' perspective. Therefore, Katy Perry's *Swish Swish* (2017) was selected for this study as the music video was filmed from the perspective of the female singers.

From the female singers' perspective, the women are portrayed to actually take parts in playing basketball in the field with the female singer as the lead role. However, the stereotypes and the gendered images are found to be still explicitly displayed and even embraced. Thus this music video reflects the significant issue related to women's role in describing themselves in sports from their own perspective. This study aimed to reveal how Perry, as the female singer and the lead role in the music video, tends to portray the women in sexualized and feminized images.

Katy Perry's *Swish Swish* (2017) portrays women's sports participation in the middle of a chaotic male-dominated environment. The song was released on May 19, 2017, from Katy Perry's album *Witness* but the music video was officially released on August 24, 2017. The official 06.24-minute music video was posted on YouTube with over 294M views, 2M likes until October 28, 2017. Directed by Dave Meyers, the music video from Capitol Records label, the music has succeeded to achieve the first rank in US Dance Club Song. In the music industry, Katy Perry herself is considered as one of the ten most powerful musicians in the global scale according to the Forbes. She is also considered as one of the most influential people on the internet as she is the first person to pass 100M followers on Twitter. Thus, her produced music videos can be considered as influential in the pop music industries.

In addition, this music video also features some real life references in sports like the American basketball player, Kobe Bryant, whose name is brought into Perry's character as Katy "Kobe" Perry. The way the music video contains some

real life references with the attempt to ridicule some events in sports show how this music video can also be considered as a parody. The concept of a parody itself is “the comical imitation of a writer, artist, genre, or celebrity with great exaggeration” (M. D. Corrigan 2015). It explains why the music video contains exaggeration that does not necessarily reflect the real life situation in basketball.

The *Swish Swish* (2017) music video starts with Katy Perry as the basketball team captain for her *Tiger* team led by a female coach against the *Sheep* team whose team keeps winning the first round. The Tiger team consists of three men and three women, and the Sheep team with five men and a woman. In the middle of the game, Nicki Minaj appears in blonde hair and latex clothing while singing and dancing on the stage to send Katy Perry motivational support. After the break, the second round is won by Perry’s team as her male stunt has scored multiple times for her team. However, despite winning the basketball game in the end, more often the women portray themselves to be incompetent in the field, particularly in the scene where Perry uses a male stunt to score for her team.

Being filmed from a female’s perspective, the music video is found to contain exaggerations of the stereotypes of both genders in the field. For the women, for example, feminization and sexualization in sports still remain exist. Therefore, this current study aimed to analyze the music video to reveal the ideology as in how it shapes the gendered stereotypes of sportswomen in the male-dominated area from a female singer’s point of view. It is expected to understand how the sportswomen in the music video are still likely to portray themselves with certain exaggerated stereotypes, e.g. soft, passive, incompetent, sexualized, and

lacking aggressiveness and physical strength, that do not actually reflect real life sports.

1.2 Statement of the Problem

How are the women in sports being represented in the music video?

1.3 Purpose of the Study

To analyze how the sportswomen are being represented in the music video.

1.4 Significance of the Study

The study aimed to give further knowledge about how women participating in sports are being represented in media from a female's point of view. With the study being conducted, it is expected that more people in this global modern society will be aware of the ideologies represented in the digital media, particularly the music industry. With the society being more aware towards the issue, hopefully, we can position ourselves more in the egalitarian society with fewer gender discrimination and stereotypes especially in Indonesia whose society is still strictly patriarchal where such gendered stereotypes are commonly found within the local cultural values. Also, this study is expected to provide further references for future research related to feminism or related issues at the University of Airlangga.

1.5 Organization of The Thesis

This study consists of five chapters: introduction, literature review, method of the study, discussion, and conclusion. The first chapter, the introduction, covers the background, the statement of the problem, the objective, and the significance of the study. The second chapter, the literature review talks about the theories used in the

analysis including theoretical framework work, i.e. *Women, Media, and Sport: Challenging Gender Values* (1994) by Pamela Creedon and the reviews of the related studies. The third chapter, the method of the study, discusses the data and method used for the research particularly Semiotics' *Television Codes* by John Fiske. The fourth chapter, the discussion, consists of the analysis of the findings and the interpretations of the music video to reveal the portrayal of women in sports. It is divided into two parts, the analysis on the female couch and the female players to reveal how women who participate different positions of sports are being similarly represented. The fifth chapter, the conclusion explains the summary of the thesis including the findings, discussion, and results.

1.6 Definition of Key Terms

- Sports* : Various forms of competitive physical activity to improve skills and at the same time provide entertainment for spectators (Sports Accord 2010).
- Sportswomen* : Women who engage in sports professionally such as the athletes and the coaches who train and develop the athletes' sports skill (Creedon 1994).
- Popular Culture* : A culture that is “well-liked” by many (Malinowska and Karolina 2016)

Representation : The process of producing meanings through the creation of symbolic form and content (Orgad 2012, 15)

Gender Stereotypes : Psychological representations of the characteristics of people that belong to particular groups (McGarty, Yzerbyt and Spears 2002, 2)

CHAPTER II

LITERATURE REVIEW

This chapter mainly discusses the literature related to the theories applied to the analysis and the related studies. The following two sub-chapters include the theoretical framework and the review of the related studies. The first sub-chapter, theoretical framework, covers the theory that was going to be applied to the analysis related to feminism particularly women, sport, and media. The main theoretical framework used for this study is based on a critical theory by Pamela Creedon's book titled *Women, Media, and Sport: Challenging Gender Values* (1994). The second sub-chapter, review of related studies, covers studies discussing similar issues to signify the importance of the current study.

2.1 Theoretical Framework

The theoretical framework is divided into three parts. The first part of the theoretical framework describes the background about women's suppressed participation in the past and the challenges sportswomen face today. The second part accounts for the specific discussion about women participating in the male-dominated sports, e.g. basketball. The third part significantly describes how the women participating in sports are being represented in media.

2.1.1 The Dynamic Change of Women's Participation in Sports

A number of authors argued that although the participation of girls and women in sport today has become higher than before, the world of sports are still

dominated by men. In the past, women's access to the sports world was strictly limited as sports were generally considered too masculine for women which led to certain types of sports being deemed inappropriate for women (Creedon 1994). Some critics believed that this sex segregation in sports is strongly caused by gender socialization where the boys are taught to act masculine and encouraged to participate in sports more than girls (Messner 2005). On the other hand, parents typically assumed that girls are supposed to possess the ideal feminine qualities. This kind of gender role expectations could lead to the typical gender stereotypes and sexist view where women are believed to be physically and naturally inferior from men, more often when applied in sports environment. As Creedon (1994) noted:

Sport reproduces the ideology of male supremacy because it acts as a constant and glorified reminder that males are biologically, and thus inherently superior to females. Ultimately, this physical, biological, "natural" supremacy of males in sport becomes translated into the "natural" supremacy of males in the larger social order. (31)

Consequently, girls were more excluded from sports in the past. Other than battling the social norms considering sports as simply inappropriate for women, they also experienced various gender discrimination when it came to the internal institutional practices. Messner (2005) stated that the institutional structure of sport has constrained women from contributing in sports institutions as men were given more opportunities in the head coaching and other significant positions in the institutions. This kind of gender division in the power and labor position in formal sports agencies could actually perpetuate further women oppression.

Not until the beginning of the nineteenth century, women were notably known for their first participation in the Olympic game starting from tennis, sailing,

croquet, equestrian, golf, and other recreational sports (Wood 2010). Particularly in the late 1970s, Title IX had passed the Congress as a part of the Education Amendments in the US, which protects both sexes from gender discrimination and allow them to get equal opportunities. Since then, girls and women's participation in sports arose in drastically great number followed by the increased salary of the female coaches (Messner 2005). Such development might vary in different countries depending on the social and cultural background of the country. Despite the dramatic success of Title IX, a number of women's positions in the sports institutions were ironically dropping specifically in the 2000s. Some critics argued that "when the status and pay of an occupation rises, men tend to be pulled into the occupation, and women are squeezed out" (Messner 2005, 71). This kind of discrimination on the basis of sex is further validated by the fact that women were almost never given the opportunity to coach male teams. The masculinization of the sporting world, therefore, continued to persist. Women in sports still constantly experience discrimination, marginalization, and sexual objectification.

2.1.2 Women in the Male-Dominated Sport

Sports essentially refer to the physical activities which normally symbolize physicality and muscularity. It might explain why sports institutions tend to be associated with perpetuating male superiority, since "the physicality of the male body represents power and dominance, whereas the physicality of the female body represents subservience, frailty and weakness" (Creedon 1994, 31). Despite the increasing number of women participating in sports in this contemporary society, women are still likely to be marginalized, trivialized, and stereotyped, particularly

when competing in the male-dominated sports, e.g. basketball, football, baseball. This is partly caused by the common belief of men's inborn superiority where normative expectations hold that males are "active, aggressive, and spontaneous whereas [females are] weak, passive and responsive" (Creedon 1994, 29). For that reason, a sport is considered to be the core institution to maintain hegemonic masculinity. Women in sports are more prominently identified with sports associated with femininity, gracefulness, and beauty such as figure skating, gymnastics, etc. Historically speaking, women did not participate in professional figure skating as it used to be exclusively for men. Not until in the 1930s did figure skating become associated with femininity followed by the significant numbers of female figure skating athletes (Adams 1960). Being associated with "feminine" sports, women in the "masculine" sports, on the other hand, have been challenging gender stereotypes and discrimination.

Among the widely publicized sports involving women, basketball is one of the male-dominated sports where women in college basketball can play with nearly identical rules, techniques, and equipment. McCabe (2008) stated that the emergence of WNBA has put women into a male-dominated arena. The enactment of Title IX in 1972 has inarguably played a critical role in promoting progress in the growing rates of female athletic participation. Nevertheless, women and men basketball are still commonly distinguished as men basketball is considered more intense, professional, and athletically committed (Walker and Bopp 2010). Additionally, women have been constantly pushed and discriminated from the leadership position. In women's basketball during the 2007-2008 season, 57.4% of

the head coaches were female. In contrast to men's basketball, women only reached 0.1% of the assistant coaches and 0% of the head coaching positions (DeHass 2009). The lack of opportunities given to female athletes to coach men's teams resulted in them being excluded and devalued from the head-coaching positions. Furthermore, Creedon (1994) argued that "Men's basketball contests were framed as dramatic spectacles of historic import, while women's basketball contests were given the feel of neighborhood pickup games" (37). This underrepresentation of women's sport is further evidenced by the almost non-existent media coverage for women in "masculine sports". Messner (2005) noted,

Images and discussion of women athletes are almost entirely absent in the sports programs that boys watch most. The baseball, basketball, wrestling, and football programs we watched were men's contests so perhaps could not have been expected to cover or mention women athletes (133).

2.1.3 Women and Sports in Media

This part of the sub-chapter discusses the primary theoretical framework, *Women, Media, and Sport: Challenging Gender Values* (1994) by Pamela Creedon, to be applied for the analysis focusing on women, sport, and media. Some authors argued that media play a significant role in constructing certain images and ideologies towards the masses. In sports media, specifically, Creedon (1994) suggested that men's sports are more likely to gain media exposure particularly in the popular televised sports such as soccer, basketball, baseball. She also stated that "women had been playing basketball for more than 100 years and women's basketball games had been televised for at least 20 years" (276). Despite women's remarkable sports performance today, their media coverage is quite limited since sportswomen in media are less associated with aggression and physical strength.

Based on the traditionally constructed gender roles, there are two types of roles typically portrayed in the media: masculine and feminine roles. In sports media, particularly, Creedon suggested that female athleticism is generally portrayed as feminized, sexualized, and trivialized. Their media portrayals in a sports magazine, television, newspaper, and even sports announcers' comments mostly focused on the women's physical and sexual appearance instead of their actual athletic achievements (Creedon 1994). It is mentioned that these constructed stereotypes of male and female athletes were basically about power relations maintaining the hegemonic masculinity. Given that argument, sports media are expected to bring more positive, balanced, and non-gender-biased representations about athletes without undermining or disregarding the athletes on the basis of sex. However, Creedon argued that such social change is difficult to achieve since female athletes are still strongly associated with their "appropriate" role as a female, not as professional athletes. This severe underrepresentation of female athletes has resulted in the common perception where women are simply perceived as almost absent in the "masculine" sporting world.

Creedon (1994) also thoroughly explained the role of media in both accommodating and resisting the stereotyped portrayal of female athletes. Boutilier and SanGiovanni (1983), in their media coverage research, stated that "approximately 60% of all photographs depicting females portrayed them in passive, nonathletic roles" (Creedon 1994, 37). Creedon further mentioned the term *Ambivalence*, which refers to the way media portray female athletes in contradictory messages. The verbal and visual depictions of female athletes

appeared on media frequently “combined positive and flattering portrayals with subtly negative suggestions that trivialized or undermined their sports performance” (38). One example of ambivalence was used by basketball announcers when describing female basketball athletes where they were “described as powerful, skillful and courageous, while at the same time they were also characterized as vulnerable, cute, dependent and anxious” (38). These contradictory messages suggest that in spite of sportswomen's remarkable athletic accomplishments today, the media are still likely to emphasize on their sex appeal rather than their athletic performance. This feminized athleticism in women's sport is commonly found in popular culture particularly movies and music videos featuring women in sport. But instead of portraying them appropriately and accurately for their athletic participation, they were mostly portrayed in a stereotypical manner.

2.2 Review of Related Studies

Studies concerning the related issues about gender stereotypes towards women's athleticism have been conducted to explain the phenomena. A research entitled *Kontroversi Citra Perempuan Dalam Olahraga* (2009) (Women's Images in Sport) was conducted by M. Hamid Anwar and Saryono to understand how the athletes in general and the society see female athletes in the middle of the male-dominated world. By using a descriptive qualitative method, the result showed that despite most of the respondents declaring gender equality in sports, they are still likely to consider sports as the masculine world dominated by men in which women are less qualified for. The authors concluded that most of the society, particularly in the patriarchal country like Indonesia, women are considered as "less" than men.

Most of the professional female athletes are found to experience verbal sexual harassment by the male audience during their performance. While Anwar and Saryono's research focused on sportswomen's images in real life society, my study attempted to focus on the sportswomen's mediated images appeared in pop culture.

Another study entitled *Partisipasi Wanita Dalam Olahraga Prestasi* (2009) (Women Participation in Sports) by Berlina was conducted to analyze the dynamic participation of women in the sport along with its socio-cultural factors. The author has given a further explanation by providing the history of women in sports which indicated the increasing participation of sportswomen. With qualitative approach including participating observation, interviews, and literature reviews, the results showed that gender socialization or the child-rearing practice by the parents highly affect their daughter's interest in athletic participation. Some social norms existing in the common local culture are found to be quite strictly patriarchal since girls are less encouraged to participate in extreme sports such as soccer, rugby, and basketball compared to boys. In sports, certain type of sports such as dancing and gymnastics are deemed more suitable for girls. While Berlina's research has helpfully given further understanding towards the social factors affecting female participation in sports, it does not comprehensively describe the media influence related to women and sport. In my research, therefore, it is expected that media as a part of the gender socialization structure including the images of women participating in extreme sports like basketball is discussed thoroughly.

A journal article entitled "*You Throw like a Girl: The Effect of Stereotypes Threat on Women's Athletic Performance and Gender Stereotypes*" by Kimberly

Hively and Amani El-Alayli focused on the sports performance of women and men under stereotype threat. By using stereotype threat manipulation factorial design, female athletes are found to perform worse and unstable. Their study proves that these stereotype threats could actually affect athletes' performance (Hively dan El-Alayli 2014). Unlike my current study, which attempted to analyze how texts in from women's perspective, media still tend to portray sportswomen with certain stereotypes, Hively's study focused on how the stereotypes can affect women's confidence and performance.

Going specific, another study entitled *Exploring Elite Female Athletes' Interpretations of Sport Media Images: A Window into the Construction of Social Identity and 'Selling Sex' in Women's Sports* (2015) by Mary Jo Kane, Nicole M. LaVoi, and Janet S. Fink has been conducted to reveal how female athletes respond to the mediated portrayals of women in sports. The authors employed audience reception method to examine the participants' ways of deconstructing the meaning of their own images represented in sports media. The results showed that most of the participants chose "competence" as the image best represents self/sport. However, almost half of the participants also believe that soft porn about sports best increase interest, especially for male audiences. With the sportswomen partly believe that "sex sells" in sports media more than the athletes' actual performance, the research concluded that media portrayals of female athletes are still likely to trivialize women's sports. While this research emphasized on the audience's deconstruction towards the female athletes mediated images, my study focuses on how the sportswomen are being represented in media, particularly in pop culture.

A further study titled *Women Play Sport, But Not on TV: A Longitudinal Study of Televised News Media* (2013) by Cheryl Cooky, Michael Messner, and Robin Hextrum suggested that most sport televised news in media are still by, for, and about men. Similar to the previous study, Cooky et al. stated that despite that the sportswomen number of participants has increased, it is still male athletes who tend to gain more exposure in televised news media than women. The authors examined six weeks of televised sports news and stated that “the amount of coverage of women’s sports and the quality of that coverage illustrates the ways in which the news media build audiences for men’s sport while silencing and marginalizing women’s sport” (Cooky, Messner and Hextrum 2013). Despite their study and my study similarly focusing on the way media portray and perceive sportswomen, my study attempts to specifically examine the media portrayal in pop culture while Cooky's study focused on sports news on television.

CHAPTER III

METHODS OF THE STUDY

3.1 Research Approach

This study used qualitative research method to analyze the text. Qualitative research is a research that attempts to make sense of or interpret phenomena in terms of the meanings people bring to them. Qualitative research might include “newspapers, movies, sitcoms, e-mail traffic, folktales, life histories... In fact, most of the archaeologically recoverable information about human thought and human behavior is text, the good stuff of social science (Denzin and Lincoln 2000, 769). A text cannot be understood based on the number of statistical data. Therefore qualitative method was adopted for this research as it allowed the researcher to examine the cause-effect relationships in explaining certain social phenomena. A semiotic approach was also used since it concerns with how representation including the signs or codes generate meaning of the text (Curtis 2006). In particular, John Fiske’s Semiotics of *Codes of Television* was used from the level of reality, representation, and ideology. Semiotics, therefore, was suitable to be applied as the approach to thoroughly decode the meanings through the signs or the symbols in the text being analyzed.

3.2 Scope and Limitation

This study primarily focuses on explaining how the women participating in sports are being portrayed in the music video. This study would focus on the

character of the female coach and the female players involved in the music video to be analyzed by using John Fiske's Semiotic three-level analysis (reality, representation, ideology). The analysis of the female coach's figure would reveal how the music video portrays women in sports leadership, particularly women in the head coaching position. While the analysis of the female player in the middle of the male-dominated environment would reveal how women are being represented in the sports arena. These two focuses are expected to help in understanding how women in sports institutions and women participating in the sports field are still being associated with certain stereotypes.

3.3 Data Source

The primary data in this study included a music video by American singer Katy Perry featuring rapper Nicki Minaj titled *Swish Swish* which was uploaded on her official YouTube channel KatyPerryVEVO on August 24, 2017. With the total duration of six minutes and twenty-four seconds, the music video had achieved 400,147,826 views, 3 million likes, and approximately 977 thousand dislikes until March 3, 2018. The music video was also downloaded on March 3, 2018. It was produced under the Capital Records label with the song initially released on May 19, 2017. Other data source were the secondary data including books, journal articles, and websites which were used to support the analysis.

3.4 Technique of Data Collection

The data collected for this study included the selected shots and lyrics.

1. The first step was streaming the *Swish Swish* music video by Katy Perry ft. Nicki Minaj from Katy Perry's official YouTube channel,

KatyPerryVEVO which could be accessed on <https://www.youtube.com/watch?v=iGk5fR-t5AU>.

2. The next step was capturing the required shots which reflect the issue.
3. The shots captured were categorized based on the focus of the study, i.e. the female coach and the female players in the field.

3.5 Technique of Data Analysis

The next step after collecting the data was breaking down and analyzing the shots by using the semiotic method *Codes of Television* by John Fiske to reveal the three stage levels:

1. *Reality* level as the social codes analyzed the appearance, dress, makeup, behavior, and speech expression of the characters particularly the sportswomen in during their athletic performance in the field as visualized in the music video. The appearance of the characters normally contains a set of social codes which implicitly or explicitly reveal more about their class, heroism, and other significant backgrounds (Fiske 1987). The dress such as the team uniform, the make-up, and the behavior of the characters would also be further analyzed since they could shape the characters' representation. The reality level would reveal how the women and men in the music video were being portrayed when performing sports.
2. The *Representation* level as the technical codes included the camera, editing, and music employed in the making process which transmits the conventional representational codes shaping the representation of the

subjects in the music video (Fiske 1987). The representation stage including the technical aspects would examine how the certain group of characters particularly the sportswomen in the music video were being represented from the camera work including the angle, the editing, the point of view, as well as the lyrics and the beat. The way the characters were being represented would lead to the encoding of the ideology.

3. The *Ideology* level would describe the ideology promoted in the video based on the reality and representation analysis (Fiske 1987). The codes refer to the construction of certain ideological practice embedded in the text, e.g. feminism: women in sport. By understanding the ideological codes, it was expected that the viewers could be more critically aware of certain ideologies promoted.

After analyzing the ideology level based on the reality and representation level. It would be further elaborated by interpreting the findings related to how the women participating in sports are being represented based on the theory by Pamela Creedon in her book titled *Women, Media, and Sport: Challenging Gender Values* (1994).

CHAPTER IV

RESULTS & DISCUSSION

This following chapter would cover the main discussion about women and sports in media as represented in the object being analyzed, i.e. Katy Perry's *Swish Swish* (2017) music video, by using Semiotics approach, *Codes of Television* by John Fiske. The analysis would be divided into two sub-chapters: female as coach and female as a player. The following analysis is expected to reveal how the music video, despite being filmed from a female singer's perspective, still shows even celebrates the stereotypes addressed to them that disregard their sports participation.

4.1 Findings

The findings would be divided into two sub-chapters: the female coach and the female player. The first sub-chapter, female as a coach, would analyze the shots selected portraying women as coach in the sporting field. The second sub-chapter, female as a player, would also analyze the selected shots involving the female players to examine how women portray themselves in sports. These sub-chapters would be similarly analyzed by using John Fiske's *Codes of Television* from the reality, representation, and ideology level which are then followed by the interpretation results.

4.1.1 Female as Coach

The following analysis would cover the Semiotics analysis from the Reality, Representation, and Ideology level followed by the interpretation of the findings.

There would be four shots selected which involve the scene portraying the female coach, as in Figure 1, 2, 3, and 4.

4.1.1.1 Reality Level

Fiske's *Codes of Television* starts from the *reality* as the first level which includes the social codes, or codes that constitute our reality on the screen including appearance, dress, makeup, environment, gestures, and behavior (Fiske 2002). This level of reality would examine three shots selected starting from the appearance, makeup, dress, action, expression, gesture, and environment.



Figure 1. The Female Coach Reading a Book before the Game Starts (00.01.06)



Figure 1.1. The Female Coach's Outfit (00.02.38)

The first shot is shown in Figure 1, featuring basketball coach, Molly, which appears at 00.01.06. The shot was selected as it appears at the beginning of the match introducing the female coach from the Tigers team. From the appearance, the female coach is portrayed as a seemingly middle-aged woman with a thin body figure who is identified as a White American. A research by Stacy L. Smith showed that despite the highly multicultural society America has, most of the films were likely to feature Whites as the main characters (Chetty 2013). Fiske (1987) argued that a person's race or ethnicity is sometimes associated with her heroism or villainy. The use of a White person as one of the significant characters in this music

video, therefore, suggests the idea that the media industries are still not more inclusive.

In Figure 1, the female coach is shown to be around her 50's as seen from the visible wrinkles on her face. She is seen with a little thick eye makeup. For the hair, the female coach is seen with her brown medium-length loose hair. In most sports, there are written rules where most female players are required to tie their hair back to avoid being distracted during the game (Hayes 2016). Although these rules do not similarly apply to the female coach, it is likely that the loosened hair can actually obstruct the female coach's view when observing her team's game performance. However, despite the fact that it might be distracting for the female coach, a recent study found that women in sport still attempt to give an image compatible with the socially constructed idea of femininity such as hairstyling and makeup (Loegel, et al. 2017). The well-styled loose hair and makeup done by the female coach shows that she still displays her femininity based on the use of cosmetics and the hair-do.

Other than physical appearance, she also puts much effort into her attire. Her attire includes formal clothing from a red blazer as the outer, a shirt as the inner, white pants, and crème mid heels as seen in Figure 1.1. Figure 1.1 is cropped to focus on the female coach's attire. Some female coaches dress well to appear more professional as a part of self-representation (Harrop 2014). This fashion consciousness is assumed to emerge since women's interest in sports and media coverage increased which shows that more female coaches were being measured by both their appearance and coaching skill. Harrop (2014) also stated that despite the

pain and other foot problems associated with heels, many female coaches choose to wear heels to look more appealing as they represent their institutions in general. This is supported by Guéguen et al. (2016) where high heels as sexual characteristics could add the level of attractiveness of a woman. Creedon (1994) stated that women's media coverage were still likely to put emphasize on the women's physical attractiveness. Therefore, the female coach's use of high heels and costume plays an important role in enhancing her attractiveness as a part of her feminine role. It can be implied that the female coach might have attempted to appear more attractive to emphasize her sexual characteristics in the basketball court.

She is also seen wearing rings in both of her ring fingers, which suggests that she might have been married as the left ring finger is universally associated with wedding ring (Mooney 2017). The female coach's marital status indicates that there have been changes in this contemporary society where marriages no longer identify women to their domestic role or constrain them from pursuing a career. The woman being represented on screen has respectively reflected today's real-life setting which allows married women to pursue a professional career, "more women are breadwinners in today's American families than were in 1963" (Maatz and Hedgepeth 2013). Historically, the use of jewelry is also strongly associated with a socially constructed feminine ideal boosting woman's attractiveness (Russell 2010). Thus, the female coach's use of jewelry suggests that she is still likely to display an image of feminine ideal according to the social norms.

From her action, the female coach is seen reading a book titled "How to Basketball" while holding a black woman handbag and a yellow pen in her right hand. Such unnecessary personal belonging should ideally be put down temporarily so she can be fully focused to her team players instead, as noted by Orwig (2015) that minimizing multitasking is highly recommended to be able to fully focus. Consequently, her lack of focus might indicate her lack of professionalism. The title of the book itself is printed in considerably big size as a contemptuous remark referring to women's lack of knowledge in sports as it also says "Literally, the most basic guide to leading your team to victory" in the back cover. According to Oxford Dictionary, the word "*basic*" refers to "forming an essential foundation or starting point." In other words, it refers to the starting or the beginning point of something. This suggests that the female coach is in the beginner or the basic level in basketball while a coach in general is supposed to have adequate knowledge about his or her expertise as he or she is holding responsibilities in leading and training the team. As stated by Ashe-Edmunds (2015), a basketball coach is responsible for managerial work, skill building, and coaching. Her action of reading the mentioned book indicates that the female coach is not well prepared for her position as a professional coach from the way she acts.

Her unpreparedness is further supported by her confused-looking facial expression when reading the book she is holding. The confusion facial expression is normally marked by the nose and forehead scrunched up (Hope 2013). Her facial expression shown when reading the basketball "manual" book indicates cluelessness, confusion, and uncertainty of her knowledge about her supposedly

field of expertise, ironically. It shows that the female coach is highly unprepared, clueless, incompetent, and lacking in sports knowledge. Her incompetence, however, is being quite exaggerated to the point that it ridicules the female player's character. The exaggeration also occurs to the male coach in the opponent team where he is portrayed to have overly muscular body. The exaggeration of both coaches shows how in basketball, the female coach is shown to be extremely weak while the male coach is shown to be way too muscular, in which they do not reflect the real life basketball coaches.



**Figure 1.2. The Audience in the Female Coach's Side
(00.01.08)**

**Figure 1.3. The Audience in the Male Coach's Side
(00.01.10)**

The next significant aspect is the environment represented on screen. In Figure 1, the setting is set in the basketball court during the match with the crowded audience behind the female coach as the background. The crowd is basically identified as the Tigers team's supporters as they are seen wearing identical orange-themed t-shirts. The atmosphere of the crowd in the environment when the screen is directed to the female coach is seen to be lacking in enthusiasm, particularly from the way the male audience in the right front seat seems to lean his head on his hand which hints the boredom gesture (Parvez 2015). The overall environment shown in the background when the camera is shot to the female coach is likely to suggest a lethargic situation as also shown in Figure 2. The supporters and audiences in the

female coach's side and the male coach's side are shown to be strikingly different. In Figure 1.2, the audience from the female coach's side is seen to be passive, lacking in enthusiasm while the audience from the male coach's side in Figure 1.3 is seen to be more aggressive and active. However, both of the team's audience seats seem to be full, which might imply how basketball as one of the high profile sports is still popular among its audiences.



Figure 2. The Female Coach Asking for Help during Her Team's Performance (00.02.25)

While Figure 1 depicts female coach's cluelessness, Figure 2 which appears at 00.02.25 explicitly portrays the female coach's helpless situation based on her action, gesture, and facial expression. Her facial expression suggests a sign of frustration indicated by her inward slanting eyebrows with her head shaking (Macrae 2014). Researchers found that humans display this kind of facial expression as 'subconscious calls' for help by stimulating empathy from other people (Evans 2014). Her distressed facial expression with her eyes directly looking at the camera indicates her desperate and helpless condition asking for help from others. The way she asks for help shows signs of unprofessionalism as she is not capable of handling her own situation as a coach.

For the action, she is seen holding a handwritten sign displaying the word "HELP" with her left hand while at the same time her right-hand gesture is pointing

at herself. The word *help* on the whiteboard that she wrote and showed to the camera is a signal that she needs help, which suggests that she is currently incapable of handling her situation. Fiske (1987) stated that certain actions of the character help to decode the way the character is being represented. The female coach's expression, action, and hand gesture represent distress, hopelessness, and surrender.



Figure 3. The Female Coach Holding Her Breasts (00:03:11)

In Figure 3 and Figure 4, the female coach appears as strongly associated with sensual images from the gesture and the action. In Figure 3, the female coach is seen holding her breasts with shocked expression in 00:03:11. Her facial expression indicates a shock as she is seen with a large gaping mouth and forehead crunched up (Hope 2013). Her shocked facial expression is basically her reaction towards her team's failing performance. In this kind of frustrating situation, the person would normally place her hands on his head (Bell 2012). In Figure 3, however, the female coach is seen placing her hands on her breasts. In this kind of overwhelming situation where her team's performance is failing, she still poses in a sexual way by grabbing her own breasts which might suggest a self-touching gesture. Some studies found that this kind of self-touching gesture typically indicates a woman's flirting way to the opposite sex by emphasizing her intimate

body parts (Psychologia.co). The way the female coach still appears in sensual gesture shows that she might still conform the typical women's sex role where some intimate body parts are being emphasized.



Figure 4. The Female Coach Kissing the Referee (00:05:51)

In Figure 4, the female coach is seen to kiss the referee as a celebration for her team's win. For the body gesture, the female coach is seen hugging with her left hand holding the referee's face, her right hand hugging the referee, and her legs crossed on the referee's body. This pose generally reflects an aggressive, intimate, and passionate kiss marked by the person's pressed body against the opposite sex (Chudnofsky 2009). The kissing gesture of the female coach shows that she is the one who would take initiative when it comes to sensual kiss, as she is also the one initiating the kiss with the referee. It shows that the female coach herself has embraced the common images associating women with sensual depiction by initiating the sensual kiss.

4.1.1.2 Representation

The second level in the *Codes of Television* by John Fiske is the representation level which includes the camera, lighting, and editing employed in the making process which transmits the conventional representational codes

shaping the representation of the subjects in the music video (Fiske 1987). The following discussion would analyze the representational codes in Figure 1, 2, 3, and 4 starting from the lyrics, the camera work, the lighting and the editing.



Figure 1.
Female Coach Reading a Book Before the Game Starts (00.01.06)

Figure 2.
Female Coach Asking for Help During Her Team's Performance (00.02.25)

In Figure 1, 2, 3, and 4, the camera shot lingers on the female coach in the center of the frame from a medium angle which provides the viewers a close view on the subject and the advantages to feel more comfortable since the angle puts the viewers on an equal footing with the characters (Corrigan and White 2012). Thus, the use of medium angle shot in Figure 1, 2, and 3 can help the viewers to focus and perceive the subject's situation better. It gives a closer look to the female coach as the subject from the expression as well as the body gesture. Thus, the viewers can manage to observe the subject and her action on screen better. If other techniques of camera angles such as long shot, high, or low angle were used, the viewers would not be able to observe the title of the book, which is the key to the subject's representation in Figure 1. It also works similarly to Figure 3 where the angle shows the female coach from the waist up to give emphasize to the female

coach's activity from a closer look, i.e. the self-touching, producing the sexual images of women.

The next crucial aspect of the representational codes is the editing. In Figure 1, there is an additional digital editing appeared in the form of description text box. In cinematography, editing is one of the most important elements referring to the post-production process of arranging video shots by cutting or joining the shots, setting transitions, importing text or graphics, superimposing clips, and other basic editing techniques to create a sequential work (Thompson and Owen 2009). Figure 1 uses superimposing technique by laying graphics over the shot in forms of a text box to give statistical information about the female coach's career records. The statistics box shows that the coach has had 0.5 years of experience, played 28 matches with the total win of 0 and the total loss of 28. These failing statistics are further emphasized by the two male sports announcers commenting on the female coach's team, "this does not seem good, they haven't had a good season." This additional graphic added to the music video can serve to emphasize an inexperienced image of the female coach.



Figure 3. The Female Coach Holding Her Breasts (00:03:11)



Figure 4. The Female Coach Kissing the Referee (00:05:51)

During the scene in Figure 3 at 00:03:11 when the female coach is seen touching her breasts, the lyrics say "Swish swish bish. . .Can't touch this" while

touching her breasts. The word *swish* basically refers to the sound of a basketball player when making a score. While the word *bish* is a slang word for *bitch* typically used to insult someone. So “swish swish bish” might symbolize the way the female coach is making a statement to the person she insults that she ‘scores’ or accomplishes more than that person.

While the line “can’t touch this” is a common idiom used to express “you will never be as good as I am” (Definithing.com). The word *this* might refer to her breasts as it is emphasized when she is touching her breasts, which implies that her breasts are possibly the accomplishment that makes her feel accomplished than the other person. In Figure 3, therefore, it suggests that the female coach somehow makes a statement that her best accomplishment is her sexual body parts, not her coaching skill. Scientifically, women’s breasts are proven to be sexual organs as the nipples light up the same area of the brain as the women’s genitals, while men’s nipples do not (Barber 2013). It significantly suggests that the female coach is still likely to associate herself with her sexual body parts; thus embracing the common stereotypes that portray women and sensual images in media.

For the point of view, Figure 1, 2, 3, and 4 use an objective point of view. Corrigan and White (2012) defined a point of view as the cinematographic term referring to "the position from which a person, an event, or an object is seen (or filmed)" (105). If a subjective point of view is used to “re-create the perspective of a character through camera placement,” an objective point of view aimed to give impersonal view without emotion (Corrigan and White 2012, 105). Figure 1, 2, 3, and 4 are both filmed from the exterior observers’ viewpoint, a viewpoint of the

observers who are not involved in the screen. This technique is normally used to properly introduce characters (Mascelli 2005). The use of the objective point of view in Figure 1 basically allows the female coach to be introduced to the viewers. The introduction of the female coach also helps the viewers to acknowledge the female coach's incompetent images.

While for the lighting, Figure 1, 2, 3, and 4 employ key lighting to illuminate the main subject in the frame, leaving the background less illuminated so the viewers can focus on the subject being represented (Corrigan and White 2012). This technique of lighting was used to put emphasis on the female coach as the main subject being portrayed on screen. It will help to draw deeper characterization of the female coach as the view is more focused on her and what event is happening on the screen.

4.1.1.3 Ideology

In this part of the subchapter, the dominant ideology would be comprehensively discussed based on the findings of the reality and representation analysis above. Fiske (1987) stated that the social and technical codes embedded in television are brought to create coherent, unified sense. Mediated texts as cultural products are generally encoded with particular ideological codes. The process of making sense the text itself is actually a part of engaging the ideological practice. Based on the reality and representation analysis on the three shots as in Figure 1, 2, 3, and 4, there is some profoundly dominant ideology constructed related to how a

woman in the coaching position is being represented from the perspective of a woman.

Based on the reality and representation analysis of Figure 1, the female coach is portrayed to be feminine, clueless, inexperienced, and unprepared for the match, which can be seen from her appearance, action, and the camera work. From the appearance and the costume, the way the female coach is portrayed with hints of makeup, loose-styled hair, heels, and jewelry implies that despite the fact that such appearance might distract her concentration and activity, she still displays her feminine ideal as a woman in order to appear attractive. These feminine qualities include the use of cosmetics, certain costume, high heels, and other feminine demeanor to enhance attractiveness level (Krane 2012). It is further confirmed by a recent research confirmed that a woman's feminine appearance can affect audience's interest (Jones and Greer 2011). The display of the female coach's feminine qualities in Figure 1 represents the dominant ideology where the female coach herself has celebrated the existing stereotypical images considering women by her feminine role more than her occupational role.

The action and the expression of the female coach in Figure 1 are also found to represent the incompetent image of the female coach. Her action of holding a book titled "How to Basketball" with "Literally, the most basic guide to bringing your team to victory" written on the back cover perceives that the female coach is still lacking in basketball knowledge. It is supported by her facial expression indicating confusion when reading the book. Other than the action and facial expression, the editing work also emphasizes her inexperienced image. A visual

graphic in forms of a description box showing the female coach's game statistics explicitly suggests that she is also lacking in experience as the statistics show that she has never won a game and has lost to 28 games. This portrayal of the female coach in Figure 1 suggests that the female coach appears to be incompetent, inexperienced, and lacking in knowledge which subtly reinforce the view that male coaches are more capable and knowledgeable than female coaches.

The incompetent images of the female coach are portrayed in an exaggerated way that make her look downright incompetent compared to the male coach. Corrigan (2015) stated that a parody is occasionally made to criticize social or political issues. Thus, the exaggeration of the female coach's incompetence and the male coach's extreme strength in the music video might intend to ridicule the existing stereotypes in extreme sports like basketball casting female coaches to be inherently incompetent and the male coach to be extremely strong.

Also, the way the female coach is portrayed to be feminine and incompetent is partly due to the socially constructed idea where a woman is valued more from her appearance than her ability. When a professional tennis player Chris Evert was featured in *Sports Illustrated*—American sports media, *Sports Illustrated* chose to focus on the woman's appearance (Creedon 1994). Historically, this is closely related to the existing beauty standards promoted by the mass media making women to pay extra effort to their appearance in order to be accepted by the society (Wolf 2013). It is also stated that women in the public life are expected to look attractive in the workplace as a part of her self-representation. As a result, “urban professional women are devoting up to a third of their income to beauty maintenance” (Wolf

2013, 52). Thus, women working in the public life are mostly portrayed with "high-fashion clothing and costly beauty treatments" to be more socially accepted (Wolf 2013, 52). In Figure 1, the way the female coach is represented as a feminine woman who is fashion-conscious but also incompetent shows that even from women's perspective, they still tend to associate themselves with feminine attribute, not their ability and coaching skill. In real life, however, female coaches are not necessarily about attractiveness and appearance. Tara VanDerveer, for example, is one of the successful female basketball coaches with skill and competence (Creedon 1994).

In Figure 2, the figure of the female coach is being similarly represented to Figure 1 based on the reality and representation analysis. But unlike Figure 1 which appears during the early minute before the game, Figure 2 appears in the middle of the game which highlights the coach's desperation and hopelessness watching her team's failing performance. From the action, the female coach is seen holding a "HELP" sign to the camera, which bears the message that she is not capable to handle her conflicting situation which might probably be the consequence of her lack of experience and preparation as represented in Figure 1. It can also be seen from her hand gesture where her right-hand points at herself while her left-hand holds the "HELP" sign, and her head shaking which shows that she herself is asking for help.

This portrayal is further supported by her facial expression in Figure 2 which indicates desperation and stress as she is seen with inward slanting eyebrows with her head shaking. It suggests the coach's inability to deal with her team's decreasing performance. For the camera work, Figure 2 is filmed through a medium

angle to give a closer look at the female coach's helpless situation on screen. From the reality and representation aspects, Figure 2 symbolizes the female coach's hopelessness. It can be one specific example of how the women themselves accommodate the negative stereotypes of the female coach to be anxious and helpless when facing a difficult situation during a game.

Another dominant ideology found is the sensual portrayal as represented in Figure 3. In Figure 3, the female coach appears to be associated with sexual images as she is seen holding her breasts in the middle of her team's failing performance with the lyrics saying "can't touch this" with the word "this" emphasizing her intimate body parts, her breasts. Based on the gesture and the lyrics as previously examined, Figure 3 displays the female coach's sexual portrayal. This kind of sensual portrayal related to women and sports is commonly found in media where some of the sports announcers occasionally make sexual jokes about the female athlete's physical appearance (Creedon 1994). Thus, some mediated images of women participating in sports are sometimes more focused more on the women's sexual characteristics than their actual sports skills. Even with this music video filmed and sung from the perspective of a woman singer, they still associate and embrace themselves in such sexual manner as reflected from Figure 3.

Similar to Figure 3, Figure 4 also portrays the female coach in sensual images as the female coach is seen kissing the male referee to celebrate her team's win. From the action and the gesture, the female coach is seen to be the aggressive one as she is the one initiating the kiss with the male referee. Creedon (1994) stated that such feminized and sexualized portrayals of women in media and sports

institution are the results of the traditional patriarchal view which sexually objectifies women. Thus in Figure 4, it shows that the female coach appears to be the one creating a sexualized image of herself by engaging in sensual encounter in the middle of the sports environment.

The undermining portrayal of women occupying the leadership roles in sports is found to be common as men are likely to be considered more qualified for the position which requires experience, skill, and self-reliance (Creedon 1994). These ideological values have emerged as a consequence of the traditional gender roles that believe men to be more physically and mentally superior to women, which is essential in sports (Creedon 1994). Therefore, the female coach appears in the music video is still likely to be associated with stereotypes viewing women to be feminine, incompetent, unprofessional, and sexualized.

4.1.2 Female as Player

After discussing the women representation in sports leadership above, this part of analysis would similarly examine the representation of women as sports players by using John Fiske's *Codes of Television* from reality, representation, and ideology level which would also be further collaborated in the interpretation. Four shots were selected to be analyzed as they contain strong symbolization of the women being depicted. The shots selected can be seen in Figure 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16.

4.1.2.1 Reality

Similar to the previous analysis, Fiske's *reality* would cover the social codes constituting the reality starting from appearance, dress, gesture, makeup, and

environment. The following analysis would thoroughly discuss the reality level in Figure 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16.



Figure 5. Katy Perry Falls from Basketball Pyramid (00:00:15)



Figure 5.1. Katy Perry's Outfit (00:00:10)

In the very beginning of the music video, Katy Perry as one of the basketball players is seen sitting on a pile of balls before she falls on the floor as pictured in Figure 5. For the appearance, Perry is seen with a tight red tube top and long red pants as seen in Figure 5.1. In fashion industry, this kind of tube top is also known as “boob tube” as its tight strapless and sleeveless design wrapping women’s upper torso significantly exposes women’s breast shape, which is typically worn by young girls to look sexier (Kennedy 2012). Perry’s tube top can be categorized as the sweetheart neckline type as according to the oxford dictionary, it has “a low-cut front with two curved edges resembling the conventionalized shape of a heart,” which is basically designed to create the illusion of the breast curves (Kennedy 2012). Michele Steinmann, a fashion designer that designs and sells clothes in *Second Life*, an online game simulating real life in virtual world, stated that tube top is one of the most best-selling items in the game as the female game players tend to design their characters to appear feminine, sexier and more sexually attractive in their virtual world (Kennedy 2012). Perry’s low cut tube top, therefore, helps her to enhance her sexual appearance by emphasizing her body curves.

However, her strapless top does not seem to match the background as such clothing is typically worn in the semi-formal parties or night out, not in the basketball court (A. White). In addition, she also appears with large gold hoop earrings usually worn as the night-out accessories, which was stereotypically associated with woman's seductive attribute popularly known as "the bigger the hoop the bigger the whore" theory (Shadijanova 2017). It suggests that even in the "masculine" environment, Perry still attempts to appear feminine and sexually appealing.

In Figure 5, with the dark empty basketball court as the background and pile of balls in the foreground, it shows that character of Perry has significant relationship with basketball as she happens to be a basketball player. The way the character sits on top of a pile of balls might refer to her career in basketball. From the action in Figure 5, Perry is seen to fall on the floor with her "hands up" gesture. In general, the "hands up" gesture is typically associated with signs of surrender (Pearce 2014). The way she falls on the floor with her hands raised up might suggest her failing career or position in basketball.



**Figure 6. Jenna's Profile View
(00:00:41)**



**Figure 6.1. Jenna's Attire
(00:02:39)**

Another female player introduced is Jenna “The Rainmaker” who appears at 00:00:41. From the appearance, Jenna is portrayed as a young Asian-American woman. From the appearance, Jenna is pictured wearing a black and orange sleeveless loose top, loose short pants, a black pair of shoes, long orange handbands, and swimming goggles. For the uniform, Jenna has worn relatively common basketball uniforms with a loose fitting jersey and shorts (Quinn 2014). However her swimming goggles are rather irrelevant as swimming goggles are the primary attribute for swimming sports, not basketball sports. Her long loose hair is also not quite appropriate as female basketball players are generally required to tie their hair back to avoid distraction (Hayes 2016). Therefore, despite wearing proper basketball attire, she is also pictured to wear wrong sports attribute and to break the hair rule for female players. Similar to the previous female coach analysis, the incompetence of Jenna is further ridiculed from the way she is pictured to wear improper attire.



**Figure 7. Christine’s Profile View
(00:00:47)**



**Figure 7.1 Christine’s
Outfit (00:02:38)**

The second female player being introduced is Christine who appears at 00:00:47. For the outfit, Christine is seen wearing a long sleeve undershirt with an orange and black uniform top and a pair of shorts. She is also seen with a black

beanie hat and black shoes as seen in Figure 7.1. Figure 7.1 is cropped to focus on Jenna's outfit. Despite basketball uniforms being historically associated with sleeveless top, long sleeve undershirts are also commonly worn by some basketball players in the basketball court (Lukas 2016). Christine's uniform and attire have properly fit the standard basketball uniform except for the beanie hat. There are unwritten rules where the players are required to wear basketball-appropriate attire during the game in which hats are not recommended for the players because it might disrupt the player's performance (Miller 2014). Christine's beanie, therefore, shows her lack of commitment to wear proper basketball attire. It also a part of the exaggeration of Christine's incompetence.

For the body, Christine is portrayed as a relatively obese White woman as pictured in Figure 7. A medical study conducted revealed that sports participation can help to develop health behaviors which could be an important solution for obesity prevention programs (Alfano, et al. 2012). It might explain the general assumption that most sportsperson are less likely to be overweight. However, Christine's body figure appearing in the music video is contradictory as she is described to be an overweight person with the behavior of consuming large amount of food as she is also often displayed to bring food. In general, sports player would appear to have fit body due to their regular sports exercise (Alfano, et al. 2012). Christine's overweight body figure suggests that as a sportsperson, she might not show the typical fit body that most sportspersons look like which can be the signs of her weakness as this kind of body can be disadvantageous for her body movement in sports games. As Davis (2013) noted, studies found that excess weight result in

“more oxygen consumption for a given pace and worse performance,” thus making overweight people run slower. Thus, her overweight body explains her slow performance during the game.



Figure 8. Katy Perry’s Profile View (00:00:59)

In Figure 8, Perry is the third female player being introduced at 00:00:59. From the expression and the gesture displayed in her Profile in Figure 8, Perry is seen to get hit by a ball, which might hints to her lack of skill in the game. In general, a player’s profile is supposed to stay professional to appear convincing, which can be done by displaying the photo or the video of the player during his or her athletic or victorious moment (Ransone 2016). In contrast, Perry’s profile, as well as the rest of her team players’, is displayed in some way that suggests their lack of sports skill or achievements particularly from the way Perry is displayed to get hit by a ball on her face in her profile view.

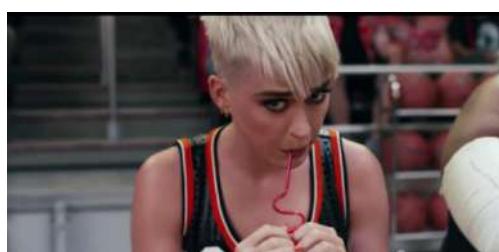


Figure 8.1. Perry’s Makeup (00.01.09)

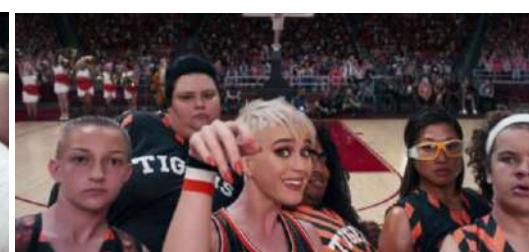


Figure 8.2. Perry’s Polished Fingernails (00.01.35)

In spite of the sport concept of a basketball game in a basketball court which typically involves sweat and physical activities (Creedon 1994), Perry is seen having quite bold makeup from eyes, eyebrows, thick false eyelashes, pink blush on, and maroon-colored lipstick as seen in Figure 8.1. She is also seen having her long fingernails polished red as seen in Figure 8.2. Having long fingernails when she has to deal with the ball might be a disadvantage; thus cutting fingernails short is highly suggested for basketball players (Rosenthal 2017). She is also seen with ring nose piercing as a part of an aesthetical purpose. Ladizinski (2013) stated that nose piercing is the process of penetrating the nostril, nasal septum, or nasal bridge with a needle to create space of jewelry as beautification process. According to a recent study, “the use of makeup by women athletes is very often mentioned as a self-image strategy to obtain a more “feminine-looking” body” (Loegel, et al. 2017, 23). It is also stated that makeup and jewelry are typically used to increase women's beauty and charm. The female player's use of makeup and jewelry in Figure 8, therefore, demonstrate how women participating in sports still exhibit some feminine qualities to improve her beauty and appearance. In Figure 8.2, it shows how Perry in the center is being the only player who wears heavy makeup. As the lead role in the music video, it suggests how the female lead role is supposed to pay attention to attractiveness like wearing makeup.

Another important aspect to be discussed is the hair. In Figure 8.1, Perry is seen with short blonde hair. Manning (2010) stated that women with short hair are likely to be more associated with masculinity than women with long hair. However, in spite of having short hair, Perry is seen with long and choppy hair bangs. It is

stated that the majority of men like the traditionally feminine women with bangs (Hebert 2010). Also, for women who frequently participate in physical activities like sports, keeping their bangs up and out of their face is suggested as it can obstruct their view (Nila 2013). Despite having a masculine hairstyle, she still shows a characteristic of traditional femininity of women with hair bangs. By not keeping her hair bangs away during the game, it shows her lack of seriousness to play professionally as long hair bangs can obstruct her view and focus.

While for the hair color, it is stated in one of Katy Perry's interviews that her real hair is "squirrel brown," not blonde (Strutner 2015). In this music video, however, she is seen to have her hair dyed blonde. Historically, blonde hair color for women has been widely associated with unintelligence, and as noted by some critics, "the stereotyping of blondes as incompetent affects the status of blondes in society and the workplace today" (Manning 2010, 38). It is also argued in the study that the labeling of blonde women being incompetent but likable does restrict their progress in their career in the corporate hierarchy. She also appears to have blue eyes as seen from the shots. Tempesta (2015) asserted that in American society, women with blue-eyes and blonde hair are preferable and considered as attractive among men. The way Perry appears as blonde-haired and blue-eyed in this music video supports to build the conventional beauty standards for women in popular culture, who is also associated with incompetence.

For the dress, Perry's basketball uniform is portrayed to be unusually tight for women's basketball uniform which can be seen in Figure 10. She wears a tight one-piece garment incorporating short trousers and sleeveless top, or popularly

known as a jumpsuit, with a designated zipper in the front. Such tight basketball uniform is rather uncommon in real life basketball as the players normally wear a loose fitting jersey and shorts to enable the players to move quickly and comfortably (Quinn 2014). Quinn (2014) also stated that tight and poorly fitted uniforms are likely to restrict the players' movement in basketball. Therefore, Perry's customized uniform does not appropriately reflect the proper basketball uniform in general as it prioritizes the aesthetic values instead of the function value. While for the color, the orange and black stripe color symbolizes tiger as their mascot with the word "TIGER" written in block letters similar to the common women's basketball uniforms (Kansas Historical Society 2017). Tiger in western literature itself is normally associated with independence, confidence, and solitude (Tiger Symbolism Meaning 2018). It might reflect the team's confidence despite not playing competently. Perry's tight uniforms are seen to be different from the rest of her team players. As the lead role, she is portrayed to be quite distinctive from the other female players in which she is seen to be slim, young, and fashion-conscious. It conforms the valued beauty standards in popular culture where a woman must be young and attractive.

She is also seen wearing glittery gold shoes as appeared in Figure 10, which is commonly found in women fashion (Lago 2018). Despite the synonym of the "glitter" itself as sparkle and shine, glitter is said to exhibit "a series of negative characteristics, including improper passions, overt sexuality, unruliness, and superficiality" (M. White 2015, 161). It is also stated that "women use glitter to facilitate their femininity" (M. White 2015, 180). Similar to its synonym, glitter is

typically associated with the gold color as it sparkles and shines (M. White 2015). Perry's use of glittery gold shoes, therefore, significantly symbolizes a part of her dominant femininity.



Figure 9. Female Player from the Opponent's team (00.01.22)

Other than female players from Perry's team, there is also another female player from the opponent's team who appears at 00:01:22 in Figure 9. The unnamed female player appears as a Black muscular woman who happens to be the only female player in the opponent team. From the physical appearance, the unnamed female player might appear as masculine as the other male players as she is portrayed to have a solidly-built body and short hair. Bona (2016) stated that in this contemporary era, many female athletes who have muscular bodies have proven that "that anatomy is not destiny, and that gender is not a determinant of ability or power." Thus, the unnamed female player in the opponent team might probably fit into her male team players who are also similarly masculine. However, it is worth mentioning that despite being portrayed as the typical athlete, she is the only female player in her male-dominated team. This suggests that not all women are portrayed as being non-athletic incompetent players. The unnamed female player in Figure 9 being the only female player who appears masculine shows that there might only

be very small number of women who are portrayed to be athletic. However, such overly sturdy body of the unnamed female player and the rest of her male team mates do not necessarily reflect real life basketball players as they seem to be exaggerated in order to achieve the comedy purpose.

From the appearance, she wears tight fitting black and white uniform similar to the rest of her male team players, except the white tube top wrapping her breasts. The way she wears similarly designed uniform with her male team players might show that she can have a balanced capability and performance like the rest of her team in spite of her gender. In addition, she also has jewelry for accessories despite being in the basketball court. She is seen wearing gold medium-sized hoop earrings and a gold necklace. Loegel et al. (2017) argued that the use of jewelry is one of the attempts to obtain more feminine-looking appearance. It shows that the unnamed female player still has the feminine quality despite looking masculine.



Figure 10. The Two Teams at the Beginning of the Game (00.01.42)

Figure 10 appears at the beginning of the music video where the game is about to start in 00.01.42. In Figure 10, the frame shows the two confronting teams a few seconds before the game, in which the two key players from their team standing in the center. In Figure 10, there is a contrasting difference in terms of the physical appearance of Katy Perry as the female player and the male player from the opposing team. Standing in the male-dominated field, Perry's body size is

portrayed to be relatively small compared to her male opponents who appeared to have bigger and muscular bodies. Goffman (1979) argued that there are several types of gender stereotype portrayed in the media such as when a man is generally pictured to be taller and bigger which symbolize power and superiority, whereas women are pictured to have the opposite qualities related with inferiority. This contrasting imbalance in terms of physical shown in Figure 10 might bring suggestion that women are naturally inferior in physical sports. It might be considered as an attempt to make fun of the female coach's players, thus, exaggeration is practiced.

For the action, Perry is standing in the center playing as the point guard. In basketball, "the point guard needs to be the best ball handler, dribbler, and passer as he handles the ball the most out of all the players on the team" in which they are assigned to the offensive role (Singapore Sports Council 2017). At the beginning of the game, Perry is expected to initiate the offensive play. In this music video, therefore, Perry plays the important role as the key player for the team as it is also stated in the article that the point guard is normally considered the most level-headed player in the team.

In Figure 10, Perry's gesture particularly her stance indicates a fighting position especially her feet in which they are slightly staggered and her knees are slightly bent. This position is commonly practiced to determine body balance and to strongly push off of the floor to provide hand punches or movements (Stevens 2016). Unlike her male opponent who places his hands slightly far from his body, Perry positions her hands close to her body referring to defensive mode. As a point

guard, she is supposed to initiate an offensive play, but instead of doing so, her gesture and behavior suggest that she is in both an offensive and defensive stance.

While for the environment, it draws an intense circumstance where Perry, as the female player standing in the center, is surrounded by a group of men of the opposing team. It might symbolically signify her current situation in the middle of a field dominated by men who are physically advantageous, which can be seen in the strikingly different portrayal between Perry and the male team in Figure 10.

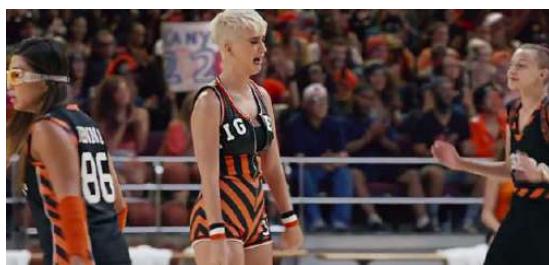


Figure 11. Female Player Cries after Missing the Ball (00.03.24)

One of the most prominent scenes which portray the stereotypes is where Perry cries after she got her ball stolen by the opposing team which appears at 00.03.24 as in Figure 11. Her facial expression particularly indicates sadness as displayed from the upward slanting of the eyebrows and the face drooping downward which generally linked to the feelings of loss, defeat, and helplessness (Macrae 2014). Her sobbing action in the middle of the game suggests that she is emotionally vulnerable, nervous, and anxious. Messner (2005) stated that boys and men are generally trained to suppress their empathy and emotions to appear invulnerable, which relatively common among male athletes. Since sports are generally about toughness, men who exhibit “effeminate” qualities displaying emotional issues are considered weak. In contrast, he emphasized that women are

more socially tolerable to display emotions as they are stereotypically associated with feminine qualities showing vulnerability and weakness. This portrayal can actually normalize the view that women are mentally and emotionally vulnerable as portrayed from Perry's facial expression in Figure 11. Such emotional expression is shown to be a little exaggerated to make fun of Perry herself as the player in the music video.



Figure 12. Jenna Catching the Ball (00:03:30)

In Figure 12, Jenna is seen hardly catching the ball which is immediately thrown to Perry. From the appearance, Jenna appears to be relatively smaller than the two muscular tattooed male players surrounding her in the frame. Goffman (1979) stated that men are usually portrayed to be taller and bigger in terms of body size which symbolizes domination and superiority. The way Jenna is pictured to be smaller might lead to her inferiority and lack of skill as she chooses to avoid catching the ball thrown at her by throwing the ball to the other player immediately. This is also another attempt to exaggerate Jenna's incompetence in sports as a basketball player.

Her expression shown in the shot also shows a surprised expression shown from the gaping mouth as a spontaneous reaction to getting a ball thrown at her (Hope 2013). A player is supposed to have the required specific skills including the

strategy in order to win the game. Jenna, on the other hand, from her action and expression does not seem to be properly prepared as she is more likely to avoid the ball.

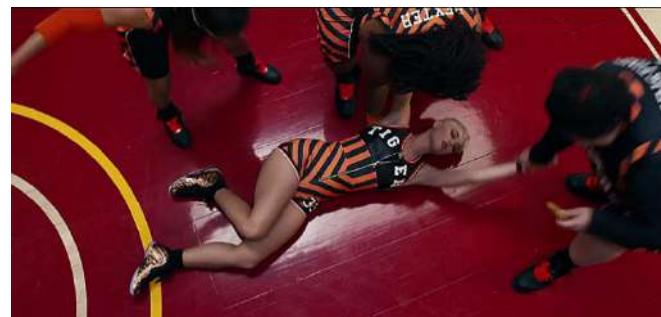


Figure 13. Female Player Collapses on the Floor (00.03.45)

The third shot being analyzed is a scene where Perry is being dragged off the basketball court since she fainted after getting hit by the ball during the game. It appears at 00.03.45 as in Figure 13 where Katy Perry is seen lying unconscious on the floor while being dragged by her teammates. Her action significantly portrays how Perry as the female key player appears to be associated with failure, defeat, and collapse by the way she is being dragged off the basketball court.

It is also confirmed by her gesture. Since she is portrayed to have fainted thus laying on the floor while being dragged off the basketball court, her body gesture indicates defeat and submission. A submissive gesture is generally marked by the lowering of the body and the motionless body signs which appears as non-threatening (Horne 2011). Her gestures, therefore, suggests Perry's submissive, weak, and passive images as reflected in Figure 13.



Figure 14. Christine Kissing the Male Opponent (00:05:17)

From the action, Christine is seen kissing a male player from the opponent team as seen in Figure 14 which appears at 00:05:17. Hughes et al. (2017) stated that an act of kissing increases sexual arousal between the partners. It is also stated that kissing is normally initiated to “seduce” partners to gain sexual access. The study also revealed that men are more likely to initiate the kiss as a sexual arousal to get physical. In Figure 14, however, Christine is seen to lure the male player to kiss her by giving him her food. Thus, Figure 14 shows the opposite as the woman is displayed to be the seductive one as Christine attempts to lure the male player to have sensual encounter with her. This scene suggests that the woman herself has embraced the typical woman images associating them with their sensual images.



Figure 15. Katy Perry's Male Stunt after Scoring for Her Team (00.05.41)

In Figure 15, there are two main focuses in the frame being portrayed, Katy Perry and her male stunt who basically helps her winning the game by scoring for her team while disguising as her. Smith (2012) stated that a stunt performer is a

skilled professional hired to perform certain actions that the original actor is unable to. In Figure 15, Perry is shot from behind when she is about to do a *high five* with her male stunt as a celebration for saving her team at the last minute when she is unable to fulfill her duty as the original player. High five is “a gesture of celebration or greeting in which two people slap each other's open palm with their arms raised” (Oxford Dictionary). Therefore, doing a *high five* might represent her approval of her position being replaced by her male stunt. Perry's action of letting a male stunt replacing her position to improve the team's score shows that she herself legitimates the common stereotypes casting women as helpless, defenseless, dependent, and passive as she comfortably lets her male stunt does her job.

This is also supported by the appearance. In Figure 15, the male stunt is portrayed to be a White male with sturdy, muscular physique. This is rather contradicting as a stunt performer is supposed to resemble the original actor in terms of physical appearance with as less noticeable difference as possible (Smith 2012). While in Figure 15, the male stunt's muscular body does not bear a resemblance to Perry's thin body figure. Based on Raewyn Connell's categories of masculinity, big and muscular body figure is one of the characteristics in the hegemonic masculinity, the most valued masculinity in the top of the hierarchy (Connell 1993). In sports, bodily strength, aggression, and athletic skill are heavily appreciated in the hegemonic masculinity (Messner 2005). As the male stunt is depicted to have muscular, solidly-built body, he appears to be physically advantageous in terms of athleticism, which is evidenced by the last minute scene where he “saved” the team.

This portrayal of the male double might actually lead to the undermining of the female player's potential as the female player is likely to be negatively portrayed.

As a stunt performer, the male stunt was intentionally dressed to resemble Perry's appearance. However, he is seen to only wear a similar outfit, shoes, and blonde artificial hair. He does not wear any makeup and jewelry. As previously discussed, makeup and jewelry are strongly associated with women and femininity (M. White 2015). Given that argument, the absence of the makeup and jewelry is partly because they might decrease the male stunt's masculinity. On the other hand, the blonde artificial hair plays an important role as it bears strong symbolism related to the brainless and unintelligent stereotyping of women. Beddow et al. (2011) argued that blonde girl was typically associated with being attractive but incompetent. The artificial blonde hair, therefore, emphasizes the stereotype of woman as less intelligent and incompetent.



Figure 16. Perry after Her Male Stunt Scored for Her Team (00:05:43)

In Figure 16, Perry is seen to shrug after her male stunt successfully scored for her team which appears at 00:05:43. Her gesture and facial expression show a shrugging expression. This shrugging gesture is typically shown by the lifting of both shoulders, fingers to a "palm-up" position, raised eyebrows, and mouth firmly closed where the lips are pulled downwards (Debrass 2017). Debrass (2017) also

stated that mostly in Western culture, this gesture symbolizes the person's uncertainty, or simply the person's attitude when not caring about something. In Figure 16, therefore, Perry might imply an expression stating that she does not care that a male stunt helped her win the game even though it might break the game rules. It suggests the idea that the female player does not mind taking benefit from the male stunt's favor which creates the images of women's weakness and dependence.

4.1.2.2 Representation

In this part of the analysis, the representational codes in the second level in the *Codes of Television* by John Fiske starting from the lyrics, the camera work, the lighting and the editing would be examined. The following analysis of the representation level would focus on Figure 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, as to understand how the technical codes can highlight the conflict or the character in the music video.



Figure 5. Katy Perry Falls from Basketball Pyramid (00:00:15)

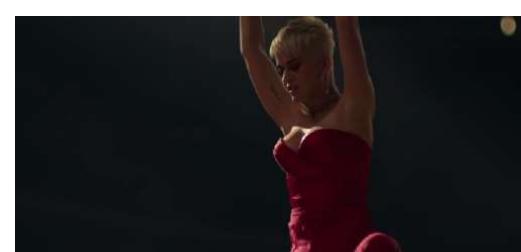


Figure 5.1. Katy Perry's Outfit (00:00:10)

In Figure 5, long shot camera angle is adopted to portray Perry as the subject and the whole environment in the background. This camera shot is generally used to display the character's relationship to the environment so the viewers can

understand easier the problem and the situation going on (Mascelli 2005). This camera angle allows the viewers to observe Perry and her surroundings when she falls from the pile of balls. With the background being displayed, the viewers can have further understanding towards the relationship between Perry and the basketball court. It shows that Perry might have a significant association with basketball as the location is set in a basketball court.

The lighting also holds a critical role in portraying Perry in Figure 5. In Figure 5, the lighting technique used is low-key lighting as “the contrasts between light and dark may be stark,” leaving Perry as the main subject being illuminated by a lamp as the primary light source in the dark room (Corrigan and White 2012, 82). It is also stated that the use of low-key lighting is sometimes to emphasize the dramatic effect of the scene. In Figure 5, the unilluminated area in the room might suggest a mysterious or problematic atmosphere (Mascelli 2005). The atmosphere can be related to the emotion or the situation of the subject in the frame. The way Perry being illuminated and her expression create an illusion that she might be in a problematic or difficult situation. Her problematic situation is also shown by the way she falls from the pile of balls she is sitting on. It is also stated in the lyrics during the falling scene in Figure 5 at 00:00:15,

They know what is what

But they don't know what is what

They just strut

The lines were originally sampled from a 2001 song by Fatboy Slim titled *Star 69*. The word *they* here might probably refer to certain a group of people that

is presumably opposing Perry, the Sheep team. The line “they know what is what, but they don’t know what is what” can refer to the Sheep team who thinks they know everything but Perry thinks the opposite. The next line, “they just strut,” might refer to the Sheep team being arrogant. From Perry’s perspective, the Sheep team might symbolize to the hegemonic group in the basketball environment consisting of the male-dominated players who think they know everything thus undermining the subordinate team, i.e. Perry’s team. Perry’s frustrated expression in Figure 5.1, on the other hand, might symbolize her anger and frustration of being undermined by the dominant arrogant team.



**Figure 6. Jenna's Profile View
(00:00:41)**

Similar to Figure 1, Figure 6 adopted an editing technique of superimposing where graphics are superimposed over the shot in forms of description box (Maselli 2005). This profile view is displayed during the sports announcers’ introduction when introducing the players’ profile. In basketball, the player’s profile should provide the information about the statistics or the specific skills related to basketball possessed by the player. In Jenna’s profile however, nothing is displayed related to her real basketball game statistics. Instead of displaying her actual game stats, the “stats” information says “5 antiperspirant per game” which

shows how much she sweats during the game as antiperspirant is designed to prevent sweat (Petter 2017). It is further emphasized by sports announcer's narration, "despite undergoing nine consecutive surgeries on her glands, Jenna cannot stop sweating." This might also explain the use of swimming goggle and her stage name "Jenna the rainmaker" as she constantly sweats in most occasion. The way the sports announcers describe Jenna's profile to have nothing to do with basketball shows that Jenna is probably not being taken seriously in the game. The comments and the information provided in Jenna's profile view can be considered as a parody as it contains allusion where "Notre Dame" is changed into "Notre Lame" to make fun of Jenna.



**Figure 7. Christine's Profile View
(00:00:47)**

Similar to Figure 6, Figure 7 applied the same editing to display the Christine's profile. In Figure 7, instead of providing information about basketball-related statistics, Christine's "stats" information says "5.7 tacos per minute" with the picture of her eating tacos. The other information provided are also basketball-irrelevant such as "Hometown" which says "Made in Texas," while the phrase "Made in . . ." are normally used to describe where a product or an object is produced or manufactured (CTV News 2017). Resembling Christine to an object is

equally stereotyping with devaluing her self-worth as a player. The way the sports announcers narrated her profile, “Christine missed more shots than she’s taking” also underestimate her skills as a player. It is further emphasized by the stage name appeared, “Christine AKA Shaquille O’Meal” which is a *pun*-word play, to Shaquille O’Neil, an American basketball player. The name “Neil” is changed to “Meal” to underline Christine’s behavior of consuming large amount of food. It might also be an attempt to ridicule Christine’s behavior of eating which does not reflect the ideal image of an athlete.



Figure 8. Katy Perry’s Profile View (00:00:59)

In Figure 8, the similar editing was also applied to display Perry’s profile. In Perry’s profile, she is described to be drafted in the 492nd position as the “Stats” says “Drafted 492nd Overall.” A draft in sports is generally a process of selecting team players from a list of eligible player (Farmer 2014). It shows that Perry is placed in the 492nd position in the draft. The “school” information saying “of hard knocks” might probably highlight Perry’s lack of proper formal education as the phrase “school of hard knocks” is an idiom referring to people who are likely to be brought up on the streets and learn the hard way; thus, they are less likely to gain formal education. Her stage name, “Katy Kobe Perry” refers to an American basketball player Kobe Bryant. Kobe Bryant is known to be a professional basketball player “retired in 2016 as the NBA’s third all-time leading scorer”

(Forbes 2016). However, Perry is described to have the opposite qualities of Kobe Bryant as the sports announcers narrated, “and then there is kobe perry, despite all of her best efforts she just seems to keep falling flat on her face.” It shows that like most of the female players, Perry as the parodized character of Kobe Bryant is portrayed to be very unlikely to have the required skills in Basketball.



Figure 9. Female Player from the Opponent's team (00.01.22)

Another female player in the music video is the unnamed female player from the opponent's team as seen in Figure 9. From the camera angle, medium long shot is used to portray the subjects in the frame from their knees up. Mascelli (2005) stated that the use of medium-long shot is to display the subject in a closer look but still shows the surroundings. Figure 9 adopted the medium long shot to show the comparison between the two teams which shows a contrasting difference in terms of physical appearance. In Figure 9, the unnamed Black female player was shot from the side view which also shows some of her male team mates in the front position. The camera shot allows the unnamed female player to appear similarly dominant and extremely masculine like the rest of her male team mates.

For the lighting, Figure 9, 10, 11, 12, 13, 14, 15, and 16 similarly employed soft lighting from the indoor lighting to establish the setting of the basketball court.

In particular, key lighting technique is used in these figures to emphasize or highlight the characters being represented (New York Film Academy 2015). Certain lighting technique can illustrate certain atmosphere affecting the viewers' experience (Corrigan and White 2012). The use of key lighting in most of the scenes helps the viewers to focus on the tense drawn between the two teams playing in the game. It also emphasizes the main focus in the frame.



Figure 10. The Two Teams at the Beginning of the Game (00.01.42)

For the point of view, most of the scenes in the music video are shot from an objective point of view. From Figure 9 to 16 similarly adopt an objective point of view as the camera remains unseen from the characters on-screen. The camera as the unseen observer allowing the viewers to have an observation of the event happening in the frame without participating in it (Mascelli 2005). Objectively filmed pictures are normally used to help the viewers to understand the occurring situation (Mascelli 2005). The use of an objective point of view in these scenes allows the viewers to objectively observe the situation of the characters and comprehend what is going on. Thus, the viewers are able to understand the female player's conflict during the whole game.

In Figure 10, the frame is shot using long-shot camera angle where the frame captured the characters from head to feet and their surroundings showing the entire arena. Long angle is commonly used to illustrate the situation of the characters and their relationships with the environment thus helping the viewers to interpret the conflict in the scene (New York Film Academy 2015). It is used to educate the viewers as in “who is involved, where they are located as they move about” (Mascelli 2005, 26). In Figure 10, the long angle shows Perry as the female player, the opposing team who is dominating the frame, the audience in the background, and their location. It draws the main character's conflicting situation with her surroundings at the beginning of the game.

At the beginning of the lyrics, Perry refers herself to a tiger, which also happens to be her team's mascot. According to its etymology, the term mascot refers to a fictional character of any animal or object normally used in sports as a public image to represent the team (International University Sports Confederation).

A tiger.

Don't lose no sleep.

Don't need opinions

From a shellfish or a sheep

Don't you come for me

No, not today

From the lyrics, it can be implied that from Perry's point of view as the singer, she sees herself as a tiger. A tiger itself basically symbolizes independence,

confidence, and solitude (Tiger Symbolism Meaning 2018). From the lines “don’t lose no sleep” and “don’t need opinions from a shellfish or a sheep” shows that Perry does not need any opinion from the mentioned group in the music video, i.e. the Sheep team, who is dominated by physically athletic men. Therefore, even though the visual shows Perry’s failing performance in the basketball court, she still describes herself in a confident manner by stating that she does not need opinions from the others. It shows that Perry attempts to portray herself as embracing and celebrating the existing stereotypes about women and unprofessionalism in sports based on the visual analysis, but at the same time enjoys being portrayed as incompetent as represented in the lyrics stating that she does not need opinions about it.

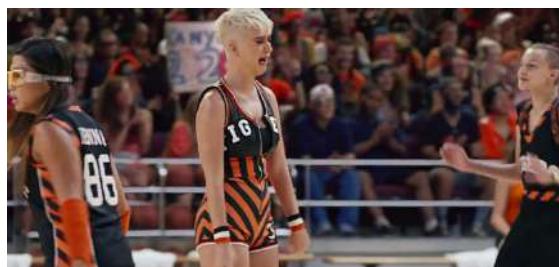


Figure 11. Female Player Cries after Missing the Ball (00.03.24)

In Figure 11, the angle used is a medium angle in which the “players are filmed from above the knees, or from just below the waist” (Mascelli 2005, 27). A medium angle generally aims “to capture subtle facial expressions combined with their body language or surrounding environment that may be necessary to provide context” (New York Film Academy 2015). The medium angle used in Figure 11 attempts to film Perry as the female player from her waist up in order to foreground her facial expression and body gesture e.g. weak, emotional, anxious.



Figure 12. Jenna Catching the Ball (00:03:30)

In Figure 12, the angle used is medium angle which shows the subject's waist up. As previously discussed, the medium angle is typically used to highlight the subject's facial expression and the body gesture (Mascelli 2005). In Figure 12, the angle allows the viewers to observe closely Jenna's facial expression and her body gesture which hints to her overwhelming situation. Occasionally, the medium angle also allows the viewers to have a look on the subject's close surroundings. In Figure 12, for example, the angle also displays Jenna's close surroundings, the tattooed muscular men dominating the frame.

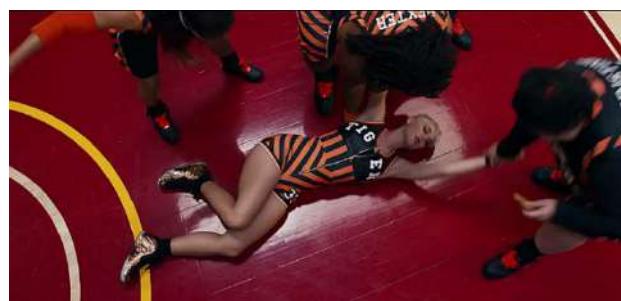


Figure 13. Female Player Collapses on the Floor (00:03:45)

The camera angle in Figure 13 is shown to adopt high angle shot as it is filmed from a higher point and shoots down at the character. This kind of angle is normally used to give inferior and submissive images towards the characters on screen as it makes the subject looks smaller and weak (New York Film Academy

2015). A high angle shot is “any shot in which the camera is tilted downward to view the subject” (Mascelli 2005, 39). He also stated in his book,

Such high-angling is excellent whenever a player should be belittled, either by his surroundings or by his actions. An important player who loses prestige or honor may thus be depicted. As beaten down by circumstances, or natural elements, or terrain, simply by positioning the camera high, employing a Wide-angle lens to look down upon him, and reducing his image to lowly insignificance in relation to the setting. (Mascelli 2005, 39).

This camera work done in Figure 13 can actually shape or affect the viewers’ perspective about the character of Perry as an inferior and weak figure. The positioning of the camera from above the subject leads to the character being seen as insignificant as reflected by her current situation when collapsing on the floor in the middle of the game.



Figure 14. Christine Kissing the Male Opponent (00:05:17)

Similar to Figure 12, Figure 14 used a medium shot displaying the subjects from their waist up to capture their expression as well as their body gestures (Mascelli 2005). In Figure 14, the use of medium angle helped to capture a closer look to Christine, who is seducing the male opponent to kiss her. This angle significantly captures Christine’s action and gesture during the kissing encounter, which gives a further emphasis on Christine’s seductive images.



Figure 15. Katy Perry's Male Stunt after Scoring for Her Team (00.05.41)

The use of the medium angle in Figure 15 helps to capture the interaction between Perry and her male stunt who are celebrating the team victory. A medium camera angle is found to be practical for the camera to be “close enough to record with clarity their gestures, facial expressions, and movement” (Mascelli 2005, 27). By shooting from the waist up, the contrasting difference between the characters’ body figure is clearly shown where Perry’s male stunt is portrayed to be more muscular and heavily built in terms of physical appearance.

During this scene, the lyrics repeats the chorus of the song,

Swish, swish, bish

Another one in the basket

Can't touch this

Another one in the casket

As previously discussed, “Swish” is generally the sound when someone shoots a basket to the basketball ring (Bailey 2017). It can be implied that the line “Swish Swish bish, another one in the basket” basically means another score for her team. The line “can’t touch this,” on the other hand, is an idiom to express that she is better than everyone. Thus it can be implied that she might be possibly showing

how she has scored more for her team. The next line is “Swish swish bish, another one in the casket.” According to the dictionary, the word *casket* refers to a box containing valuable objects like jewelry, letters, etc. In American English, however, *casket* refers to a funerary box to keep the body of the deceased before burial (Oxforddictionaries.com). Instead of using the word *coffin*, the word *casket* was possibly selected as it rhymes with the word *basket*. The chorus during the scene in Figure 15, “another one in the basket. . . another one in the casket” might refer to when she accomplishes or scores another point, another opponent’s career is buried. From the lyrics, Figure 15 depicts Perry’s pride in winning the game despite getting help from the male stunt. Perry, however, despite portraying herself as not competent to win on her own, does not seem to bother with it as also reflected in Figure 16.

Her win in the end is also mentioned in the early parts of the music video with the lyrics saying,

‘Cause you’re a joker

And I’m a courtside killer queen

And you will kiss the ring

You best believe

From the lines above, it can be implied that despite winning the game by cheating, she still feels confident based on the line “you’re a joker. . . and I’m a courtside killer queen” stating that she is more likely to win the game. It is supported by the line “and you will kiss the ring. . . you best believe.” The line “you will kiss

the ring” is an idiom as an expression of someone who has been defeated and required to kiss the ring of the other winning person (Mandy 2014). It can be implied that Perry does portrays herself to win and confidently celebrate her win in the game despite using the male stunt’s help, which conforms the incompetent and dependent images of women.



Figure 16. Perry after Her Male Stunt Scored for Her Team (00:05:43)

In Figure 16, Perry is shot from a medium angle which shows from her waist up. From this angle, the camera has managed to capture the body gesture and the facial expression of the subject in the frame (Mascelli 2005). The medium angle in Figure 16, therefore, has successfully captured Perry’s facial expression and body gesture during the last minute of the game when reacting to her male stunt’s outstanding performance that brought her team to victory.

During this scene in which Perry, the lyrics say “Do they know? But they don’t know what is what.” From the line “do they know?” and her gesture, it might imply that “they” or the opposite team might have no acknowledgement about Perry’s cheating. Thus, she is signaling that she does not care if she cheats or being regarded as unable to fulfill her responsibility as the real player as she herself has willingly let the male stunt replace her position in order to win. From Figure 16, it can be implied that Perry as the female key player in the music video portrays

herself to take pleasure or benefit from the favor as she could not carry out her responsibilities to win the game on her own.

4.1.2.3 Ideology

The third level of John Fiske's *Codes of Television* is ideology level where the decoding process of the ideological codes embedded in the music video is being discussed based on the findings in the reality and representation analysis of Figure 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 related to women as player being represented in the music video. The following discussion would examine the dominant ideology found in the music video, which shows that from the female singer's perspective, the female players are found to further embrace and conform the traditional stereotypical images that portray women to be incompetent and sexualized. The incompetent and sexualized images of the female players in the music video are also parts of the attempt to parodize basketball.

Based on the reality and representation analysis in Figure 5, it is found that Perry has depicted herself in a feminized images as she is seen with a sweetheart neckline tube top while sitting on top of a pile of balls in the middle of a dark empty basketball court. Such clothing style is rather irrelevant in a sports environment as it is typically worn in a semi-formal party with the sweetheart neckline highlighting women's breast curves. The scene where Perry falls on the floor might ideologically refers to how women are being represented in masculine sports like basketball, e.g. incompetent, failing. The way Perry depicts herself in incompetent and feminine images shows that even women are still less likely to portray themselves to be capable and competitive in sports.

On the other hand, Figure 6, 7, and 8 in the music video similarly display the female players' basketball profiles giving information about their background and statistics. From the previous findings, the female players' profiles are found to similarly reflect the images of the female players' unprofessionalism as their game stats information do not contain any relevant information about their basketball skills and game statistics, but instead containing unnecessary information such as how Jenna always sweats so much that she has to wear swimming goggles, the overweight Christine who constantly eats, and Perry who is described by the sports announcers to "keep falling flat on her face." These profiles have ideologically shown that the female players have been introduced to be lacking in sports skills even in the beginning of the game. The information provided in their profile view contains mostly irrelevant information to ridicule the players.

Unlike Figure 6, 7, and 8, Figure 9 features an unnamed female player from the opposing team, the Sheep team. Being the only female player in the Sheep team, she is portrayed to physically resemble the rest of her team players who appear as muscular and physically athletic. However, she still subtly embraces the feminine images as she is seen wearing gold jewelry including necklace and medium-sized hoop earrings. Figure 9 might bear certain ideological codes where not all women are negatively portrayed. The unnamed female player from the opposing team is one example on how women who are portrayed to have adequate sports skill only make up very small number compared to the women who are portrayed to be incompetent and unprofessional in the game. However, the image of the unnamed female player also does not necessarily reflect real life basketball athletes as she is

portrayed to be overly exaggerated to look extremely dominant like the rest of her male team mates. Creedon (1994) also argued that the majority of sex group to be relevantly and positively portrayed based on their sports performance are men, while women tend to still be associated with their physical attractiveness.

In Figure 10, the scene shows the direct confrontation between Perry as the female key player and the male key player in the center. From the appearance, there is an asymmetric display of the physical appearance between the two characters in the center where Perry appears to be physically smaller while the male player appears to be higher, bigger, more athletic, and more muscular. It might actually signify women's inferiority and insignificance in sports as Goffman (1979) remarked that women appeared in media are more likely to be depicted as smaller and shorter than men which symbolize men's power and authority. The camera angle which filmed the scene in a long-shot technique showing the subjects from head to toe enables the viewers to observe the striking difference in terms of the physical appearance of the players particularly Perry and her male opponent standing in the center. It is emphasized by the lighting technique putting Perry and her male opponent as the main focus comparing their physical appearance. Therefore, the portrayal in Figure 10 suggests Perry's inferiority compared to the male opponent in the frame.

Other stereotypes found in the music video is where Perry displays herself to be overly-feminized, sensitive, emotional, and anxious as pictured in Figure 11. Creedon (1994) emphasized that women's media coverage is not necessarily about her athletic achievements but her physical attractiveness and character flaws such

as emotional dependency and anxiety. In Figure 11, Perry is shot from a medium angle from her waist up exposing her facial expression, makeup, and gesture. She is seen with a tight uniform, a quite heavy makeup, nose-piercing jewelry, and polished long nails in order to appear more attractive, even though these attributes might actually limit her movement and disturb her performance. The use of the makeup suggests that Perry is still strongly associated with femininity as Loegel et al. (2017) noted that makeup is “an essential tool to manage social expectations surrounding femininity” increasing women’s attractiveness. It is also supported by her glittery shoes which add up to her feminine qualities as glitter is typically adopted by women to amplify their femininity (M. White 2015).

Other than that, she also exhibits masculine qualities as short hair for women is considered masculine. Creedon (1994) stated it is not uncommon for women to have short hair in the sporting world, who are normally referred as tomboys. Her hair color, on the other hand, is pictured to be blonde while the original singer’s hair is brown. According to Manning (2010), women with blonde hair are usually perceived as attractive but incompetent and unintelligent. This blonde stereotypes is also related with the existing beauty myth where Naomi Wolf stated that “beauty is defined as white, Western, blonde” (Creedon 1994, 15). The incompetent image of Perry is also supported by her character flaws as expressed from her facial expression and body gesture in Figure 11. It suggests her incompetence and emotional weakness as she cries in the middle of the game.

Perry’s other team mate, Jenna, is also found to be similarly portrayed as lacking in sports skills as she can barely play based on the gestures and

expression as reflected in Figure 12. As a basketball player, she is supposed to get used to handling a ball but from Figure 12, she is seen to dodge the ball immediately to her other team mate as if she is avoiding the ball. With the medium camera angle, Jenna's overwhelming facial expression is captured as she is surrounded by a few muscular male players from the opposing team. It shows her inability to engage in logics and strategies to outsmart the opponents. This is related to the deeply rooted patriarchal ideology casting women to be less logical and rational than men (Creedon 1994). It might explain how Jenna is represented in a certain exaggerated way that confirms such view.

Another major stereotype is represented in Figure 13, where Perry is seen being dragged off the basketball court as she has collapsed after getting hit by a ball. Her action symbolically signifies her failure and defeat as she is often found collapsed in the middle of the game, confirming the announcers' narration, "Perry, despite her best efforts, she just keeps falling flat on her face." In Figure 13, Perry was filmed from a high angle shot showing her body lying motionless on the floor. This angle is commonly used to make the subject look inferior, insignificant, and weak (Mascelli 2005). In addition, her body gesture remains motionless, therefore expressing a non-threatening and passive image. The way Perry as the female player portrays herself in Figure 13 has established the stereotypical images of incompetent women in sports.

In Figure 14, the scene is quite similar to the female coach's kissing scene where the woman has initiated the sensual encounter with the opposite sex in the middle of the game. Figure 14 features Christine when seducing the male player

from the opposing team to kiss her. From the action and the gestures, Christine is still likely to be portrayed in a sexualized manner as she is depicted in seductive image. It can actually perpetuate the common woman mediated images putting women in sensually-characterized images. This is rather unusual because in media, women are frequently represented as powerless, sexually submissive, and passive which is typically marked by the woman lying down and the man standing up (Goffman 1979). From a female singer's perspective in this music video, however, Christine and the female coach is portrayed to be sexually aggressive as they seduce and initiate the kiss with the opposite sex. It might ideologically reveal how women themselves are still likely to legitimate and conform the stereotypes assigned to them by creating sexualized images of themselves.

In Figure 15, Perry is seen celebrating her team's win at the last minute after her male stunt multiply scored for her team. The appearance of the male stunt saving the team during the last minute denotes Perry's dependence and inability to fairly compete with the opposing team. In Figure 15, the scene was filmed using a medium shot showing the subjects from the waist up. The shot angle allows the viewers to observe the subject's body, gesture, and facial expressions (Mascelli 2005). For this reason, the viewers can observe the striking difference between Perry and her male stunt where the male stunt is seen to be more muscular in terms of physical appearance. Creedon (1994) explained that in sports, male players are normally portrayed to have more physical strength, muscle, and aggressiveness compared to the female players. It explains why the scene during the last minute of the game in Figure 15 portrays the muscular male stunt to be way more skilled and capable to

win the game. The male stunt's body, however, does not also appropriately reflect the real life basketball players as basketball players' workout are specifically designed to shape body that will improve strength, movement, and quickness, thus having too big or sturdy body can actually limit body movement (Stack 2012). Thus, the male stunt's role is partly meant to add dramatic difference in terms of physical appearance that highlights Perry's weakness.

This also brings into consideration that despite showing Perry's team winning the game, Perry's team did not achieve the victory with a fair play as the one originally scored for the team, the male stunt, is not a member of the team. Creedon (1994) stated that media tend to portray women in sports in imbalanced messages. Despite winning the game by cheating, Perry does not seem to feel any guilt as she approves the cheating by doing a *high five* with her male stunt. It suggests that Perry herself approves and celebrates her weakness and inability to play competently on her own, which is supported by the findings in Figure 16 where Perry strikes the "who cares" gesture after her male stunt helped her win the game.

4.2 Interpretation of the Findings

As previously discussed, women's participation in sports has reached in greater number than before. Some authors argued that this phenomenon is a step ahead in empowering women as well as questioning and challenging the existing dominant power in the sporting world (Creedon 1994). Unfortunately, this positive progress of women's sports participation does not completely diminish the traditional social norms and mediated stereotyping issues in general which resulted in the discrimination against women who significantly participate in the

"masculine" sports (Creedon 1994). This phenomenon frequently happens to women in the male-dominated sports from the leadership position to the player position. In sports media, therefore, women participating in "masculine" sports are less likely to get balanced and accurate representation (Creedon 1994). It is related to the previous findings where the female coach and the female player in the music video are unlikely to be positively portrayed with their skills and capability.

Over the past few decades, a lot of stereotyped images undermining women's sports skill are commonly found in media. As ideologically patriarchal institutions, media are found to "have consistently and systematically portrayed modern sportswomen with messages and themes that limit their potential in sport" (Creedon 1994, 40). In the past, sportswomen covered in media were frequently represented merely as an object for the company of men as they were mostly viewed from a male's perspective (Messner 2005). Today, however, although women have gained visibility in national and international media, they are still less likely to get balanced and positive coverage as the media tend to focus on their physical appearance. Thus this *Swish Swish* music video was selected as it provides the images of women in sports particularly in pop culture from a female's perspective. Unfortunately, the stereotypes embodied in the music video are found to be still explicitly depicted. The stereotypes in the music video are likely to be quite exaggerated. As a parody, the music video can be considered to provide a parodized version of basketball itself. It might imply a social critic towards how women are more likely to be seen as unrealistically less competent than the men. It can be seen from the exaggeration of the players' characteristics.

The *Swish Swish* (2017) music video as a parody is one example of how the media can build certain mediated images of women participating in sports. Based on the semiotics analysis of the findings, the visuals of the music video tend to portray the majority of the women in an exaggerated feminized and sexualized manner. The female coach and most of the female players in the music video are being strongly associated with stereotyped femininity such as being emotional, anxious, dependent, helpless, inferior, and weak as seen from the previous analysis of the figures. The figures are found to show women to be unprofessional and incompetent as they are unable to play competitively and competently. There are also sexualized images where Christine and the female coach are seen to kiss the men in seductive manner, which show women taking initiative. The stereotypes portrayed in the music video show that even women themselves are still likely to reaffirm the existing stereotypes related to their incompetence in sports.

Also, it is found that both genders in the music video are being overly exaggerated with certain stereotypes that do not reflect real life situations. For example, the male coach is portrayed in a certain way that exaggerates their masculinity such as having extremely sturdy body while exercising with a dumb bell in the field. The majority of the male players are also pictured in sumo-like uniform. Such body and action are very unlikely to exist in real life as they are more often to resemble the characteristics of a wrestler. The female coach, on the other hand, is pictured in images that exaggerates her femininity and incompetence. Therefore, none of the coaches or players in the music video reflect the ideal image of basketball players in real life.

The exaggeration in the music video intends to create the images that parodize gender stereotypes. Such portrayal of women might occur due to the common mediated images in sports media that associate women with sensual images more than their actual achievements in sports (Creedon 1994). Thus, the exaggeration of the team players' characteristics might refer to the way women were more likely to be considered not competent in masculine sports like basketball. Also, the way women initiate the kissing act also shows how women can take initiative in engaging in sensual actions.

Despite the fact that this music video is filmed from a perspective of a female singer, the female singer herself does not seem to counter the existing stereotypes but instead celebrating them. The lyrics reflect how despite being undermined by the hegemonic or the dominant group, they do not seem to bother with it but instead celebrating the stereotypes. By celebrating, it means acknowledging or recognizing something to express approval (Cambridge Dictionary). From the analysis, it can be seen how Perry acknowledge and approve the stereotypes by portraying the majority of the women in the music video in flattering and trivializing images particularly in the scene where Perry refers herself to a "tiger" that "dont need opinions" and at the same time behaving according to the assigned stereotypes. Jones and Greer (2011) stated that female athletes' feminine appearance can actually increase the audience's interest. Therefore, Perry's way of portraying the women in the feminized stereotypes might be related to the common perception where portraying women in stereotypes might increase the audience's interest.

In popular art and entertainment culture, physical appearance is strongly linked to the consumer behavior in the culture of consumption (Holbrook, Block and Fitzsimons 2011). In popular culture, “many characters pursue approval of their personal appearance” to live up to societal expectations by maintaining the conventional concept of physical beauty (Holbrook, Block and Fitzsimons 2011, 8). Such conventional beauty in popular culture might resemble the common figure of a barbie which can be described as staying thin, following fashion, being White, blonde and blue-eyed (Holbrook, Block and Fitzsimons 2011). By following the traditional pattern of socially-defined beauty, the character will gain more acceptance. Tempesta (2015) revealed that blonde hair and blue-eyed women are more preferred in American society.

Based on the findings above, Katy Perry’s figure as the lead role in *Swish Swish* music video is found to have followed the conventional American beauty standards more than the rest of the female players, i.e. White, slim, blonde, and blue-eyed. She is also pictured to wear a specifically designed uniform that is different than the rest of her female team mates, which shows her fashion-consciousness. Furthermore, she is the only female player in the court having heavy makeup and polished long nails. Perry’s physical appearance can be said to suit the conventional beauty standards the most compared to the other women in the music video. Thus, she gets the most screen time in the music video as the lead role. This suggests that in popular culture, the main character is expected to follow the conventional beauty pattern in order to gain more acceptance and exposure.

In real life, women in “masculine” sports do not always follow the social beauty standards as they typically focus on their sports achievements. Compared to the past, women today have achieved a number of accomplishments in varieties of sports. Compared to men, however, women’s sports are still likely being severely underrated. For instance, there has been a huge coaching gap that where “only 2% of collegiate men’s head coaches are women, and they are generally not in high-profile team sports like football, hockey and basketball” (Kane, Progress and Inequality: Women’s Sports and the Gender Gap 2017). This is significantly due to the unequal opportunities provided by the sports institutions for women in the coaching positions. As most of the athletic directors in sports institution are men, there happen to be hiring issues related to a variety of gender biases. As a result, women are more likely to be seen as unqualified, while men are given bigger opportunities in coaching both male and female sports teams (Kane, Progress and Inequality: Women’s Sports and the Gender Gap 2017). This is similarly applies to the *Swish Swish* (2017) music video where the female coach is portrayed to coach more females in her team while the male coach is seen to handle his male-dominated team. It shows that women are still seen to be less qualified to be in the coaching positions as compared to men. However, this coaching gap persisting in sports institution does not necessarily mean that most female coaches are inherently incompetent and unprofessional. A lot of female coaches in real life have achieved tremendous accomplishment, e.g. Pat Summit, Tara VanDeerveer, Sylvia Hatchell, etc. Pat Summit, for example, was the first coach to achieve 1,000 wins and was

awarded with Arthur Ashe Courage Award in 2012 by ESPY (Sports Management Degrees 2016).

In sports, media play a critical role in building the images of women. Creedon (1994) argued that “the mass media industry is one of the dominant structures of our economic, social and political system” playing a key role in the construction of gender (8). Thus mass media as the massive influencer can also have power and ability to create counter-stereotypical images in order to construct a more balanced and undistorted image for both sexes (Creedon 1994). At some points, “the mass media can play an active role in this ongoing liberation that is empowering countless young girls and women in sport” (Creedon 1994, 41). Unfortunately, even though “40% of all sports participants (and 43% of all scholarship athletes) are women, women’s sports still receive only 2% to 4% of all sports coverage” (Kane 2017). Additionally, a number of media coverage for women generally focus on complementing their physical appearance instead of their achievements (Marie and Greer 2009). It similarly occurs in *Swish Swish* (2014) music video where the visuals mostly focus on the exaggeration of the women’s gendered stereotypes and their physical appearance. This stereotypical portrayal of women in sports shows that in spite of the increasing number of women participating in sports today, the traditional view qualifying sports as gender-specific would continue to persist if media do not publish more counter-stereotypical coverage of women in sports.

CHAPTER V

CONCLUSION

As the traditionally male-defined world, sports have been frequently associated with masculine traits such as physical force, aggressiveness, strength, etc. Statistically speaking, high-profile sports such as football, basketball, baseball, and other “masculine” sports are commonly dominated by men. Female basketball coaches and players, for example, are said to face common gender discrimination as they are considered less qualified than men. Since a lot of “masculine” sports displayed in television are targeting male audience, a lot of the coverage is more likely to be about men and by men. Thus, men are getting higher and more positive coverage than women. Women’s media coverage, on the other hand, typically focus on the women’s feminine qualities and physical attractiveness rather than their sports accomplishment. In popular culture, women who participate in the male-dominated sports are often portrayed to be more sexualized and less likely to hold the executive role in the sports field, especially when they are being portrayed from a male’s perspective.

Katy Perry’s *Swish Swish* (2017), therefore, was selected as it features a female player as the lead role and was sung by a female singer. The music video is also found to contain parodies related to basketball in general. Being filmed from a female singer’s perspective, the majority of women represented in the music video are found to even conform and reaffirm their feminized and sexualized portrayal by

acknowledging their weakness, incompetence, and unprofessionalism that underrepresent their sports skill. In the music video, however, none of the players are being portrayed as the ideal basketball players as certain characteristics are being exaggerated.

In the scene where Perry used a male stunt to play for her in order to win, significantly suggests how women embrace and enjoy their weakness. It shows how from Perry's own perspective, she attempts to make fun of her characteristics by dramatizing and exaggerating her unprofessionalism in order to achieve the comical purpose as a parodized basketball match. Furthermore, Perry's physical appearance as the lead role has also contributed in maintaining the socially-defined beauty standards (blonde, blue-eyed, slim) in popular culture as such physical attractiveness is likely to gain more acceptance and interest from the viewers. Perry's appearance shows that the conventional female beauty is still highly valued in the popular media.

With these stereotypes affecting women's images in sports embedded in the music video, the music video as the popular culture product can potentially prolong and strengthen the discrimination towards women. The dominant images of femininity and incompetence in women participating in the male-dominated sports as reflected in music video showed that popular culture media tend to inaccurately represent women in their everyday practices. Therefore, it is suggested that media in the pop culture industry can positively and relevantly portray women participating in sports without certain stereotypical images. Such trivializing portrayals that do not represent the actual women's real-life athleticism are expected

to gradually lessen since such imbalanced images can actually overrate men and underrate women. For that reason, a change in this institutionalized discrimination of women in media both sports news media and popular media need to take place by encouraging balanced and relevant images of women.

The lack of consciousness among passive consumers towards the images of women in sports portrayed in popular media might lead to more gender discrimination. With this study being conducted, it is expected that the popular media consumers will be more aware with the stereotypes appeared in media related to women and sports both in Indonesia and international scale. However, it is worth mentioning that despite this study being carefully conducted, there might still contain limitations and shortcomings. Therefore, it is recommended that further and deeper studies concerning issues about women and sports in popular culture are conducted in a broader scale to encourage balanced media portrayal of both sexes. It is also expected that this study can contribute in enriching knowledge and raising awareness about this issue for related studies in the future.

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APPENDIX





